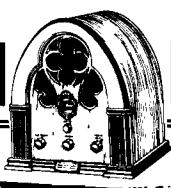


JAN. 1980 NO. 42

Illustrated Press

THE OLD TIME RADIO CLUB



SINCE 1975

Radio Log

15¢



GOVERNMENT - DRAMA - SONGS

COMEDY - NEWS - MUSIC

AIRPLANES - POLICE CALLS - SHIPS

WORLD SHORT WAVE PROGRAMS

1929

NATIONAL UNION



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.

TAPE LIBRARY: Dom Parisi
38 Ardmore Place
Buffalo, N.Y. 14213
(716) 884-2004

REFERENCE LIBRARY: Pete Bellanca
1620 Ferry Road
Grand Island,
N.Y. 14072
(716) 773-2485

OTHER BUSINESS: OTRC
P.O. Box 119
Kenmore, N.Y. 14217

LETTERS TO IP: Kean Crowe
200 Woodward Drive
West Seneca, N.Y. 14224
(716) 674-6123

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Lancaster, N.Y. 14086
Hy Daley
437 South Center
Corry, Pa. 16407

Chuck Seeley
294 Victoria Blvd.
Kenmore, N.Y. 14217

Jim Snyder
517 North Hamilton St.
Saginaw, Mich. 48602

DEADLINE: for IP #43-February 11th.
for IP #44-March 10th.

Jo Stafford
On
CLUB 15
7:30 P. M.
With
Bob Crosby

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, #37, #38, #39, #40, #41.

The CRYSTAL EGG



HY DALEY

Well, I hope Santa was good to you all. He brought son No. 4 to Corry to the Daley family. Heth, Haven, Hyle, and Hunter. Next time Charlie Seeley comes down he can have four kids crawling all over him instead of three. I can just see Charlie as Santa....hmmmmmm.

(Congratulations, Hy—from the staff of the Illustrated Press.—Kean)

Remember the dynamic duo of Ray Singer and Dick Chevillat? They pooled their talents to write probably one of the funniest shows on radio—The Phil Harris-Alice Faye Show. They also did duty for Rudy Vallee in the '30's. I came across them in a very different setting recently: TV. The main character of the show was John Michael O'Toole, played by Jim Backus. He was supported by funny Nita Talbot as Dora, his assistant, and Sidney (Bob Watson), the office boy. The show was called "Hot Off the Press" and still showed Singer and Chevillat's wit and capability to make the crass and gripey individual, like O'Toole or Frank Remley, just plain hilarious. The 16mm print I picked up of this show was called "The Mad Bomber" and told of a frenzied little man who came to Gotham, received 14 tickets from the men in blue, and proceeded to blow up police cars, call boxes, and anything else that looked vaguely police owned.

Of course, O'Toole and his rinky-dink gang of journalism drop-outs catch the bomber in a very good show—even for TV!!

* * *

Recently I promised another OTRC member that I'd list the immortal BOSTON BLACKIE series as far as the ones I knew about. This is dedicated to Ed Carr, a guy who lives at the bottom of Pennsylvania, Boyertown.

- # 3-Wentworth Diamond Case
- # 4-John Walters Case
- # 5-Cover Up for Mary
- # 6-William Blaine Case
- # 9-Mrs. Boston Blackie

- # 10-Oscar Wolfe Case
- # 11-Sam Bellows Case
- # 12-Larry Brown Case
- # 13-Blackie Jilts Mary
- # 14-Worthington Pearls
- # 15-Blackie's Death Car
- # 16-\$50,000 Stolen
- # 17-Body On a Boat
- # 18-Hypnotic Murder
- # 19-Evelyn Jones Murder
- # 20-Boston Steals for Charity
- # 23-Forgery and Murder
- # 24-Fred Arlen Case
- # 25-Westfield Diamonds
- # 26-Diamond Bracelet
- # 27-Boxer Murder
- # 28-Richard's Diamond
- # 29-Mary Disappears
- # 30-Amnesia Case
- # 33-21st Floor Case
- # 34-William's Pearls
- # 35-Murder at the Movies
- # 36-Poison on TV
- # 31-Murder in the Music Room
- # 32-Blackie is Kidnapped
- # 37-Master's Diamond
- # 38-Sword Swallower
- # 41-Disappearing Body
- # 42-Inheritance Case
- # 43-Brandon Jewel Robbery
- # 44-Ransom for Marjorie
- # 45-Benson Murders His Wife
- # 46-Vase Leads to Murder
- # 47-Murder with an Alibi
- # 48-Colorblind Accomplice
- # 49-Worthington Ghost
- # 50-Pierre the Designer
- # 53-Mike Allen Story
- # 54-Mary's Car is Stolen
- # 55-Dr. Allen Case
- # 56-Pigeon Thieves
- # 57-Merry-Go-Round Case
- # 58-Pawn Shop Case
- # 59-Mike Warlin Hunts Blackie
- # 60-Witness to Will Murder
- # 61-Disappearing Plane
- # 62-Hooded Cane
- # 65-Skating Rink Murder
- # 66-Big Green Line
- # 67-Clock that Killed
- # 68-Tramp Ship Murder
- # 69-The Gardenia
- # 70-Mama and Papa Case
- # 71-Building Fire Murder
- # 72-Rockwell Diamonds
- # 73-Rare Book Murder
- # 74-Marked Card Murder
- # 75-Apartment House Swindle
- # 76-Blackie Steals a Painting
- # 77-Sunken Treasure
- # 78-Show Dog Murder
- # 79-Murder at the Rodeo
- # 80-Faraday is Shot
- # 85-Airline Murder
- # 86-Blackie Goes to Jail
- # 87-Phony Doctor
- # 88-The Mimic
- # 89-Detained Train
- # 90-Death by Natural Causes
- # 91-Jack Small's Big Blast
- # 92-Blackie's Mink Caper

- # 93-On the Trail of Jim Gary
- # 94-Willow Brant Diamonds
- # 95-Tugboat Bess
- # 96-Sing A Song of Escaped Cons
- # 99-\$10,000 Dive
- #100-Stolen Cars and the Boy's Club
- #101-I'm Not Sam Fisher
- #103-Wayward Bus Driver
- #104-Spinster Sisters
- #105-Record of Death
- #106-Shorty's Murder Suspect
- #107-Saunders, Baseball Player
- #108-Measured for Murder
- #109-Drowned After Robbery
- #110-Jail Break
- #111-Ghost of a Dead Girl
- #112-Eva Kronin, Stalked
- #113-Mary Hires a Detective
- #114-Donald Carver Case
- #115-Joe Nelson Case
- #116-Smuggled Wollens
- #117-Death Comes for the Harmonica Man
- #118-Construction Gang Robbery
- #119-Blackie In Wax
- #120-The Poetic Assassin
- #121-Butcher Boy Gang
- #122-200lb. Murder Victim
- #123-Open Field Case
- #124-Mary & Murder
- #125-\$50 Shoeshine
- #126-Ghost Lighthouse
- #127-Exploding Car
- #128-Old #86 is Missing
- #129-Death Wish
- #130-Dead Aunt Sara
- #131-Murder Comes to Town
- #132-Diamonds In the Air
- #133-Framed by Film
- #134-Old Shoe Clue
- #137-Murdock Gang
- #138-Open Season on Henry Williams
- #139-Arnold Lawrence Case
- #140-Steal or Be Killed
- #141-Where has my Mary Gone?
- #142-Valuable Door Buzzer
- #143-Riding Stable Murder
- #144-Invention Worth Killing For
- #145-Killing of the Kid
- #146-D J Caper
- #147-Blackie's Love Life
- #148-Best Seller Case
- #149-Anderson Killing
- #150-Three X King
- #151-John Vale Case
- #152-Disappearing Hoods
- #153-Larson Extortion Case
- #154-Big Tiny Mountain
- #155-Walton Escapes
- #156-Winston Case
- #157-Murder at the Circus
- #158-Crooked Accident Racket
- #159-Joe Ingalls Case
- #160-Bolo Gang
- #161-Laughing Killer
- #162-Walter Galloway Dies Again
- #177-10¢ Diamond Necklace
- #178-Disappearing Building

gotten this list by ordering a copy of IP #32 from the club. Instead Hy Daley decides to avoid writing something new and gives me a column which is little more than a reprint. Maybe Hy thought I never saw the old IP issues. Oh, and by the way, Ed, if some of the spellings of these titles are incorrect, forgive me. Trying to interpret Hy's chicken scratchings is not easy and I can't guarantee I deciphered things perfectly. (-Ed.))



National Radio Trader

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

Can you tell us why?

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

*From Out of the Past Comes . . .
Radio In Review
Radio Roots
Ye Old Equipment Shoppe
Radio Answer Man
Radio Crossword*

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

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

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

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

Then . . .

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

((Editor's note: I hope Ed Carr appreciates this. He could have



BY
**CHUCK
SEELEY**

There comes a time in every OTR collector's life when he sits down and realizes that he has something like 7000 hours of OTR sitting on the shelves and that he has listened to only a fraction of it. This situation happens easily. After all, who has time to sit and listen during that first rush of trading madness? The prime concern then is to obtain the shows, pile up the reels, get the trades out, all the while telling yourself that you'll listen to the shows "later".

I confess. This happened to me. When it dawned on me that I had enough sheer tonnage of magnetic tape to stock a Radio Shack, I quit trading and determined to listen to the stuff I was so eager to collect.

It didn't work out right away. My house has three bedrooms, one of which was the "junk" room. My own bedroom was pretty well filled to begin with, since I've always been an avid reader and collector of books, magazines, and comics. With the advent of that first, treacherous tape recorder, space became even more scarce. Even with much material packed in boxes and shelves placed edge-on against the walls (with books in double rows), the room was bursting.

The only thing for it was to sneak my bed into the junk room, which was accomplished when I had the house to myself and was presented as a fait accompli. My chest of drawers went next, leaving my desk as the only piece of furniture in my original bedroom. Nature abhors a vacuum and the newly-gained space was immediately filled.

Time passed. More and more books went into boxes, the shelves had long since exceeded their limits. The one shelving unit devoted to tapes filled up and I found that by stacking tapes flat on the top shelf that more would be accommodated, until the ceiling got in the way. The spaces between the shelves gradually filled up and out, and the one reference I needed always managed to be packed in the bottom box in the back row. Diabolical.

Sometimes there were disasters. I learned about the stability of stacked material and how that stability decreases as the top of the stack approaches the ceiling. And

then there's the domino effect, which is too painful to discuss.

Critical mass was finally reached. Items piled up on my desk seemingly of their own accord. One tape recorder was lost under an avalanche of paperbacks (I had long since run out of suitable boxes) and I couldn't get to it anyway without dismantling another stack. My unique filing system for IP material was in danger (no place to put the box) and then my faithful Smith-Corona decided to self-destruct, throwing the letter T onto the floor just before an IP deadline. Finding the errant slug wasn't too much of a problem because there wasn't that much open floor space at the time, but the debris did hinder the search. (I had a wastebasket somewhere in there but I believe it had a life of its own and would scurry away to hide whenever I needed it. Also, I refused to allow my mother in to clean the room because she might toss out something important that might have accidentally slipped to the floor. Later on, SHE refused to come in. And I certainly wouldn't clean the place myself; that's woman's work.)

Things looked bleak, until one day I stumbled onto the basement. Which is not to say I didn't go down there much, but it dawned on me that here, in the basement, was the valuable room I desperately needed. There was one problem. The basement was packed, too. And so the campaign began. I coerced my mother into helping me clean out the place and we went through it with a vengeance. We found things we'd forgotten we had, we even found a box that had gone unpacked since we moved here in 1959. And we were harsh. What little material we kept went into the garage for storage, the rest went on the block in a two-day garage sale. What didn't sell was given away.

It happens that our basement has a plywood partition dividing it roughly in half. One side contains the washer, dryer, etc., food storage, workbench and the like. The other half would be MINE.

Some absurdly cheap panelling covered the cement walls. Instead of putting up a real ceiling, I merely covered the rafters with various and sundry posters, which I would have done anyway. I built a work table out of an old door. Then came the hard part.

Imagine, if you will, twenty years of buying books, magazines, comics, and, to a lesser extent, tapes. Imagine them accumulating, bit by bit, in a small room. Imagine pack-

ing them all up and carrying them down two flights of stairs. Imagine a hernia (I did, the doctor said it was just a strain).

After strenuous effort, everything that had been stuffed into my once-bedroom had been placed and shelved in the basement. To my alarm, the vast room I had expected swiftly shrank. Even as I type, my books, rippling softly to themselves, are reproducing and expanding to the shelf limits. Ominously, boxes are beginning to appear.

I wonder if my mother would mind if I hooked the washer and dryer up in the garage...

Where was I? Oh, yes, listening to OTR. I've been able to do a fair bit of it now. I've got my machines set up next to my desk and listen whenever I'm working down here, a re-cataloging of shows as I go. I've also put a recorder next to my bed and have been listening as I lay in the sack. This creates problems in itself, especially with certain serials. It took me a very long time to get through forty episodes of THE SHADOW OF FU MANCHU because I kept dropping off in the middle of the episodes. It is difficult to find the spot where you left off. You only know it's somewhere in that 1800 feet of tape.

I've had more luck with ADVENTURES BY MORSE. Captain Friday and Skip Turner appear to be best taken one episode every 24 hours or so. For example, "The Land of the Living Dead" is unlike many serials in that most of its episodes are really self-contained; there are no cliffhangers. And I like the "blood and thunder" of the series anyway.

I have to close now. There's three-and-a-half years of weekly Variety stacked on the end of the work table and...and it's--it's wobbling! Oh noooooo.....

REVIEWS:

RETURN WITH US NOW... Jan. 1980, monthly newsletter of the Radio Historical Association of Colorado. Membership info from editor Jim Vaughan, 218 Mesa Verde St., Golden, Colorado 80401.

There are and have been many similarities between the growth and problems of the RHAC and the OTRC, and perhaps that is the reason I've always felt an affection for the RHAC publication. Even though much of any given issue is devoted to strictly local matters, there is sufficient general OTR material to keep me reading with interest. This issue, for example,

contains reprints of brief articles on the AFFAIRS OF PETER SALEM from 1949 and NATIONAL BARN DANCE from 1943. There are also brief biographies of Les Brown and Artie Shaw, a log for TERROR BY NIGHT, cartoons, and various puzzles and quizzes. It's a nice package and I enjoy it. -CAS

ON THE AIR, Jan./Feb. 1980, bi-monthly newsletter of the Golden Radio Buffs of Maryland, editor David Easter, 1900 Angleside Road, Falls-ton, Maryland 21047.

Like RETURN WITH US NOW..., ON THE AIR contains a large portion of local information with enough general material to keep things interesting. There are articles on THE SHADOW, Sherlock Holmes, Clayton Moore's mask problems, and other matters, including a science fiction column by editor Easter. -CAS

TAPE SQUEAL, Dec. 1979, monthly newsletter of the Indiana Recording Club, editor Sharon Moore, membership info from William B. Davies, 1729 East 77th St., Indianapolis, Indiana 46240.

The Indiana Recording Club is not devoted primarily to OTR. It is a society of people who enjoy communicating through tape letters, an activity that is lots of fun (and I apologize to those people to whom I owe tape letters; you'll get them in the end).

TAPE SQUEAL obviously reflects that interest. This issue includes a profile of Bill Davies, who is quite active in the IRC; a trivia quiz (they must be popular; EVERYBODY does 'em); notice of a Round Robin Seminar on matters Psychica members' trading post; a very funny questionnaire concerning reasons for being late with tape letters; and more. -CAS

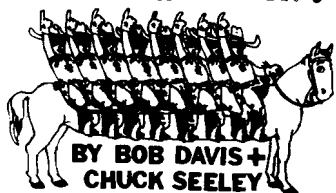
COLLECTOR'S CORNER #22, Dec. 1979, monthly, editors Joe Webb and Bob Burnham, 12 issues/\$7.50 from Old Radio Warehouse, P.O. Box 267, Cantuck Station, Yonkers, N.Y. 10710.

The only article in this issue of CC is Ray Windrix's look at the behind-the-scenes of AMOS & ANDY. The only other feature is the continuing LUX RADIO THEATER log, devoted to 1935 programs. In his editorial, Joe Webb announces that CC's page count will increase with the January issue, which is certainly good news, especially in light of the fact that over half of this issue's 16 pages is devoted-

(continued on page eight)

SAY!

WHO WAS THAT MASKED MAN?



BY BOB DAVIS +
CHUCK SEELEY

Whenever Chuck Seeley and I get together our conversation usually is about such earth-shaking subjects as whether Certs is a breath mint or a candy mint, or which twin has the Toni. Sometimes we even delve into the wit and wisdom of Chuck Blaskower so you know we were in BIG trouble last October when, while driving to the OTR Convention in Bridgeport, our tape player broke down and we actually had to talk to each other for four hundred l-o-n-g miles. Chuck is a nice enough guy but, after all, FOUR HUNDRED miles!!!

We told each other the high points of our lives and then talked about our dreams and hopes for the future. After we had exhausted those subjects, we found that we still had 390 miles to go. Out of desperation we started naming all the Twilight Zone episodes that we could think of and when that palled the topic came around to trivia. The balance of the trip turned into one giant trivia contest and out of that contest came the idea for this contest and column. (Gee, one sentence with the word contest three times...I'm really getting bad.)

On to last month's answers...

- 1) Frances and Richard Lockridge created MR & MRS NORTH.
- 2) Jack Armstrong's announcer was the immortal Franklyn MacCormack.
- 3) Nero Wolfe's sidekick was Archie Goodwin. (How easy can they get?)
- 4) LORENZO JONES was the comedy show that turned into a serious soap.
- 5) The face-talker's name was Pedro and was played by Mel Blanc on THE JUDY CANOVA SHOW.
- 6) Ben Romero was Sgt. Friday's 1st partner on DRAGNET. The character was played by Barton Yarborough.
- 7) Ish Kabibble appeared with Kay Kyser (and his Kollege of Musical Knowledge).

- 8) Len Doyle played the part of Harrington on MR. DISTRICT ATTORNEY. Shame on you if you missed this one! Check pg. 14 of Nov. IP.
- 9) Probably the easiest question in this group: The Barbour Family.
- 10) Mayor LaTrivia's first name was Charles...LaTrivia, hmmm, there's something about that name I like!!
- 11) Ugga, Ugga, Boo, etc., (which translates to: Support the Old Time Radio Club) was used on THE MEL BLANC SHOW. (Hey, Mel, s in here twice.)
- 12) Sam Cowling was second banana on THE BREAKFAST CLUB.
- 13) Dum-De-Dum-Dum was the work of Walter Schumann.
- 14) Johnny Dollar has been played by: Mandell Kramer/Edmund O'Brien/Bob Bailey/John Lund.
- 15) Sam Spade's investigator's license number was 137596.

There now, that wasn't so tough, was it? As the contest goes along we will try to make it tougher and tougher until Grand Prize time when it will be, hopefully a real mind-bender. Here are this month's questions:

- 1) Name the Rhythm Boys.
- 2) Who was the original band leader on THE BOB HOPE SHOW?
- 3) On TRUTH OR CONSEQUENCES, who was "Miss Hush"? Who was "Mister Hush"?
- 4) Name four actors that played Perry Mason on radio.
- 5) Irma Peterson's room-mate was Jane _____???
- 6) By what other name do we know Lew Valentine?
- 7) Who was "The Tune Detective"???
- 8) Who starred as radio's "Johnny Fletcher"? Who played his sidekick?
- 9) Who was it that ran a tea room in Simpsonville?
- 10) Who was the orchestra leader on THE A & P GYPSIES?
- 11) Noel Coward composed the theme of what popular radio show???
- 12) Who was the Robin Hood of Modern Crime???
- 13) John Russell Coryell created a character that was a big hit on radio. Name the character.
- 14) Who played Inspector LeFevre on the Michael Shayne program?
- 15) On the OUR MISS BROOKS show, what was Mr. Boynton's pet frog named???

This is Chuck Seeley typing. Bob insisted both on top-billing and on doing the first half of these columns. And he is bigger than me...taller, anyway. I must point out that when Bob's cassette

player self-destructed just outside the Buffalo city limits on that convention trip, it took all my persuasive powers to keep Bob from hurling the stricken machine out the window. If the window had been open, I wouldn't have been so concerned. Bob's resemblance to Hoss Cartwright is particularly noticeable when he loses his cool (quick, what was Hoss Cartwright's real first name?).

Response to last issue's quiz was not too smashing. We had a grand total of two entrants: Jerry Collins and Bruce Deas. Both members had a score of thirteen right out of fifteen. Since Jerry and Bruce were the only entrants, we're awarding them duplicate sets of prizes. Don't expect this to happen again. We're doing it to shame the rest of you into participating. Many thanks to Jerry and Bruce for taking the time to enter.

Deadline for the quiz in this issue is February 9th. The prizes for the winner are a neat little ceramic reproduction of a radio (handpainted by Mr. Robert Davis himself) and a script from a Fred Allen show. So get with it, you guys, and send your entries to Chuck Seeley, 294 Victoria Blvd., Kenmore, N.Y. 14217.

New rule: If a question has two, three, or more parts to it, you must get all the parts correct. As always, ties are decided by the earliest postmark. Bob "Hoss" Davis is the final judge. YOU argue with him.

It's getting closer to May and the Grand Master Trivia Quiz. The very special prizes for that will be revealed next time.

These trivia questions are not all that difficult. After all, Bob thought them up. If you don't know them off the top or bottom of your head, a little minor research in Time In Yesterday or The Big Broadcast, or even back issues of the IP and Memories should uncover the answers.

Anyone out there?



REVIEWS: (continued from page six) ed to advertising. More good news is the announcement that the Feb. CC will have coverage of the 1979 OTRcon. If it is as well done as last year's effort, it will be worthwhile indeed. -CAS

NARA NEWS, Vol. 7 #3, quarterly journal of the North American Radio Archives, editor Roger Hill, membership info from S. & G. Bland, P.O. Box 11962, Reno, Nevada 89510.

NARA NEWS has consistently been a top quality publication and, as they say, this issue is no exception. (This may be my last column of reviews unless someone sends me a new book of cliches, or rather, a book of new cliches.)

Among the articles this time are a career piece on Verna Felton by Charlie Stumpf, a remembrance of the radio Superman by premium king Rex Miller, a fine essay on the CBS RADIO WORKSHOP by Steve Nordstrom, and a report on the 1979 OTRcon by that fella, Reznick. Dave Reznick, by the way, won first prize at the con's trivia contest. I'd have been more impressed had he recognized Ron Goulart, though.

There are lots of other things in this issue: news, reprints, a lettercol, and more. Sample copies of NARA NEWS are available for \$2 from Al Inkster, 3051 South Jessica, Tucson, Arizona 85730. Try one and see how good it is. -CAS

THE WORLD OF YESTERDAY #25, edited by Linda & Ron Downey, 6 issues/\$10 from WOY, 13759 60th St. North, Clearwater, Florida 33520.

In the past, WOY has published definitive studies of Mel Blanc, the Dead End Kids/Bowery Boys, and others. This issue, WOY produces the definitive study of Agnes Moorehead. Besides career articles by James Jewell and Charlie Stumpf, there are exhaustive listings of Moorehead's work on radio, stage, films, and TV, all heavily illustrated. The Moorehead compendium takes up the bulk of the issue and most of the remainder is taken up with the conclusion of Lewis Krohn's list of American silent serials, which is, according to Krohn (and I believe him), the most complete such list available in one place.

With this issue, Linda & Ron complete their fourth year of publishing. For all of their readers, it's been a terrific four years. I consider WOY to be the most outstanding nostalgia-oriented publication of today and I urge everyone to give it a try. -CAS

THE LOCAL CHANNEL

It has been very embarrassing these last few years for the Old Time Radio Club. With the exception of a small FM station at the University of Buffalo, Western New York was totally lacking in Old Time Radio broadcasts. We did not even receive the CBS Mystery Theater.

This has now changed quite dramatically. Almost over night Buffalo has become the hub of old time radio. WYSL 1400 AM has now become a CBS affiliate. The CBS Mystery Theater is now broadcast every evening at 10:00 PM. The Make Believe Ballroom is now carried every Sunday morning from 9:00 to 11:00 AM. In addition WYSL is also carrying professional football and boxing as well as the very excellent College Bowl.

((Editor's note: As you probably know by now as of Monday, Dec 31, 1979 the CBS Radio Mystery Theater was cut back from seven to five nights a week. The weekend repeats were dropped by the network to concentrate on the peak listening days, Mon.-Fri. The Theater began its seventh year on Jan. 7th and is now carried by more stations (253) than ever before. -KFC))

WYSL also announced early in January that it will begin carrying the Mutual Radio Theater (formerly Sears Radio Theater) when it comes on the new network on Feb. 4th. Broadcast time will be Mon.-Fri. at 11:05 PM to midnight and will continue the formats of western, comedy, mystery, love, and adventure.

WEBR 970 AM is now carrying old time radio from 8:00 to 9:00 PM Monday to Friday. The programs are as follows: Monday-Duffy's Tavern and Suspense; Tuesday-The Great Gildersleeve and The Lone Ranger; Wednesday-Fibber McGee and Molly and Gangbusters; Thursday-Life of Riley and Gunsmoke; and Friday-Henry Aldrich and The Shadow. Four of these shows are then repeated on the weekend.

WBFO 88.7 FM continues to broadcast an hour of old time radio and nostalgia from 9:00 to 10:00 PM every Monday evening as part of its You Must Remember This show.

Most of us in Western New York are able to receive shows from

Toronto and Southern Ontario. As part of its As It Happens Friday Playhouse, CBC 740 AM is broadcasting Philip Marlowe shows. Their schedule of old radio broadcasts is expanded at holiday times and during the summer.

CHUM FM 104.4 is presently broadcasting Alien Worlds, Dragnet, and Superman every Sunday evening between 11:00 and 12:00 midnight.

For those that enjoy religious shows and don't mind getting up early in the morning, Heartbeat Theater is broadcast every Sunday morning, 7:00-7:30 AM on WBEN FM 102.5.

For this first time in many years, television sets are being darkened and replaced by the music of Glenn Miller and Tommy Dorsey, the laughter of Gildersleeve and Henry Aldrich, and the powerful voice of the Lone Ranger and the Shadow.

-Jerry Collins



FORUM***

((Editor's note: The member's forum this month leads off with a letter sent to former IP editor Chuck Seeley and is printed with his permission and that of the letter writer. -KFC))

Nov. 8, 1979

Dear Chuck,

I'm writing in response to your Circuit Writers column in the October issue of IP.

It was nice of you, a former officer of the club to let the mail membership know what the hell is going on in Buffalo. I would think it would have been the President's job to write such an article.

I agree with you on every single point you brought up.

First of all, I would like to tell you what I think of the Illustrated Press. Since you left the editorship, the quality of the newsletter has gone downhill drastically.

Articles such as History In Reverse do not belong in the IP. If Kean Crowe needs material to fill the pages-I would rather see logs of shows or some other useful information. I belong to an Old

Time Radio Club. I want to read about Old Time Radio, not a play. A quarter of the October issue is devoted to this garbage. Why? I really think Kean Crowe should be dropped as editor. From what I understand, the only reason why he is editor is because nobody else wanted to be editor. Mr. Crowe has already said he was not too interested in OTR. Then why is he editor? He is probably doing the best he can. But, he is not qualified. The editor should be highly familiar with the hobby. I don't believe he is.

Does the editor have to live in the Buffalo area? No. I'm sure this is why nobody else volunteered. There are 130 members in the club. ((Not any longer, the membership currently stands around 100-Ed.)) Why don't we ask 130 people if they want to become editor, instead of asking 20 or 30 people from Buffalo?

When my renewal came up in August, I thought very hard about it. As it came out, I said to myself I'll give it a chance, maybe the newsletter will get better.

Well, when August of 1980 comes around, I will not send in my \$13.00. Because IP is no where worth \$13.00. Something had better change soon.

Your idea about the club centering around mail membership is excellent. In fact, I am a member of several short wave radio clubs. They are all run like a business. And it works. It works well.

For example: The North American Short Wave Association has an executive director in Liberty, Indiana.

Publisher and managing editor in Levittown, Pa.

Correspondence secretary in Park Forest, Illinois.

12 different article editors across the country.

And several other committees. NASWA publishes a first-class newsletter every month. Usual size is 60 pages.

The National Radio Club does the same thing. Except they have a eight man committee publishing a 24 page newsletter 32 times a year.

I only pay \$18.00 a year per club, and it's worth it.

I have not done too much in the club in the 15 months I have been a member. However, should the club change format as I stated above and start thinking of the whole membership, I promise to do whatever I can to help.

There is potential here. And believe it or not it's not all in Buffalo.

Thanks for reading and I hope to hear from you.

Best,
Steven Macko

((Chuck received the following when he requested permission to have the letter printed here.-Ed))

Dec 8, 1979

Dear Chuck,

Thanks for your informative letter.

You may excerpt any portion of my letter that you want.

The November issue of IP is the best one Kean has done. I'm sure Kean is highly qualified to edit a newsletter. But, I do remember his remarks in IP #31 (page 13)

So, I'm sure everything will straighten out.

Thanks.

Best,
Steve Macko

((Chuck Seeley sent Mr. Macko a reply to his comments and gave me an expanded version of it to print here. -KFC))

Steve,

I strongly disagree with your opinion of the IP under Kean's editorship. I think Kean's work has been eminently satisfactory. The format he inaugurated and his page lay-outs are attractive and pleasing to the eye. I wish I had thought of the column format.

I've been just as pleased with the content as with the form. The "History In Reverse" was indeed OTR; it was a script supposedly rejected by CBS (It would be interesting to know more about the script, why it was rejected, etc. Anyone know?). I've found the other reprint material to be of interest, as well, especially the SEARS RADIO THEATER material that was lifted from a Sears in-house publication that I'm sure very few of us would have seen.

Finding new material for the IP is the hardest part of editing the thing. The IP has always been fortunate in having good regular columnists in Jim Snyder, Hy Daley, and Jerry Collins. Their material has generally made up most of the new material in the IP in the past, and will likely continue to do so in the future. It would be very nice to get material from other members, as has happened all too infrequently of late. An editor can't force people to write.

It is true that Kean took the editor's job after it had been turned down by several other people.

However, had I known that Kean was interested in taking the IP, I would have offered it to him first. Kean and I have been associated in various publications over the past four years or so (nearly five now—we're getting old, Chuck-Ed.) and I know he's good at what he does. It made me very happy when he offered to take the job; I wasn't at all thrilled about handing over the IP to an unknown quantity.

Finally, in our present circumstances, yes, the IP editor must live in the Western New York area. If the editor lived, say, in Illinois, he would be working with about a two-month time lag, because of the time needed to mail the originals to the printer and printing time. I would hesitate to entrust a set of originals to the Postal Office in any case.

To conclude: If you think there should be more original material in the IP, don't complain and blame the editor. The editor's the guy that takes the time to type everything up, cut and paste, and assemble each issue. If he spends time doing that, how about spending some of your time writing something that can be printed?

Chuck Seeley

((Chuck is, to say the least, kind in his reply, but he's trying to keep me happy so I'll continue with the IP. Time may come when I'll have to give it up, like I might get a job or something. Being unemployed right now is what gives me the time to even consider doing the IP. Should there be someone who wants the job and can do it well, I'd gladly step down without feeling insulted or distressed. I took this job for two reasons: one to see if I had the discipline in me to do it, and, two, because as an admirer of Chuck's work over the last five years I did not want to see his baby die. As for editorial talents, let's just say that the main talent is to own a typewriter and be willing to throw away a few nights (and/or days) a month. It's very convenient right now for the editor of the IP to be a local member. I do believe that, if the situation improves, a out-of-town editor could be used.

I would like to hear from other member's thoughts on how they feel the IP is going under my control. I am thankful to Steve for at least caring enough to express his views, I just wish he would have sent them to me directly.

One other comment on the editorial change. Chuck Seeley is a damn good writer and one thing I asked of him when I took over was that he contribute on a regular basis. As an editor, he had little time to write and I think having a regular column by him was a very positive change in the IP. I can't speak for Chuck, but I feel that with another editor he might not be so supportive. Friendship counts for something. (KFC))

Dec. 18, 1979

Dear Sir:

Enclosed please find my check for \$13 to cover the cost of membership in OTRC for the calendar year 1980. When my membership expired at the end of 1978, I didn't get a renewal notice, and it wasn't until June or so that I realized I was no longer receiving the ILLUSTRATED PRESS. Since the year was half-shot by that time, I decided to wait until now to renew.

I did, however, receive the November issue the other day, and it appears there have been some changes. I found the November issue distinctively less informative than those when Chuck Seeley was editor, but as a writer myself I know the problems inherent in finding good copy to fill up space.

Anyway, I look forward to resuming my membership in the club, and to a year's worth of informative reading.

Sincerely yours,
Robert N. Angus

((Hopefully, the renewal notice situation has been cleared up. Most renewals are due NOW.-KFC))

A Word to the Bird-

A friend of mine and I have started an Amateur Press Association magazine devoted to popular culture and we're looking for people interested in participating in it. An APA is not nearly as pretentious as it might sound; it's mainly an opportunity for people with like interests to get together and share those interests with each other. Full information can be had from me at 294 Victoria Blvd., Kenmore, N.Y. 14217. Please enclose an SASE.

Chuck Seeley

((I don't know if it will help or hurt in getting people interested, but I hope to be part of Chuck's APA and I recommend it to all of you. It should be fun. (KFC))

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RADIO LOG

'TIS TO LAUGH!



Black and Sully (CBS)



Col. Stoopnagle and Budd (CBS)



Burns and Allen (CBS)

AS FAR as radio is concerned, King Comely still reigns supreme. The comics have soared to stellar radio heights and remained there for several consecutive seasons. Radio prophets have long been heralding their doom but the comies' grip on the radio spotlight only grows more and more firm.

Some of the most fabulous sums in broadcasting are going to the funny men. A few of them get \$50,000 or more for one half-hour or full-hour program a week. And from the sponsors' angle they're worth every penny of it for the size of the audience they draw and the good will they bring the bally-hooed products.

The bulk of radio's funny men was drafted from the stage. Eddie Cantor entered radio very cautiously, but discovered soon enough that it was a gold mine, not only in respect to his sponsor's pay check but also in the revived popularity it brought him. Although a stage and screen star before his entrance into radio, it was his broadcasting efforts that made him a still greater box office draw. After several seasons on the Chase & Sanborn Coffee Hour of NBC, Eddie has switched to the Sunday Pepero Toothpaste feature of CBS.

Cantor was one of the first entertainers to use costumes and make-up in a radio studio. He usually dresses to fit every role he portrays. One Sunday night he been dressed as Mac West.

Joe Penner's arrival at stardom was so unexpected that it even took the now-lamed

duck salesman by surprise. Joe was hired as a guest performer on Rudy Vallee's Fleischmann Yeast Hour. He went over so well that the sponsor immediately signed him to a long term contract for the Fleischmann Bakery's Sunday broadcast. Although a fair vaudeville success in his earlier days, radio skyrocketed his popularity so that he came into the big-name and big-money class of stage and screen performers.

Burns and Allen—George Burns and Gracie Allen—were additional vaudeville headliners that scored their biggest professional success on the air. Of course, Gracie always had the spotlight for her microphone Dumb-Dora role, while George was just a foil for her nit witticisms. This season, the program was renamed 'The Adventures of Gracie.'

It seems that in their vaudeville heyday, Burns and Allen were often compared with the team of Jesse Black and Eve Sully, with a constant debate on who originated the style. Eddie Cantor, last season reinitiated the Black and Sully radio career and, since then, the team has earned its own booking on CBS. We don't hear much of comparisons any more. From the radio angle, listeners felt that both Burns and Allen and Black and Sully were amusing teams and that there was plenty of room for both.

Jack Benny, Fred Allen and Phil Baker are comics who brought distinct whimsical styles to the air. They depended on built-up situations rather than gags for laughs. And like other recruits from the stage, these three found new laurels awaiting them as a result

of their radio successes.

Colonel Stoopnagle and Budd—Messrs. F. Chase Taylor and Wilbur Budd Hulick—are deviously proud of the fact that their sole path to fame was via the microphone. The boys started chomping at the microphone before their vast success brought them lucrative stage and screen bookings.

And through the busy traffic of the kilocycles, the Fire Chief still has a certain right-of-way every time his bell and siren are sounded. The veteran stage comic holds a solid grip on radio popularity after several seasons of stardom on the Texaco feature. Ed Wynn takes his radio so seriously that he even tried to start his own network at one time. He is such an expert showman that he entertains his studio audience for an hour or so after his program is concluded with ad lib discussion.

There has been a long parade of comies these recent seasons. Some have left the air but that by no means disproves their ability as microphone entertainers. George Jessel, Joe Cook, George Price, George Givot, Jack Pearl and others remain vividly in listeners' minds.

It is debatable whether Will Rogers rightly belongs in the comies' roster. As a Canadian he's sure fire. But many listeners think he's more than a comedian. Some choice bits of philosophy are interwoven in his casually uttered radio lines.

The comies' place in radio seems to be permanent. True, they'll have to try hard to hold their huge audiences and be on the alert for new program twists and ideas.



Phil Baker and Fred Allen (NBC)

Left: Joe Penner (NBC)

Right: Jack Benny (NBC)



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RADIO LOG



Jane Froman (NBC)



Mrs. F. D. Roosevelt heard occasionally on both chains



Mary Pickford (NBC)

The WOMAN'S Side of Radio

FROM time to time broadcasters raise a hue and a cry for a woman radio star. Although the airlines are studded with outstanding female entertainers, the sponsors have complained that there has never been a woman star to scale the radio heights attained by men. And the ardent feminists bemoan that the glory that goes with four-figure salary checks is quite confined to the masculine realm.

But most complaints regarding the lack of female talent on the air are unfounded. Gradually, but effectively, women have attained their own places in the radio scheme.

Ever since Vaughn de Leath took the microphone as "the original radio girl," an efficient and glamorous array of women have paraded past the mike.

Among the songsters, Kate Smith scored as one of the most sensational

successes in radio. After a quite satisfactory stage effort, Kate leaped to fame via the microphone.

For several consecutive seasons, Jessica Dragonette has been referred to as the "Greta Garbo of radio." Her modest, charming personality and exceptional ability have earned a large and steady audience.

Jane Froman, Lois Bennett, Muriel Wilson, Martha Mears, Frances Langford, Jean Sargent, Shirley Howard, Annette Hanshaw, Babs Ryan, Priscilla and Rosemary Lane, Gertrude Neisen and other girl vocalists are added examples of feminine microphone successes.

And, among the vocal groups, the Boswell Sisters, the Pickens Sisters, the Three X Sisters, and Dot, Kay and Em, are huge successes.

The dramatic realms of radio are studded with the names of women stars. Gertrude Berg, the Molly Goldberg of "The Rise of the Goldbergs," and the creator of that recent program, was one of the most successful persons in radio. Clara Lu and Em, the NBC Chicago early-morning broadcasters, and Mary Pickford also rate high in the script broadcasting classification. Myrt and Marge—Myrtle Vail and Donna Dammerel—also scored favorably.

The prestige of women in radio was raised when Mrs. Franklin D. Roosevelt agreed to broadcast on several commercial programs. It has been the First Lady's policy to turn over her radio earnings to deserving charities. In addition to bookings on commercial series, Mrs. Roosevelt's broadcasts have frequently added charm to various sustaining programs on timely subjects.



Myrt and Marge (CBS). Left: the Boswell Sisters (CBS). Right: Rosemary and Priscilla Lane (CBS)



Alias Mr. Mike

DO YOU laugh at Joseph Pinta's microphone antics? Is Edward Iskowitz one of your favorite radio comedians? Or do you prefer the broadcast hilarity of Edwan Leopold? Who are these men, anyway? Why, of course you know them! But you refer to them, in the order named, as Joe Penner, Eddie Cantor and Ed Wynn.

And there are scores of other radio stars whose microphone monickers are far removed from the nomenclature of their birth certificates.

The significance of numerology caused Martha Mears to drop the older name of Meers and Irene Wicker to add the third "C" to the first half of her designation. Vincent Lopez, an ardent student of the occult sciences and a leading authority on numerology, was known as Joe Lopez during his boyhood.

In the ranks of the comics we find that Jack Pearl was Jack Perlman before he leaped to stage fame via a German dialect and to radio stardom with his Baron Munchausen



Peggy Snyder
She's Harriet Hilliard on the air



Edward Iskowitz
But he's Eddie Cantor to you

known as Ansel before he skyrocketed to fame as the Old Maestro.

Paulos was Adolfo Rosquellas in his native Buenos Aires and Ted Lewis' old friends knew him as Leopold Friedman before he became the long-hatted tragedian of song. Ted Weems began life as Wilfred Theodore Weymes. Charley Previn used to spell it Prewin. Jack Denny's real first name is Ralph, and Abe Lyman, to his old associates, was Abe Simon. Glen Gray may still answer to the name of Knoblauch. Will Osborne is really William Oliphant and Freddy Bertrons is nee Fritz Bernstein. George Hall's real name is George Flag Bassell.

Scores of the crooners and torch-singers use labels other than those on their school diplomas. Harry Richman once spelled it Rechman and Bing Crosby answered to Harry Lillis Crosby. The Street Singer's real name is not Arthur Tracy—it's Harry Rosenberg.

In the ranks of the female songsters we find that the Lane Sisters of Fred Waring's air troupe were Priscilla and Rosemary Mullikin to their neighbors in Indiana, Iowa, Utah Ray's last name is Hubbard while Alice Joy was Frances Hokcombe. Ethel Merman dropped the "Zim" from Zimmerman. Back in the days of their first air break in London, the Three X Sisters were billed as Jessie, Pearl and Violet Hamilton.

Virginia Rees is really Virginia Murphy and, to make it more complicated, was once billed as Olive Palmer. Ramona's last name, never used on the Whiteman programs, is Davies. Vaughn de Leath used to spell it Von de Leath and Harriet Hilliard, away from the mike, is Peggy Snyder. Shirley Howard's last name was Gins and Jean Sargent's was Scull. Vera Van was known as Vera Webster before her radio warbling days and Gypsy Sims, to friends, is Helen Swann. Helen Morgan was Helen Regan, and Edith Murray was Miss Fernandez before entering the amusement field.

Among the music names we find that

George Gershwin was Gershvin at birth and Irving Berlin used to spell it Baline during his singing water days. Ann Laaf was known as Ann Leckowitz and the piano team of Peggy Keenan and Sandra Phillips actually consists of Margaret Keenan and Joan Johnson.

David Ross, the diction-melod announcer, was David Rosenthal. Also, in the announcing clan, we find that Paul Douglas was Paul Fleischer and Kenneth Roberts answered to Paul Trochwon.

There are many persons on the air who don't desire to use assumed microphone names at all but whose real monikers are shelved in the background due to the prominence of their character microphone portrayals. For example, the names of Freeman Gowden and Charles Correll are not as well known as their creations of Amos 'n' Andy. The designation of Molly Goldberg is more popular than the name of its originator, Gertrude Berg. Both Parker is of greater importance to the listener than a program listing of Phillips Lord. A small percentage of the air audience knows Myer and Marge by the names of Myrtle Vail and Donna Dammerel. In



Edwin Leopold
But you call him Ed Wynn

real life, Mary Lou, of Show Boat fame, is two persons. Muriel Wilson has the singing part of the character while the speaking lines are delivered by Rosaline Greene.

Colonel Stoopnagle and Budd are Frederick Chase Taylor and Wilbur Budd Hulick, respectively, but their character names are more widely known than their real monickers. Cleo, the early morning good-cheer broadcaster is Charles Field, a close friend of former President Hoover, but he prefers to be anonymous in his philanthropic endeavors. For a long period, few listeners knew that H. Sayle Taylor was the real name of the Voice of Experience.

Sometimes stars scale great heights under a cloak of mystery and anonymity. An outstanding example is the Silver-Masked Toner, a sensation of broadcasting's younger days. He's still well-known under his real name of Joe White, but he is far from his old stellar status as a mystery singer.

character. Al Jolson was Asa Yodson when his family migrated to this country. Fred Allen's birth certificate reads John Florence Sullivan.

George Burns, of Burns and Allen, was Nat Birnbaum to his family while Joe Cook used to receive mail addressed to Joseph Lopez (strangely enough the same appellation as the bandsman). Milton Betle was Milton Berlinger in the old days and Bert Labr used to turn around when anyone called Isadore Labheim.

The baton-wavers' group contains many men you wouldn't recollect if called by their right names. You probably know that Rudy Vallee was Hubert Pryor Vallee before he obtained the nickname of Rudy. But you may have never heard that Ben Bernie was

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

NEW! Douglas R. Keeney, 271 Westgate Road, Kenmore, N.Y. 14217-looking for FIBBER MCGEE AND MOLLY shows he doesn't have with sponsors Pet Milk and Reynolds Aluminum-on cassette; ANDY AND ANDY MUSICAL HALL shows besides the one of September 23, 1954-on cassette; LUX RADIO THEATER (?) *Young Man With A Horn* with Jo Stafford-on cassette; and Buffalo Evening News Calendars (16 x 20) with subject of children on them (1920's - 1940 are paintings, 1941-1954 are photographs) and with the calendar pads still on them.

Pete Bellanca, 1620 Ferry Road, 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.

Corb Besco, 815 Greenwood Avenue, 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.

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

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

Ed Carr, 216 Shaner Street, Boyertown, Pa. 19512-wanted: 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.

M.R. Ciel, 112 Central Avenue, Hillsdale, N.J. 07642-wants: PRESENTING BORIS KARLOFF, FRANK MERRIWELL, GREEN HORNET, and NICK CARTER, all on 1/4 track.

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, Ontario, Canada 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 Street, North Tonawanda, N.Y. 14120-looking for DAMON RUNYON THEATER and THE LONE RANGER. Will trade two for one to get them.

Al Olson, 4601 Terracewood Drive, Bloomington, Minn. 55437-looking for SETH PARKER and SNOW VILLAGE SKETCHES. Will buy or trade.

Bruce Rittenhouse, 327 Marquette Drive, Rochester, Mich. 48063-looking for SUPERMAN, FLASH GORDON, and a MAJOR BOWES AMATEUR HOUR from September or October 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.

Judy Canova

The delightful hill-country femme
has a collision with big society

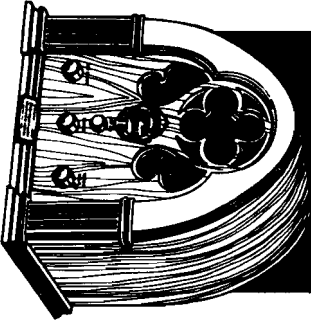
10:00

THANK YOU: To bob Davis and George R. Klos; Bob for the humorous photos and captions that appear on pages 4 & 8; and George for sending the editor a good amount of re-printable material such as that used for this month's cover and on pages 12-14. George saved me from having to make this a 12 page issue. More stuff from both gentlemen will appear in coming issues. -KFC

REFERENCE LIBRARY: A reference library exists for members. Members should have received a library list of materials with their membership. Only two items can be borrowed at one time, for a one month period. Please use the proper designations for materials to be borrowed. When ordering books include \$1.00 to cover rental, postage, and packaging. Please include \$.50 for other items. If you wish to contribute to the library the OTRC will copy materials and return the originals to you. See address on page 2.

TAPE LIBRARY:

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.



OTRC



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