

NUMBER 48 AUGUST 1980

# Illustrated Press

THE OLD TIME RADIO CLUB



SINCE 1975

# RADIO STARS

10¢

FIRE CHIEF

NOVEMBER

**RUDY  
VALLEE**

**KATE  
SMITH**

**MYRT  
and  
MARGE**

**PAUL  
WHITEMAN**

**SETH  
PARKER**

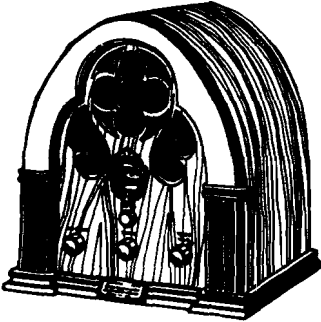
**BURNS  
and  
ALLEN**



Posed by  
ED WYNN

1932

**YOUR RADIO FAVORITES REVEALED!**



### 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.

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**DEADLINE:** for IP #49-August 11th.  
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## Wireless Wanderings



**JIM SNYDER**

For years we have heard about the bias of our radio and television news broadcasts, and it certainly does exist in at least two forms: the selectivity of what is news and what isn't, and in "editorializing" or "commenting" on the news. I think that the audience is responsible in large part for the latter in that we demand more than the bare facts in our news, we insist on an interpretation of what the news means. I can relate a personal experience on this. Last summer I spent a couple of weeks driving around Ireland in a rented car. At the time, there was a severe shortage of gasoline in Ireland due to a strike of the oil company tank truck drivers. It was very difficult to find stations with gasoline at all, and so it was a major concern to me whether I should keep driving, as I was, or if I should get the car back to Hertz in Dublin while I still had enough gas in the tank to get there. I, of course, listened to all the news-casts I could, to get as much information as possible. In Ireland, however, the state-run broadcasting network prided itself on objective news reporting. Thus, the only information I could get was that Esso and the union were meeting on the problem. Never any speculation on how the talks were going, or how long existing gasoline supplies would last, because that is exactly what it would be, speculation, and they stuck with the facts. I found this extremely frustrating.

In the United States, we, on the other hand, are often given misleading information, because of this need to explain, and thus speculate. To illustrate this, let's take some of the radio newscasts on Pearl Harbor, on December 7, 1941. Some of the misinformation was simply error in observation. For example, 65 minutes after the attack ended NBC carried the following statement: "The city of Honolulu has also been attacked and considerable damage done." A subsequent congressional investigation showed that there were about forty explosions in Honolulu itself.

Only one of these was from a Japanese bomb. The others were all the result of American anti-aircraft fire. Total damage in Honolulu was only about a half-million dollars. Seventy minutes after the attack ended, Upton Close, speaking from San Francisco said, "The only thing left there now as the result of the first attack are a few parachute troops wandering around on the sand on the north end of Oahu Island." Of course there were no paratroopers, although this report could have been the result of seeing two or three Japanese pilots who parachuted from their damaged planes. These kinds of news errors can be easily understood based on what people thought they saw during the heat of the battle.

The commentary, however, went beyond observed facts (or errors), into the area of pure and inaccurate fantasy. In the same broadcast, mentioned above, Upton Close mentioned the sinking of "several ships" off the coast of California. That was pure rumor with no basis in fact. Later in this broadcast, Close was speculating that the Pearl Harbor attack had been instigated by a small group in the Japanese navy, who would now be thrown out by the Japanese civilian government, which would then agree to all American demands in order to "repudiate the action". He then goes on to say that Secretary of State, Cordell Hull, may have destroyed any possibility of this because of the rough things that he had said to the Japanese envoys who were in his office. This would cause them to lose face and thus Hull was the one who had destroyed any chance of peace.

Three-and-a-quarter hours after the attack, George Fielding Elliott was saying on CBS, "It should be emphasized that this attack is of a suicidal nature from which few of the ship's aircraft and personnel participating have any hope of returning." In reality, the Japanese stated that 92% of the planes returned to their ships, and even the United States claimed that 86% made it back safely. Elliott went on to say, "This procedure (the second wave of Japanese planes) will certainly lead the heavy American bombing planes to the carriers, and the fact that the fleet has sailed from Pearl Harbor probably indicates that an attempt to round up and destroy the carrier is now in full swing." In reality, the ship that left Pearl Harbor did so to flee to safety, and there were no heavy bombers left. That sounded good for American con-

sumption, but was speculation based on his own imagination, not on facts.

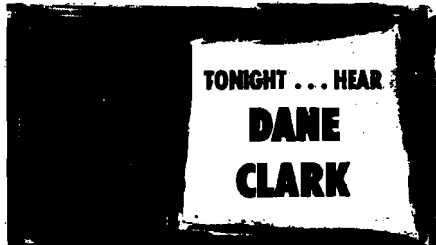
Five hours and ten minutes after the attack, Fulton Lewis, Jr. went on the air for MBS. "The attack on the ships in Pearl Harbor (was) a very foolish thing, as a matter of fact, suicidal fool-hardiness as a matter of fact, because the Japanese must know, as all the rest of the world knows, and all the rest of the navies and military men of the world know, that Pearl Harbor is the one invincible, absolutely invulnerable base in the world." Facts of five hours earlier certainly gave lie to this statement. He then went on even further to speculate that the pilots of the planes weren't Japanese at all, but perhaps Germans or Italians.

Now here was a time of national distress, and people felt a great need for information. With little information to go on, partly because of government censorship, the commentators started building fantasies. They were extremely optimistic, and they certainly minimized the ability of the enemy. Perhaps a case can be made that the public needed optimistic information to help get them past this crisis. It would seem to me, however, that this is the very practice of Japanese and German broadcasters, during the war, that was severely criticized by our own news organizations, who pompously told of how the German and Japanese citizens were being deceived, while we were being told the truth.

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

Patrick Carr, AV Director, Villa Grove Schools, Villa Grove, Illinois 61956.-We are looking for reels or cassettes of the show DEATH VALLEY DAYS. We have a collection of nearly 2,000 radio shows on reels which we would like to trade. Send Catalogue.

Gene Bradford, 19706 Elizabeth St., St. Clair Shores, Michigan 48080.-Wants TOM MIX STRAIGHTSHOOTERS, SKY KING, and JACK ARMSTRONG programs.



He stars in "The Iron Mountain"—exciting drama of four men—who venture into the heart of the Venezuelan jungle and come out with one of the greatest discoveries of our day!

DU PONT

**Cavalcade of America WHAM**  
8:00 P.M.

**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.

**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.

RETURN WITH US TO... by BILL DUNN



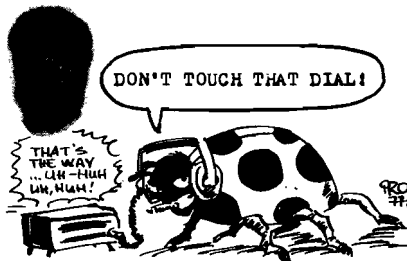
**CREATOR LUM PLAYED LUM AS WELL AS GRANDDADDY SPONGE, BLAKE HOBBS, AND GEORGE HERBERT.**

**JOE LEBRON HERE, ABNER... IT SAYS THEY WISHA PAY RESPECT TO OUR RADIO PROGRAM BY CHANGING THE NAME OF THEIR TOWN!**

**WANTS BOW PLAYED ABNER AND SUCH CHARACTERS AS DICK HADLESTON, DOC MALLER AND SQUARE GRUMP.**

**IT WAS ONE OF RADIO'S LONEST-PLANNING SPONS... PROMOTING APRIL 1941, AND CONTINUES FOR 24 YEARS OVER NBC, CBS, ABC AND MUTUAL.**





# JERRY COLLINS

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

In the book The Broadcasters, Red Barber tells of a very unusual baseball game that he broadcast on the radio. During this college game, a rattlesnake was killed under the broadcasting booth, a long freight train passed by outside the fence behind home plate, and then part of the stands started on fire.

On August 5, 1921, Harold Arlen announced the Pittsburgh Pirates and Philadelphia Phillies game, the first Major League Baseball game announced on the radio (KDKA).

On October 5, 1921, WVZ (Newark, New Jersey), with Tommy Cowan doing the announcing, became the first radio station to broadcast a World Series game. Cowan received his report on the New York Yankees and New York Giants series over the telephone.

New York City was the last city to broadcast its games on the radio. All three teams were opposed to it. On the other hand, they were the first city to broadcast their games over television. Larry MacPhail was behind both changes.

Aside from expenses, Red Barber was not paid a salary for the 1935, 1936, 1937, and 1938 World Series. In those days it was considered to be an honor to do these games. In 1939, the Gillette Company paid Red Barber two-hundred-eighty dollars for the Yankees-Cincinnati Reds series.

In the early days of radio, the more popular shows would usually do thirty-nine shows from mid-September to mid-June, and then be off the air for thirteen weeks. During those thirteen weeks, summer replacements, not reruns, would take over.

When Walter Winchell attacked both the politicians and the voters during the election of 1942, the sponsors, as well as the network, began censoring his scripts.

One explanation for the gullibility of the radio audience during the broadcast of "The War of the Worlds" might be related to the rating of the Mercury Theater On the Air. The Edgar Bergen-Charlie McCarthy Show had a rating of 34.7 compared to the Mercury Theater's Hooper rating of 3.6. Thus it was estimated that up to six million Americans turned from the Bergen and McCarthy show to the Mercury Theater during a musical interlude some twelve minutes into the show. Those radio listeners, that tuned in at this point, missed Orson Welles' introduction and tuned into the "War of the Worlds" at one of its more frightening moments.

Until next month, "Goodnight all".

# MEET CORLISS ARCHER

Starring - JANET WALDO



RETURN WITH US TO...

# THE BIG SHOW

TALLAHAM BROADCAST WAS THE HOSTESS OF THIS LAST-DITCH ATTEMPT BY NBC RADIO TO COMPETE WITH THE YOUNG GIANT... TELEVISION. MISS BARRHEAD OPENED THE BROADCAST OF DEC. 17, 1950 WITH...

ORCHESTRA LEADER HEREDITH WILSON WOULD ACKNOWLEDGE TALLAHAM'S HUSKY-VOICED INTRODUCTION OF HIM WITH 'ZIMMAY YOU MISS BARRHEAD SM.'

FOR THE CLOSING MISS BARRHEAD ALWAYS SANG 'TAY THE GOOD LORD BLESS AND KEEP YOU.'



SHE WAS NOT EXAGGERATING AMONG THE GUESTS THAT EVENING WERE...





## FORUM \*\*\*

July 1, 1980

Dear Kean,

Letters like this one should be unnecessary, but considering the problems the club has been facing, especially in these last few months, perhaps they are vital.

The last issue of "The Illustrated Press" I received was April of 1980, (received by me on May 21) since then I have heard nothing.

I entered the last contest the club had, I have heard nothing.

I hate to sound negative, but does the Old Time Radio Club still exist?

I realize the difficulty in getting material and the time involved to produce a publication such as the Illustrated Press, and I believe I have helped out when I could to provide such material. IS the Post Office to blame again?

Please let me hear from you so I know you're still out there.

Best,  
Frank Amico

((My deadline for the April IP (#45) was April 14th. Approximately a week later (say the 21st) it was in Dom Parisi's hands, who gives it to Millie Dunworth to print. Since it is out of my hands at this point, I can only guess at what happened, but the printed IP was probably back to Dom by the first week of May. Dom then gets the issues to Pete Bellanca, who mails them to the membership. Allowing about 5 days for the slow mail delivery, it would appear that it took Pete over a week to label and mail the 75 to 100 copies of the IP. I kept to my schedule for the May-June IP, so I can't understand why you didn't get it before this. I can't, and won't do everything for the club. If others screw-up, I have no control over it, but I can at least print your complaints here. The club still exists, although some members may not want it too. Most people who blame the Post Office for their troubles

are only covering up their own failings. -KFC))

Dear Sir:

Enclosed \$13.00 for a 1yr. sub. I had thought not to renew, however, I've decided to try one more year in the hope that the club becomes bigger and better than it is. I am not criticizing what's being done now, far from it. I enjoy all that's being done now, columns etc., each month. I look forward to reading them and I go over them and gleem each small and important detail. No, what I'm talking about is something special that would make others want to join, that special something that other clubs have. Spervac has discs, and a chance to copy 1st generation material is an attractive attention getter in itself, 500 or so members attest to that.

The club has one thing going and that is a monthly publication. I've not renewed my subscription to some because of that very fact. 4 times a year to me just isn't enough for \$15.00.

I can offer one good suggestion, first raise the annual fee to \$15.00, then, with the extra two dollars (you're operating on \$13.00 now), use it and run or two big contests during the year offering cash or good tape machines to the winners (Teac is a good brand). Work the contest into the publicizing campaigns. The contest being open to members only, build it up, form a committee to come up with 100 hard questions. I mean hard, relating to OTR. I am sure from here you can work out details. I'll run the contest if you wish, from my home, checking answers, etc. The prizes must be big to attract new members. Well, I've had my say. I hope it's at least considered.

Sincerely,  
Ed Carr

((I hope so too, Ed. I'll leave this letter for the members to comment on. Members, I know you are out there, let's hear from you. -KFC))

### EDITOR'S WORD

No response as yet to my last editorial. I've heard that the issue was mailed out to members, I haven't got mine yet, apparently Pete Bellanca doesn't consider the editor of the IP as a member.

Thanks again to George Klos for the reprinted material.

-Kean Crowe, Ed.

**LIFE** TV REVIEW

**Listening in on what we've lost**

**RADIO COMICS OF THE '40s**

When I went into radio, practically in its infancy, the big stars of radio were Eddie Cantor and *Chase & Sanborn Hour*, Rudy Vallee, and Amos 'n' Andy and then Gracie and myself, we came into radio, and Jack Benny and Fred Allen and everybody was in the first ten all the time because there were only eight acts in radio, so we were all in the first ten all the time."—George Burns.

And a good time it was. Public television brings it back for 90 minutes' next Thursday in *The Great Radio Comedians*. George Burns, Edgar Bergen and Charlie McCarthy, Jack Benny, Bing Crosby, Jim (Fibber McGee) Jordan and what's left of the Allen's Alley gang talk about themselves and their past, the 1940s. There are film clips and stills that, to my knowledge, have never before appeared on TV. And there are the jokes that seem to have been around since prehistory:

George Burns: "Gracie, how's your cousin?"

Gracie Allen: "The one who died?"

George: "Yeah."

Gracie: "Oh, he's all right now."

Or:

Dennis Day: "You see this tie? My girl knitted it for me for Christmas."

Jack Benny: "The tie? What are those things hanging on the sides?"

Dennis Day: "She started to make a sweater and changed her mind."

Or W. C. Fields inviting Charlie McCarthy over to his house, and "I'll let you ride piggyback on a buzz saw." Or Fields, again, asking Edgar Bergen, "Where's the little woodpecker's snack bar?" Or . . .

But enough. In fact, the idea of a ventriloquist act on radio is enough. Listening to the comedians talk about their jump from vaudeville to the airwaves—Gracie Allen was originally the straight man, George Burns the wisecracker; Jack Benny comes on *Very Serious*, and he of course invented the "pause" that allowed the listeners to make up their own jokes—it all comes back, even the names of the sponsors: *Maxwell House Coffee Time*, the *Lucky Strike* program,



W.C. offers a Fieldsian invitation to his little friend

Johnson's Wax, in the day before we worried about the exploitation of Latin America, lung cancer, ecology. There was a war going on, but it was our war as well as Bob Hope's.

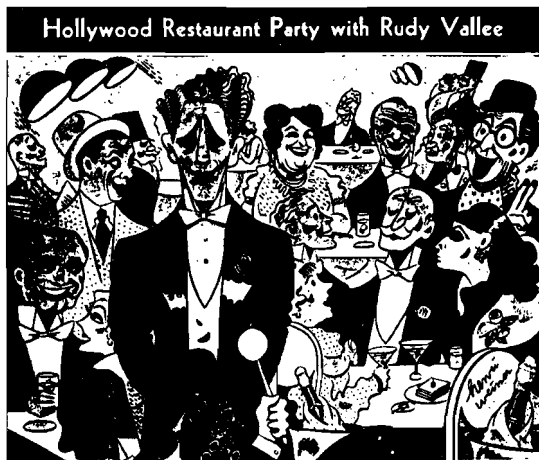
The weakest part of *The Great Comedians* is the segment devoted to a re-creation of Allen's Alley. Fred Allen, of course, is gone, and imitations of him don't work. It seems to compound TV's crime against him, giving him a *Colgate Comedy Hour* and a bunch of dancing girls. Unlike Benny, Burns & Allen, Hope and the others, he couldn't make the transition to TV, and one reason was that TV just had to have dancing girls and didn't particularly like the idea of topical commentary. The new skit the old gang dreamed up for this program falls flat, taking the edge off what had

been more than an hour of nostalgic freaking-out.

Radio today is a bunch of semi-naked storm troopers scattered on the beach as though the sun had bombed them, with transistors strapped to their brains; or a long tunnel of rock music through which we burrow like rodents in rented cars; or all-news hysteria, body counts on the fault lines of the impending global earthquake; or Muzak. Spam for the ears. A form of distemper. Jack Benny said it best:

"Imagine saying that I couldn't play *Flight of the Bumble Bee* at the age of ten. I played *Flight of the Bumble Bee* so often, I got the hives." We got Johnny Carson.

by Cyclopedia



Artist Henri Weiser visualizes Rudy Vallee as host to radio stars at the Hollywood Restaurant in New York where Rudy is master of ceremonies. You should be able to identify Rubinooff, Joe Penner, Kate Smith, Rosy, Ed Wynn, and Gertrude Niesen

RADIOLAND



Knitting is the latest craze to sweep the radio studios—all the stars are doing it. Here is Helen Pickens pulling a few stitches between broadcasts at Radio City



# Mike <sup>40/35</sup>

By  
**ARTHUR  
J.  
KELLAR**



—Wide World

Father Charles E. Coughlin, the radio priest, as he addressed the National Monetary Conference called by Senator Elmer Thomas of Oklahoma, an avowed inflationist



Em. of Clara, Lu 'n Em, has to address Samba, her cocker spaniel, in the sign language because he is deaf. She thought he was dumb too until she discovered his physical handicap

### Bing's in the Money Now

● An income of a quarter of a million dollars a year is Bing Crosby's. Radio contributes to this huge sum at the rate of \$4,500 a week and the balance comes from his movie contracts and business enterprises. Pretty good takings for a troubadour, considering that his Twelfth Century precursors lived upon crumbs and were set upon by dogs as they wandered about France twanging their guitars. A penny was the customary fee for the lyric poets of those days.

Studio executives are alarmed over the growing use of marijuana among musicians. It is a Mexican weed smoked by the tooters and fiddlers to give them a better sense of rhythm. Like all narcotics, marijuana has serious after-effects and its addicts are more to be pitied than censured, as the saying goes.

### Candid Camera Comic Closeups

● Fred Allen, drollest and hardest working of them all, prepares most of his own material and devotes eighteen hours out of every twenty-four to the job

of being a professional funny man. Jack Pearl, the most serious and superstitious, is socially the least active. Eddie Cantor is a professional worrier and is constantly beset by some problem, real or fancied. Jack Benny, always suave and genial, is a delightful companion but his mind is constantly alert for possible gags for his impending broadcast. Ed Wynn, a rival of Fred Allen for industry in resurrecting and molding material to his uses, is a natural clown at performance time but in between times a very sober and sedate fellow. Phil Baker, usually mild-mannered and even-dispositioned, becomes upset when he thinks his gag writer has failed him. Walter O'Keefe is always as crisp and as smart as he hopes his material is.

By the time this issue of Radioland appears the chances are another national network will be functioning. It is the Mutual Broadcasting System which has been quietly forming for some time. WOR is the key station in New York, WGN in Chicago, WLW in Cincinnati and WXYZ in Detroit. These four have been hooked up for months and they will be supplemented by stations extending to the Pacific Coast.

### Moral: Don't be Original

● It is a radio paradox that the originator of an idea rarely reaps the benefit from it. For example, there is

Major Edward Bowes, who introduced the amateur contests to the air from his independent New York station, WHXN. For months he has been producing an outstanding novelty program but no sponsor has come forth to reward him for his enterprise. In the meantime two amateur periods are being sponsored on the networks—Ray Perkins handling one for Feen-a-Mint on Columbia and Fred Allen devoting part of his Town Hall Tonight proceedings to the same style of entertainment on NBC.

Vaughn de Leath originated crooning and although a hundred other crooners have commercial contracts she is still on sustaining. Nellie Revell was the first



# Says:

4/1935

Father Coughlin's League for Social Justice has won its first skirmish. Recent defeat of the World Court in the United States Senate, by a narrow margin, is credited largely to the avalanche of telegrams of protest received by senators following a radio address by Father Coughlin in which he urged his followers to demand that their legislators vote "no"

to interview radio artists on the air. Then Bob Taplinger, of the Columbia press department, did a similar program for his circuit. But it remained for Wallace Butterworth, the announcer, to sell the idea to a sponsor and John P. Kennedy connected with a commercial modification of the same type program. While the originator, Miss Revell, continues on NBC sustaining.

\*\*\*\*\*

**JACK BENNY:** I am king in my household.

**FRANK PARKER:** Sure you are, Jack. Wasn't I there the day Mary crowned you?

\*\*\*\*\*

Ben Bernie and his lads hate to travel between towns in buses. Two misadventures are responsible. Once in the mid-West the driver fell asleep and their conveyance toppled over in a ditch doing a lot of damage to their instruments. Again in New England the bus skidded and came to an abrupt stop by contact with a tree. Some of the musicians were cut by flying glass but none received serious injury.

## Miscellany

● Beatrice Lillie is a shooting gallery addict. It is her favorite form of relaxation. . . . Ted di Corsia of The March of Time cast has written a novel. . . . Notwithstanding his tragic death several months ago, the Russ Columbo Co-Ed Club of Long Island is still carrying on. They recently arranged for a mass to be said in his memory at St. Malachy's church, New York City. . . . Composer Sigmund Romberg is an incorrigible practical joker. . . . Bob Trout is now a member of Columbia's New York announcer staff. For years he was stationed in Washington as CBS's presidential introducer. . . . Rudy Vallée will wear the uniform of an Annapolis midshipman in his next picture. The Vagabond Lover has long nursed a desire to appear in military trappings in the movies.

\*\*\*\*\*

Roxy, who launched the careers of many outstanding artists, is showing a letter recently received from a chap in Bangor, Maine. It reads: "Perhaps you will remember me. A few years ago you gave me an audition. When I finished you asked what my occupation was. I

told you I was a bricklayer and you advised me to stick to my trade. I was good and sore at the time, but not now. I stuck to my trade and now I own my own contracting business."

## Fresh Slanguage

● Bozart, derived from the French phrase *beau-arts*, meaning fine arts, is a new word in the American language. It is defined as something above the taste and comprehension of the vulgar. So when you read Beatrice Lillie is a bozart comedienne you know now what the writer is trying to imply. But to your correspondent the adjective is misapplied in Miss Lillie's case. That trick inflection of hers which transforms a perfectly nice word into one of naughty implications may be bozart but at times it appears downright vulgar.

\*\*\*\*\*

Cole Porter, author of "You're The Top," fell afoul of NBC's ruling that the original verses of ditties must be sung on the air. Porter appearing as guest on a program, wanted to do a new set of lyrics but NBC said "No"—and he didn't. The regulation is the result of the pias of the song-writers themselves. They object to their brain children being parodied by any old Tom, Dick and Harry who feels the impulse.



Jane and Goodman Ace, the famous *Easy Aces*, have returned from a winter vacation in Florida to a new evening spot on NBC. Can that look of disgust on Ace's face be inspired by a remark from Jane?



Looks as if the organ grinder's pet monkey doesn't appreciate the opportunity of shaking hands with Lawrence Tibbett. It all happened at a costume hall at the Waldorf-Astoria

—Wide World

# Mike Says:

4-35

## After the Amateur—

● When the amateur show cycle has run its course what will be the next trend in radio? Emil Coleman, conductor of the orchestra furnishing the music background for the Penthouse Party featuring Mark Hellinger and Gladys Glad, says the impending novelty is the presentation of professional artists anonymously. Listeners will be invited to guess their identities to see if they really and truly know their favorites. At the succeeding broadcast the entertainers will be identified so that the fans can check up on their guesses.

Although microphones were barred at the Hauptmann trial the broadcasters were on the job nevertheless. One independent New York station projected a running account of the proceedings from the sheriff's office on the Flemington Court House. Lowell Thomas for NBC and Gabriel Heizer for WOR spoke from microphones rigged up in a nearby pool room. Boake Carter took to the air for Columbia from the second floor of the Union Hotel.

Although the Broadway show, *Calling All Stars*, in which he appeared, has

closed, Phil Baker won't return to Chicago to broadcast the Armour Program. He remains in New York so that the services of Leon Belasco and his orchestras may be continued.

## Late News Items

● By the time you read this Grace Hayes and Newell Chase, the composer and her accompanist, will have said "I do" to the preacher man. Their contract with NBC, by the way, has been renewed for another year. Paul Dumont is now production manager for Beatrice Lillie. He was succeeded as endman on the Mollie Minstrels by "Pork Chop" Casper, Al Bernard remaining. . . . *Loose Moments*, a play by Courtenay Savage, head of Columbia's continuity and dramatic departments, and Bertram Hobbs, is an addition to the waning theatrical season.

Chestnut street, one of Philadelphia's main thoroughfares, according to *The Bulletin* of that city, was originally called Wynn street. Ed Wynn, a native of the Quaker City, on hearing this news promptly claimed it had been named after his family. "My ancestors," vouchsafed the Fire Chief, "used to refer to it as the Wynnning Way!"

## Alas, Poor Shirley!

● Shed a tear for Shirley Howard, the sob sister who

turned songstress. For years she looked forward to the time when she could take a week off from her microphone duties and visit Bermuda for a grand coast of tan. The time finally came this Winter and Shirley set sail for the island. But alas and alack! For the whole week she was there the sun never shone even once. And on the return voyage she got terribly seasick and arrived back at Radio City paler than when she left!

● Louis Katzman can claim more firsts in radio than any other conductor on the air. He was the original arranger of so-called classical jazz; first arranger of music for a commercial program 'way back in 1922; first orchestra leader to make electrical transcriptions and the first director to be commercially sponsored.

## Orchestras Please Note

● Band leaders are slow to realize it but indignation is mounting rapidly among listeners over the freak arrangements given popular songs. They do more to kill tunes on the air than the tiring repetitions. Al Goodman, veteran conductor of theater orchestras and a recognized leader among broadcasting maestros, hits the nail squarely on the head with this observation: "So-called 'symphonic arrangements' are the bunk. If a song becomes a hit it is on the strength of the melody, not the orchestra. Yet, there is a whole school of leaders who believe in overburdening a popular melody with modernistic chords, counter melodies and trick effects. It is fantastic."

● Slowly, but surely, William Randolph Hearst is organizing his own transcontinental circuit of radio stations. WDAI, of Baltimore, Maryland's highest-powered station, is his latest acquisition. The publisher also has outlets in New York City, Pittsburgh, Milwaukee and



Frank Luther, NBC tenor who sings on radio programs too numerous to mention, came pretty close to taking up commercial art as a career, and his favorite leisure-hour hobby is making sketches. Here he is doing a rapid portrait of himself

Little Jack Little (John Leonard in real life) is one of radio's most active stars, leading an orchestra and doing a program of songs on his own. No wonder he snatches a spare moment to relax on his apartment sofa

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San Francisco. In addition, he has a communication service operating between New York and Chicago and this is to be extended to the Pacific coast. Two mobile press short-wave stations—KUP in San Francisco and WHR, Carlstadt, N. J.—are also owned by the Hearst organization.

High Spots

● Memos from a radio reporter's pad: Some staff musicians on the networks receive as high as \$300 a week. They have to be exceptionally versatile and able to play symphonies or jazz with equal skill. And acrobatic, too, the way they dash from one studio to another to keep up with their broadcast schedules. . . . Oscar Bradley deserted his post as maestro of the Gulf Headliners to become a musical director on the Fox Films staff. His successor, Frank Tours, was orchestra leader last season for *As Thousands Cheer*. This winter he has been conducting the amazingly successful *The Great Waltz* at the Center Theater, Radio City. . . . Heading the pleas of their sponsors George Burns and Grace Allen are now broadcasting before studio audiences. Amos 'n' Andy still refuse to admit spectators. They are about the only act on the air that does.



Dumb Dora

Here is a Dumb Dora story, the authenticity of which is attested by Phil Spitalny, director of the all-girl orchestra on Columbia. It seems at rehearsal there was delay in getting started while Phil searched for his baton. A girl visitor inquired of her male escort why the leader didn't make the band play. The young man explained Spitalny required a stick to beat time. "What kind of a stick?" she wanted to know. Impatient at her ignorance, he snapped: "Oh, any kind of a stick." After a moment of silence the lady asked in a spirit of helpfulness: "Would a lipstick do?"

Studio Pickups

● Jane Froman will spend the Spring and Summer in Hollywood making movies and will be missing from the air during that period. . . . "Singin' Sam" wears a diamond ring with a stone in it big enough to drown a cat. . . . Whenever William A. Brady, the veteran theatrical producer, fears his memory may be faulty about personages and events he discusses in his broadcasts, he consults his reference library of scrapbooks. It consists of twenty-five fat volumes. . . . Before radio, Jerry Cooper was a bank clerk in New Orleans. . . . The success of Alexander Woolcott as the Town Crier has sent the radio rajahs scouting the literary haunts for similar talent. Don Marquis in a notable recent acquisition.

Pity the Writer

● Radio writers fighting for recognition in program announcements meet with constant rebuffs. Unless a Eugene O'Neill, a Noel Coward or a George Bernard Shaw, the studio strapons don't believe an author's name should be mentioned. Consider the case of James Glover, fabricator of *Roses and Drums*, a consistently fine example of radio writing. In one episode recently he was identified as the creator but his name was promptly blue pencilled in the next continuity. A studio official decided James Glover lacked the glamour of a John Galsworthy and wasn't worth mentioning.

John Charles Thomas is the son of a Methodist minister and got his early training at camp meetings conducted by his dad. . . . Julia Sanderson has a pair of stockings woven by her great grandmother in 1820. . . . Lowell Thomas news summary averages 2,300 words. . . . Rosa Ponsella, the opera star, loves to ride a bicycle. . . . At the age of seven, Rosario Bourdon, conductor of the Cites Service orchestra, was playing the 'cello with the Belgium Symphony. Barthell's Columbia associates call her veteran radio actor, has been wearing the same overcoat thirty-two years. . . . Betty Barthell's Columbia associates call her "Dibbie." Why, nobody knows. . . .



—Wide World Just a winter sportman at heart is Maestro Paul Whitman. He went clear to Montreal to leap from a ski jump



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