

# Illustrated Press

No. 64 - Jan. 1982

THE OLD TIME RADIO CLUB

SINCE 1975



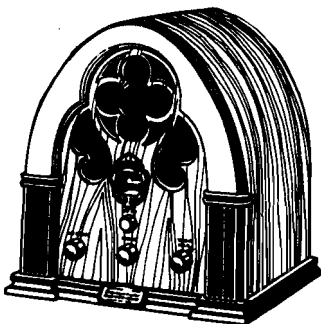
Starring Jackson Beck as "Stonewall Scott"  
with Geoffrey Bryant as "Tex"



Ken MacGregor, Producer

## MYSTERY IN THE AIR

NBC Thursdays 10:00 to 10:30 P. M. Eastern Time



THE OLD TIME RADIO CLUB  
MEMBERSHIP INFORMATION:

Club dues are \$15.00 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 \$3.00 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 \$7.00 per year and includes all the benefits of a regular membership. Regular membership dues are as follows: if you join in Jan. dues are \$15.00 for the year; Feb., \$14.00; March \$13.00; April \$12.00; May \$11.00; June \$10.00; July \$9.00; Aug. \$8.00; Sept. \$7.00; Oct. \$6.00; Nov. \$5.00; and Dec. \$4.00. 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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The Old Time Radio Club meets the second Monday of the month (September through June) at 393 George Urban Boulevard, Cheektowaga, New York. Anyone interested in the "Golden Age of Radio" is welcome to attend and observe or participate. Meeting starts at 7:30 p.m.

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DEADLINE FOR IP #65 - Jan. 11  
#66 - Feb. 8  
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Buffalo Evening News

MONDAY, NOVEMBER 23, 1981 THE SAGINAW NEWS

/Monday, November 23, 1981

# Actor Harry Von Zell dies of cancer at 75



HARRY VON ZELL

## Harry Von Zell Dies; Comic in Radio, Films

United Press International

LOS ANGELES — Actor Harry Von Zell, the character comedian best known for his role in the "George Burns and Gracie Allen Show" in the 1950s, died Saturday of cancer at the Motion Picture and Television Hospital. He was 75.

A native of Indianapolis, Mr. Von Zell began his career in radio in the 1930s as an announcer for dramatic shows. He won his first big break when he was chosen as announcer for Paul Whiteman's musical show. Subsequently, he anchored the "The March of Time" program, during which he delivered the commentary of Admiral Byrd's broadcasts from the South Pole.

He once committed a famous blunder on the air when he introduced President Herbert Hoover as "Hoober Heever."

Recognized for his booming voice and infectious laugh, he later began to inject some humor into his routine and worked as an announcer for such comedians as Fred Allen, Eddie Cantor, Jack Benny, Ed Wynn and Phil Baker and for the Henry Aldrich comedy show.

During the 1950s, Mr. Von Zell gave up radio to concentrate on films, appearing as a character comedian in some 30 movies, including "Son of Paleface," "Two Flags West" and "For Heaven's Sake." In 1956 he joined the Burns and Allen television show as a comic personality and announcer.

He was the first of the Hollywood celebrities to become a regular spokesman in the highly competitive California savings and loan industry. After Mr. Von Zell signed, Eddie Albert, John Wayne, George Burns and Bob Hope began appearing on radio and television regularly for other S&Ls.

LOS ANGELES (UPI) — Actor Harry Von Zell, the character comedian best known for his role in the "George Burns and Gracie Allen Show" in the 1950s, died Saturday of cancer. He was 75.

Von Zell died at the Motion Picture and Television Hospital in Calabasas, Calif., his son said Sunday.

The Indianapolis-born Von Zell began his career in radio in the 1930s as an announcer for dramatic shows.

He won his first big break when he anchored the "The March of Time" program, during which he delivered the commentary of Admiral Byrd's broadcasts from the South Pole.

He once committed a famous blunder on the air when he introduced President Herbert Hoover as "Hoober Heever."

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More recently, Von Zell could be seen as the spokesman on the Home Savings and Loan television commercials.

Von Zell is survived by his wife of 56 years, Mickey; his son, Ken, 52, and his daughter, Linda Salamone, 35.

Ken Von Zell said plans for a private memorial service were pending. The family requested donations to the Motion Picture Relief Fund or the American Cancer Society in lieu of flowers.



Harry Von Zell

...as he looked in 1944

BURNS AND ALLEN  
CELEBRATING AN ANNIVERSARY  
WITH HARRY VON ZELL





**BONANZA** role made Greene a top star.

## What Stars Did Before They Made It

# Lorne Greene Was A Radio Newscaster

By PHILIP SMITH

Long before Lorne Greene became the dignified head of the Cartwright clan on TV's "Bonanza," he was known as one of Canada's top newsmen.

From 1939 to 1943, Greene was chief news announcer for the Canadian Broadcasting Corporation (CBC), keeping the nation informed of the latest World War 2 developments. He became known as "The Voice of Canada."

"I was also called 'The Voice of Doom' because there was such bad news," Greene said in an interview.

But as the tide of war turned in 1942, young Greene was so glad to bear some happy news for a change he announced one night, "Plenty of news tonight — and most of it is good!"

That bit of editorializing almost got him fired — but listeners flooded the network with 5,000 letters supporting him, and he was kept on.

Before his radio days, the Ottawa-born Greene was enrolled at Queen's University in Ontario, where he studied chemical engineering for a while. After two years in a New York acting school he got an announcing job with the CBC.

Greene spent the last two years of the war in uniform — and after his stint in the Canadian Army he started his own acting academy.

Then in 1953, one of the teachers at Greene's academy, who became a TV producer in the U.S., offered him a role in the top series "Studio One." That led to parts in movies and on Broadway.

In 1959, Greene landed the lead role in "Bonanza" — one of the most popular shows in TV history.



**BROADCASTER:** 1942 photo shows Lorne Greene reading news over radio.

THE SAGINAW NEWS THURSDAY, DECEMBER 3, 1981

# ABC buys radio rights

*For first time, Olympic coverage to cost*

LOS ANGELES (UPI) — The Los Angeles Olympic Committee announced it has sold the American radio broadcast rights for the 1984 games to the ABC radio network for \$500,000.

In addition to broadcasting the games, the committee said ABC would serve as the official host for hundreds of foreign broadcasters.

ABC officials said the network of 1,750 stations would provide more than 100 hours of special Olympic coverage in more than 1,000 separate reports during the 16-day Olympic period, July 28 to Aug. 12, 1984.

The sale of domestic broadcast rights marked the first time radio coverage of the games has been sold. Previously such rights were granted without charge.

ABC, whose television network is paying the Olympic Committee \$225 million to show the games, will use its Hollywood facilities as both a television and radio center for its operations. The same location will be used for foreign broadcast and telecast operations.

A staff of 35 is currently preparing the facilities, the network said.

# Ameche, 73, Still Striving For Top Roles, Perfection

By DONALD ROSENBERG

*Knight News Service*

AKRON, Ohio — He is a vital, solicitous gentleman of 73, whose familiar mustache has whitened a bit with the years, but whose manner is as amiable and voice as resonant as they were in all those light-hearted film comedies and musicals of the 1930s and '40s.

However, in spite of his many accomplishments in the world of show business, which has been his vocation for more than half a century, Don Ameche asserts that "acting has never been an all-absorbing thing for me.

"I'm not like Hank Fonda. He lives to act," said Ameche, who was born Dominic Felix Ameche on May 31, 1908, in Kenosha, Wis.

"I've just had a dedication to do the best I could. When I don't have challenges, the days get long. But, I do enjoy being onstage. If I do good work, I get a charge out of that."

Ameche's career in show business has been both challenging and long, extending from Broadway and radio to films and television.

While being a performer may be but one facet of his life, Ameche remains the consummate professional who is constantly honing his craft.

"I have an avid desire for perfection. When it's not that way, there's no joy," he noted. "Then you're just making money or killing time."

Ameche could have been speaking before juries instead of audiences, it turns out, had he not been bitten by the show biz bug while studying law at the University of Wisconsin in the late 1920s.

"Very early in life, I asked myself, 'Is this an important thing you're doing?' I remember coming to the realization that it is," he said. "Entertainment is an integral part of society. It's needed very badly. In stress years, the entertainment business just blooms. That 2 1/2 hours takes the public's mind off the problems of the world.

"It also realized back then that this was the ability that God gave me."

After stints on a number of well-known radio shows, including "The Chase and Sanborn Hour" and "The First Nighter," Ameche went



ENJOYS CHALLENGE — "Constantly honing his craft."

to Hollywood, where he made almost 50 movies from 1936 to 1950.

During the war years, Ameche says, the movie industry turned out movies quickly, and sometimes incompetently, because it basically wanted to make money.

"Anything you made in those days made money. And the people needed entertainment. Instead of trying to improve the quality of the product, they only sought to make money. That may be why there was such an immediate acceptance of television. The films were so bad."

Disenchanted with the direction the film industry was taking, Ameche left the West Coast for New York where he made his mark on Broadway as leading man to Hildegard Neff in "Silk Stockings," a stage version of "Ninotchka," the famous 1939 Lubitsch film that starred Greta Garbo and Melvyn Douglas.

"With those kind of people put-

ting the show together, you can just imagine the anticipation not only on our parts, but of everyone on Broadway," said Ameche, who began taking voice lessons a year before the show opened so that he could do full justice to Cole Porter's score.

In the early 1960s, Ameche served as host of NBC-TV's "International Showtime," which took a look at circuses around the world, and returned to Broadway in a number of unsuccessful musicals.

Today, the articulate Ameche, who lives in Murietta, Calif., says he spends a great deal of time reading, traveling and generally absorbing as much knowledge as possible.

"When I worked in radio and pictures, I had time for nothing. Most of my knowledge then was based on discussions with people outside of the business. I have an inquisitive mind. And I hope to God it never stops."

## T U N E I N

<u>Mon.-Fri.</u>			
Dubuque, Iowa	WMT-600	Some Kind of Radio Theater	6:30 p.m.
<u>Saturday</u>			
Dubuque, Iowa	KLXL-102fm	The Time Capsule	5:00 p.m.
<u>Sunday</u>			
Dubuque, Iowa	WDBQ-1490	The Big Broadcast	9:00 p.m.

BRIAN DONLEVY

**DANGEROUS ASSIGNMENT**

An American intelligence agent, he went around the world hunting for trouble & always found it. This was in the good old days, in the 1950's, when being a U.S. spy was considered kosher. He got into more than his share of scraps, but always managed to slug his way out. This show debuted on NBC 2/6/50 and ran for 3 years. Brian Donlevy starred as Steve Mitchell, globe-trotting trouble-shooter for a Big Brother agency with agents everywhere. Mitchell got his assignments from a nameless boss known only as "The Commissioner". As Mitchell, Donlevy narrated the show in present tense. Herb Butterfield played "The Commissioner" and Betty Moran his secretary. The show's opening was: "Yeah, danger is my assignment-I get sent to a lot of places I can't even pronounce. They all spell the same thing, though - trouble." Brian Donlevy also starred in the T.V. version of this show. Another version of the radio show was syndicated, starring Lloyd Burrell. That one began: "Bagdad! Martinique! Singapore! And all the places of the world where danger & intrigue walk hand in hand-there you will find Steve Mitchell on another dangerous assignment!" I always preferred the Brian Donlevy version which I suspect is due in large measure to the show's theme music. Is there anybody that knows the title of the

theme music and was it written just for the show?

R.A.O.

**REMINDERS**

This will be the last issue of THE ILLUSTRATED PRESS you will receive unless your 1982 dues are paid. Next month - a "Bonus Sized" issue featuring Jim Snyder's Rating the OTR cassette dealers. Advertising must be received by March 15, 1982 for our Spring issue of MEMORIES. \$25.00 for a full page, \$15.00 for a half page, and \$8.00 for  $\frac{1}{4}$  page ad. Members may take 50% off these prices.

**DO DO DO**

PLEASE REMIT YOUR 1982 DUES!!

**Remembering . . .****A Friendly Visit by Rin Tin Tin**

Barking a big hello to Buffalo radio listeners in 1949 was Rin Tin Tin III, who was in town for the Kennel Club of Buffalo Dog Show at the Masten Avenue Armory. The dog star was a featured guest on a live broadcast of "Breakfast at Laube's Old Spain," a weekly morning show on WREN. Joining the canine celeb at the microphone is announcer John Corbett; Rin Tin Tin's master, Lee Duncan; and a boy from the audience, George R. McDaniel, 2, of Baynes Avenue. Rin Tin Tin V is the current heir to the dog dynasty, Corbett is retired from broadcasting, Duncan has died and McDaniel still lives on Baynes Avenue, works at Arcata Graphics and says he has owned "a series of mutts, including my latest, which is part poodle, part terrier and looks like a cross between Benji and Toto."

# THE SHADOW

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## THE BLUR

### CHAPTER VIII FIGHTERS IN THE GLOOM

In Carstair's study, behind a strong latched door, three men were apportioning funds that totaled a few hundred thousand dollars--a small amount compared to their combined fortunes, but enough to worry these men of finance when they remembered how eagerly criminals would seek such funds. All three looked serious, but there, the resemblance ended.

James Carstair was a big, bulky man, clumsy of appearance and careless of dress. Thomas Wellwood was older and somewhat wizened, his hair thin and white. Of the trio, only Roger Doone was both dignified and fastidious.

Fairly tall, Doone held himself stiffly erect; for attire, he wore evening clothes, and in his coat lapel, placed there from constant habit, was a pink carnation.

The three were handling their business briskly. The real problem that confronted them was the keeping of the funds whether all should be left with Carstair, taken away by Doone, or entrusted to Wellwood.

Carstair had already kept the money safely, but that wasn't a surety for the future. Doone habitually looked after large funds, which he stowed in his burglar-proof office, but with crime in the air, it was a question whether such places could still be considered safe.

Wellwood was looming as the dark horse, the man that crooks--like the Blur would not suspect as custodian of a quarter million dollars. The other two were getting ready to persuade Wellwood that he should serve as treasurer of their compact corporation.

Such discussion was suddenly postponed. The lights in the study began to blink. Albert had pulled the switch.

The effect on the three men was startling, yet not surprising. Others had gone totally bewildered

when the lights blinked, as at the Century Casino. The Blur's twilight-maker wasn't just a device for covering the identify of himself and his companions. It was an aid to crime itself, that brought results which no other method could.

Here were three men in a locked room, its windows shuttered. No place could have been more secure against a surprise attack. Had gunshots or other symptoms startled them, they would probably have stayed right where they were. But the eerie, twinkling lights reached them despite locks and bars. The menace was with them!

Looking at one another, they saw faces blurred by the rapid flashes. Their voices, strained and excited, were no longer their own. Hands, pawing for the cash on Carstair's desk, seemed those of foemen, not of friends. They were unreal creatures in an incredible setting.

The Blur!

That name was pounding through the minds of three men, and each, in his horror, felt that the notorious crime-master might be among them, even in the personality of one of their own number.

They were scrambling as they pawed, and their action threatened to become a brawl. It was therefore only natural that one man, in this unnatural emergency, should call for outside aid, particularly as he had it at hand.

That man was James Carstair. This house was his home. He trusted his servants, and with good reason. They were loyal men, with the sole exception of Albert who had managed to make a capable pretense of honesty. So Carstair sprang for the door and yanked it open, shouting in a booming tone he hoped his servitors would recognize.

He didn't realize that he was playing right into the hands of the Blur. It took a keener brain than Carstair's to recognize all that might be happening within the beleaguered house with the blinking lights.

The keener brain belonged to The Shadow.

Margo's car was wheeling into the driveway. Margo was the driver, and she had made a fast trip to Long Island, with Cranston as a passenger beside her. But Wellwood must have known a shorter route to Carstairs's, for his car was already parked in front of the mansion.

Tucked beside him, drawn from a brief case that he carried, Cranston had cloak and that in readiness. It was his plan to pay a visit as The Shadow, in case a social call proved unwise. As the coupe took the curve of the drive, The Shadow saw that a social call was out.

So was he out--out of the car. So fast, that Margo had hardly shoved the brake pedal at Cranston's quick command before her friend was gone. Blinking lights throughout the mansion were a beacon that called for quick work by the Shadow, in his guise of black.

He was still Cranston as he sprang, and Margo caught his final words--for her to wait. The girl stared ahead, thinking that Cranston would reappear in the glow of the car's headlights, which were directed toward the front door of the great house.

But Cranston didn't reappear. He had cut over to the right, taking a short cut to a side door which he knew because he had called at Carstairs's before. In the gloom, Margo couldn't have seen him, had she looked the right way, because he was Cranston no longer.

With his speedy strides, the tall avenger of crime was whipping cloak about his shoulders, clamping slouch hat on his head. He was The Shadow, fully accoutered in black, when he reached the side door.

As he shoved the door open with one hand, he produced a gun with the other. Armed with that powerful .45 automatic, The Shadow sprang in the direction of Carstairs's shouts.

Someone other than Carstairs was in more imminent danger, and, as good fortune had it, he was right on The Shadow's route. The threatened man was Terry Radnor.

Still pressed by the revolver muzzle, Terry was wondering why Albert didn't fire. The answer dawned upon him amid Carstairs's shouts. Blinking lights had brought Carstairs from the study; the sound of a gun might send him back again. Albert was holding the death shot until the Blur and his companions entered, to handle Carstairs and the other victims.

The thump of a door made Albert turn, because the sound came from the wrong direction. Albert was hearing The Shadow's entry, not the Blur's. A few moments later there were sounds from an opposite source, telling that the Blur had actually entered.

Albert had to strain to hear those sounds, because there was also a clatter from upstairs, that of Carstairs's servants, hustling from their quarters to answer their master's call. They knew that trouble was at hand because their lights were blinking, too.

However, it was The Shadow who really saved Terry, for the brief interlude in which Albert relaxed was the chance that Terry needed. Just as Albert was about to stiffen and jab the gun muzzle deeper in Terry's neck, the prisoner yanked away from it.

Albert fired; the bullet fanned Terry's ear lobe. Grabbing at the fellow, Terry tried to keep him from delivering another shot.

It seemed quite hopeless. Terry was deep in the closet, with barely enough space to turn. To get out, he had to bowl Albert ahead of him, which he did, but the murderous servant was smart enough to hop back and poke his gun straight at the closet door.

Having fired one shot, Albert could now afford to empty his gun, and there wasn't a chance in the world for Terry to beat the system. The lunge that Terry made was sheerly one of desperation.

Just then, something happened to Albert.

The servant was shooting, but he was somersaulting as he did. He looked like a straw scarecrow picked up by a cyclone. His gun was spouting upwards, sideways, like a display of fireworks. He looked like a human pinwheel that had fizzed.

Only the blackness that persisted with each momentary flash of light told Terry why Albert had so suddenly gone acrobatic. Terry had witnessed that phenomenon before.

The swishing form that struck Albert wasn't the nebulous apparition that it had appeared to be. Terry himself had once wrestled with that thunderbolt in black, and found it solid.

It was The Shadow, in from darkness!

One blast from Albert's gun and The Shadow had looked for the weapon. Spotting the revolver's glimmer in a flash of light, he had taken out its owner. Not permanently, for The Shadow hadn't yet recognized Albert's connection with the case. But he



had taken it largely for granted that the man who began the shooting was on crime's side.

As Albert ended his pinwheel spin and pancaked on the floor, Terry went after him with a shout that he hoped The Shadow would recognize. The Shadow did, and left Terry to handle the servant.

Sweeping on, The Shadow rounded the corner, guiding by Carstair's shouts, though they ended suddenly before The Shadow could reach the study door.

Terry didn't see what happened farther on. He made a bad mistake the moment The Shadow passed him. Grabbing Albert, Terry pinned the dazed crook with one hand and tried to find the lost gun with the other, just in case it still contained bullets. Had he known what Albert was to do, he would have choked the fellow.

Carstair's surging servants were arriving along this very route. They wouldn't have stopped, ordinarily, because they couldn't see the two figures on the floor. But Albert heard them and yelled, which he couldn't have done had Terry's fingers been embracing his neck.

"Here he is!" hoarsed Albert. "I'm Albert help me he's got me!"

Terry was buried by a deluge of ardent men who should have kept on their way to aid The Shadow. For, at that moment, The Shadow was reaching a scene where assistance would be of importance.

Through the door of the study, three men were filing out with up-raised hands. Even in the dusk of light and blackness, The Shadow could tell who they were. He didn't have to see their faces.

First, Carstair, big and blundery. Behind him, Wellwood, wizened and crablike. Next, the erect form of Doone, with a pale, sickly blotch upon his coat lapel, a thing which, in good light, would have plainly been a pink carnation.

All were faltering forward at the bidding of a man whose face was an absolute blur. A man whose form was neither tall nor short, which indicated that it might be hunched. A revolver in the man's fist was sparkling with every gleam of the intermittent light. From other angles, round and about him, came the flashes of other weapons trained upon Carstairs, Wellwood and Doone.

The chief mobster was the Blur. The only thing distinguishable about him was his tone, but its pur carried a forced note which marked it as false. In a cold voice, he was telling his victims that the slightest move against him would mean death.

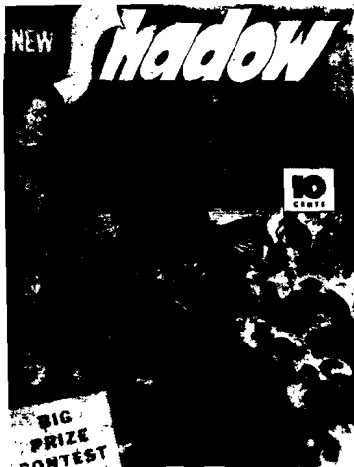
"Death to you", he concluded. "and to anyone who challenges my way of crime!"

The Blur's men were turning, to be ready for Carstair's servants, should they arrive. The Blur himself was keeping the men in the doorway covered--and easy task considering the warning that he had given them.

It was then that the challenge came, a peal of strident mirth from the very direction toward which the Blur's men had begun to swing. It was creepier even than the weird light which the Blur had arranged, for in that fantastic glow staring men could not see the author of the mocking challenge, as he shifted direction under their very eyes.

But they knew the tone and what it represented. The laugh of The Shadow!

\*\* CONTINUED NEXT ISSUE \*\*



#### HOW WOULD YOU LIKE TO BE A FIELD REPORTER

You can! Just write an article on a place, event, show, etc., dealing with old time radio that you think others would like to read. The article must be typewritten. Include a black and white photograph (no color, please).

Any magazine or newspaper articles or cartoons of interest, or a L.O.C. would also be welcome.

#### SPECIAL NOTE

Memories will start to accept advertising with our Spring 1982 issue. Special introductory rates are \$25.00 for a full page, \$15.00 for a half page, and \$8.00 for a 1/4 page ad. Members may take 50% off these prices. Deadline: March 15, 1982

# SAY!

WHO WAS THAT MASKED MAN?



Well, old radio shows are showing up in new movie and TV productions again. Recently while watching a movie called "The Final Countdown", I was amused to see OTR used as a device to show that the USS Nimitz had gone through a time warp and was back in the year 1941.

A few days ago, as of this writing, ABC-TV premiered a program called "Darkroom". One of the segments had a man and his son building a crystal radio and, after hooking it up, getting OTR programs from 1942. The story got a bit ludicrous after that and by programs end had really turned into a joke. I'm sure though, that OTR fans got a kick out of it because of the premise.

Hollywood obviously remembers OTR and I am hoping that by seeing some of these productions, many other people will have their memories jogged and get interested enough to get into our hobby. That way it can prosper and grow and survive. I will be the first to stand up and state that I love OTR, not all of it because nobody likes everything, but a good portion of it. There are shows that I remember from my childhood that upon hearing them today make me cringe and wonder how I ever thought that that show was so good. There are others that I would never listen to back then that nowadays I think are just great. Over the years the shows themselves haven't changed but I have and now I realize that back then there was a wide variety of shows geared for different people and age levels and aren't we indeed fortunate that so many have survived and are still available. Clubs like ours and NARA and others help keep these shows alive and available so that thirty or forty years from now our children and their children can enjoy and appreciate that which we now are collecting and preserving. National Archives and broadcasting museums are just fine and they should be encouraged but personally I think

that the shows being readily available for listening is the ultimate.

There have been times when I felt like dumping the whole thing. Times when my recorders have gone bad or gone completely, times when I get bad sounding tapes on a trade, times when it seems that all I do is dub tapes with no spare time to listen to any I've gotten in. I guess that everyone at one time or another has bad times like that and I hope that they have shrugged off the bad parts and vamped until the good times were rolling again. It's worth the wait. Isn't it nice to have a hobby that can talk to you? Old Time Radio needs you. Don't be a drop-out!!!

Who sez I can't write a serious column?...Now for some really serious stuff. It seems that Chuck Seeley, our ex-editor, is already working on his acceptance speech for next years Rockford Award. Yeah, I know it's almost a year away but he says that he doesn't want to wait until the last minute. I think it would be a good idea for everyone to get on the bandwagon and back Chuck for the "Rocky". Maybe if he wins it we can have some peace and quiet around here and get back to hearing our OTR shows...HELP!!!!

Just received the latest "Hello Again" and in it Jay Hickerson sez that next years OTR Con. might be held in Newark instead of Bridgeport. Count mine as a vote for Newark. Bridgeport is fine but Newark might draw in bigger crowds due to its proximity to New York City. It would also help the travellers as Peoples Airlines has a terminal there. Newark might be kind of rough city but so is that section of Bridgeport where the previous Cons. were held. In any case, I'll do my darndest to be there.

\* \* \* \* \*

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.

LONG-FORM COMEDY TO DEBUT ON NETWORK RADIO  
IN HOUR-LONG SUMMER RADIORADIO BROADCAST

Long-form comedy will premiere on network radio when RADIORADIO, the new young-adult service of CBS Radio, presents an innovative performance headlining three former National Lampooners in an hour-long special this summer, according to Robert P. Kipperman, Vice President and General Manager, RADIORADIO.

Starring in the broadcast will be Andy Moses, actor, impressionist and writer, who toured with the National Lampoon's comedy revue "That's Not Funny, That's Sick!" and who serves as headwriter for the troupe; Sarah Durkee, comedienne, playwright and lyricist, who also starred in "That's Not Funny, That's Sick!", and Jovin Montanaro, a musician, who also freelances as an arranger and producer.

Leslie Corn, Director, Programming, for RADIORADIO, added that a major musical performer will be featured in the performance, which will be hosted by a special guest star to be selected. She pointed out that several prominent comedy writers will contribute material to the special, including Louise Gikow of the "National Lampoon Radio Hour"; Chris Miller, co-writer of "Animal House", and H.B. Gilmour, whose screenwriting credits encompass "All That Jazz", "Saturday Night Fever" and "The Eyes of Laura Mars", among others.

Kipperman emphasized that the comedy venture "is part of RADIORADIO's focus on blazing new trails in young adult networking. While we're dealing with a proven format for this age group, this is the first time comedy has been brought to network radio using state-of-the-art audio techniques. We fully expect that the kind of sophisticated humor the performers have trademarked will attract a large and enthusiastic audience."

W Productions will produce the broadcast for RADIORADIO. The performance will be recorded before a live audience in Los Angeles.

26-WEEK 'COLLEGE BOWL' SEASON BEGINS

STARTING JAN. 4 ON CBS RADIO NETWORK

Toss-ups, bonus questions, the buzzer and the bell all return to the airwaves when COLLEGE BOWL begins its third season on the CBS Radio Network the week of Jan. 4, with a 26-game schedule featuring Art Fleming as host and Nelson Davis as announcer.

The CBS Radio Network version of the "varsity sport of the mind" revives the acclaimed game program which began on radio in the '50s and moved to television in the '60s. The CBS Radio COLLEGE BOWL broadcasts will include 17 regular-season games and nine post-season match-ups from the National Championship tournament, highlighted by the title game.

COLLEGE BOWL is played on more than 300 campuses across the country under the auspices of the Association of College Unions-International. Teams qualify for National Championship berths by winning one of 15 regional tournaments, or by capturing three wins in a row during several COLLEGE BOWL "mini-weeks" where the games are taped for later CBS Radio Network broadcasts.

The question-and-answer format of COLLEGE BOWL games pits two four-member teams in competition to score the most points in answer to questions as asked by the moderator. Toss-ups, worth 10 points, are open to both teams, and the team responding correctly is offered a bonus question, for 20 to 35 points.

The questions themselves are drawn from a wide range of subjects, including science, culture, the arts and history, and are researched and authenticated by Time magazine.

Creator and Chairman of COLLEGE BOWL is Don Reid. Richard Reid, President of COLLEGE BOWL, is Producer of these games.

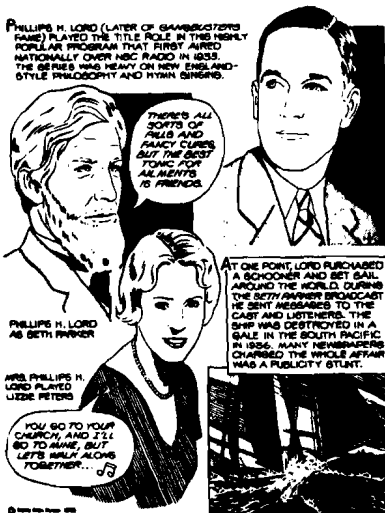
\* \* \*

RETURN WITH US TO...



# SETH PARKER

PHILLIPS H. LORD (LATER OF GANGLUSTERS FAME) PLAYED THE TITLE ROLE IN THE MOST POPULAR PROGRAM THAT FIRST Aired NATIONALLY OVER NBC RADIO IN 1933. THE SERIES WAS HEAVY ON NEW ENGLAND-STYLE PHILOSOPHY AND HYMN SINGERS.



THERE'S ALL SORTS OF HELLS AND FANCY CLERS BUT THE BEST TONIC FOR AILMENTS IS FRIENDS.

PHILLIPS H. LORD AS SETH PARKER  
AND PHILLIPS H. LORD PLAYED UZZIE PETERS

YOU GO TO YOUR CHURCH, AND I'll GO TO MINE, BUT LET'S MEET ALONG TOGETHER...

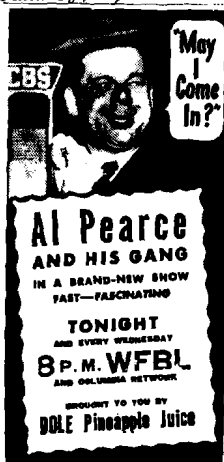
AT ONE POINT, LORD PURCHASED A SCHOONER AND SET SAIL AROUND THE WORLD, DURING THE SETH PARKER BROADCAST HE SENT MESSAGES TO THE CAST AND LISTENERS. THE SHIP WAS DESTROYED IN A GALE IN THE SOUTH PACIFIC IN 1936. MANY NEWSREADERS CHARGED THE WHOLE AFFAIR WAS A PUBLICITY STUNT.

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

"When Broadcasting Was Great" is looking to increase its collection by trading with collectors for shows they do not have. Shows must be in very good & excellent listening quality. They are not interested in rebroadcasts. Shows should be complete as to storyline and contain original commercials, if possible. Cassette trading only. Catalog \$1.00, refundable with first exchange. P.O. Box 103, Central Park Station, Buffalo, N.Y. 14215

Tapepondents is a free service to all MEMBERS. Please send your ads in to the Illustrated Press.

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10/25/39

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12/30/81---"Vanity and Jane"

A sculptor has trouble on his hands when an attractive woman moves next door for the summer.

CAST: Marian Seldes, Paul Hecht, Ralph Bell

WRITER: G. Frederic Lewis

12/1/81---"The Senior Prom"

A string of seemingly unrelated murders baffles a big-city cop.

CAST: Larry Haines, Evie Juster, Russell Horton

WRITER: Sam Dann

12/2/81---"Flower of Evil"

A miner's mail-order bride turns out to be more than he bargained for.

CAST: Arnold Moss, Roberta Maxwell, Russell Horton

WRITER: Arnold Moss

12/3/81---"The Land of Dreams"

Rebels plot to overthrow computers ruling Earth in the future.

CAST: Kristoffer Tabori, Marian Hailey, Earl Hammond

WRITER: Sam Dann

12/4/81---"The Dog-Walker Murders"

A young man uses an old circus trick to get rich quick.

CAST: Lloyd Battista, Martha Greenhouse, Carole Teitel, Ian Martin

WRITER: Ian Martin

12/7/81---"The White Rabbit"

Britain's top agent is sent to rescue a French Resistance leader.

CAST: Norman Rose, Louis Turenne, Earl Hammond, Lloyd Battista

WRITER: James Agate, Jr.

12/8/81---"Diablo"

A crusading television host may have more in mind than just exposing wrong-doing.

CAST: Marian Seldes, Michael Tolan, Mandel Kramer

WRITER: Nancy Moore

12/9/81---"The Judge's House"

Two college classmates rent an allegedly haunted house on England's moors, in this updated version of Bram Stoker's tale.

CAST: Gordon Gould, Lloyd Battista, Robert Dryden

WRITER: Bob Juhren

12/10/81---"The Liar"

A portrait artist captures an old liar for all eternity, in this story adapted from Henry James.

CAST: Norman Rose, Bernie Grant, Court Benson, Carole Teitel

WRITER: James Agate, Jr.

12/11/81---"The Song of the Siren"

A reporter tries to track down the cause of a prominent scientist's madness.

CAST: Mandel Kramer, Ian Martin, Evie Juster, Joyce Gordon

WRITER: Sam Dann

12/14/81---"Harry's Taxi and the T Machine"

An unemployed 21st-century scientist invents a transmigration machine.

CAST: Larry Haines, Carole Teitel, Robert Dryden, Bernie Grant

WRITER: G. Frederic Lewis

12/15/81---"Mata Hari"

A naive dancer is caught in a web of intrigue during World War I.  
**CAST:** Tammy Grimes, Arnold Moss, Lloyd Battista, Mandel Kramer  
**WRITER:** G. Frederic Lewis

12/16/81---"The Solid Gold Zarf"

A corporate cog is fired after 20 years of loyal service.  
**CAST:** Lsrry Haines, Frances Sternhagen, Earl Hammond, Robert Dryden  
**WRITER:** Sam Dann

12/17/81---"Sleeping Dogs"

General Jean Martinet commands with such harsh discipline that his name becomes part of the language.  
**CAST:** Russell Horton, Gordon Gould, Ray Owens, Evie Juster  
**WRITER:** Sam Dann

12/18/81---"The 500 Carats"

The biggest diamond ever found in South Africa's Conception Mines has disappeared.  
**CAST:** Gordon Gould, Lloyd Battista, Court Benson  
**WRITER:** G. Frederic Lewis

12/11/81---"J'Accuse"

The efforts of novelist Emile Zola to help a falsely accused French Officer are dramatized.  
**CAST:** Roberta Maxwell, Bernie Grant, Robert Dryden, Earl Hammond, Alfred Dreyfuss  
**WRITER:** James Agate, Jr.

12/22/81---"Invited Guests"

A strange young man gradually withdraws from the social life in a small midwestern town.  
**CAST:** Teri Keane, Russell Horton, Lloyd Battista  
**WRITER:** Elspeth Eric

12/23/81---"The Head of a Pin"

Brother-in-law art dealers become mixed up with "the mob".  
**CAST:** Bob Kaliban, Don Scardino, Veleka Gray, Bernie Grant  
**WRITER:** Sam Dann

12/24/81---"A Christmas Carol"

starring host E.G. Marshall as Ebenezer Scrooge, in this annual presentation of Charles Dickens' immortal classic. This marks Marchall's once-a-year performance in a MYSTERY THEATER role.  
**CAST:** E. G. Marshall, Robert Dryden, William Redfield, Marian Seldes, Ian Martin, Evie Juster  
**ADAPTED BY:** Ian Martin

12/25/81---"A Holiday Visit"

A young couple, driving to their first family Christmas in 12 years, is detoured in an Ohio ghost town.

**CAST:** Lloyd Battista, Diana Kirkwood

Bryna Raeburn, Robert Dryden,  
**WRITER:** Bob Juhren

12/28/81---"The Silver Mirror"

The creator of the famous Sherlock Holmes finds he can't kill the legendary sleuth.  
**CAST:** Gordon Gould, Earl Hammond, Marian Seldes, Ray Owens  
**WRITER:** James Agate, Jr.

12/29/81---"The Equalizer"

A tough soldier gains an unexpected recruit while training mercenaries in Latin America.  
**CAST:** Larry Haines, Evie Juster, Ray Owens  
**WRITER:** Sam Dann

12/30/81---"The Most Necessary Evil"

A husband's mysterious wealth spells trouble for the Blake family.  
**CAST:** Michael Toain, Carole Teitel, Mandel Kramer, Ralph Bell  
**WRITER:** Sam Dann

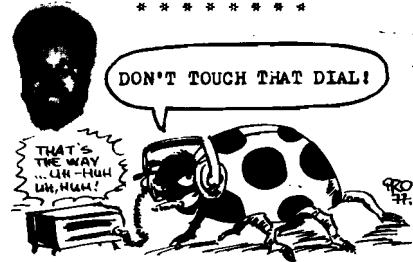
12/31/81---"Too Early Too Late"

A strange ghost compels three childhood friends to return to their old hangout -- a graveyard.  
**CAST:** Russell Horton, Paul Hecht, Marian Seldes, Arnold Moss  
**WRITER:** Elizabeth Pennell

1/1/82---"Catch the Smallest Devil"

A mean-hearted businessman gets a second chance to change his selfish ways.  
**CAST:** Fred Gwynne, Court Benson, Teri Keane, Norman Rose  
**WRITER:** Nancy Moore

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## JERRY COLLINS

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

The original Shadow in the Street and Smith Magazine was a millionaire living in a New Jersey mansion, twenty minutes from New York City. He drove late model cars, had his own airplane and a highly sophisticated communication tower in his mansion.

Walter Gibson wrote the Shadow novels. He was an unbelievable speed writer. He could complete a

novel in seven days. His record for a one year period was twenty-nine books and 1,740,000 words. In the early 1940's Gibson was writing two comic books a month as well as a Shadow comic strip. In addition Gibson also assisted in the writing of some of the early radio scripts.

In the "Temple Bells of Neban" Lamont Cranston explains the Shadow's mystic oriental origins to Margo Lane.

Orson Welles played the Shadow in the twenty-six regular season shows and fifteen summer shows. He then left the show to do the Mercury Theater on the Air. He was followed in the part by Bill Johnstone and Bret Morrison. John Archer and Steve Courtleigh divided the 1944-1945 season. Agnes Moorehead originated the role of Margo Lane. She was followed in this role by Marjorie Anderson, Gertrude Warner, Grace Mathews and Leslie Woods. Marion Sharkley and Laura Mae Carpenter divided the role in the 1944-1945 season.

Between the 1939-1940 season and the 1953-1954 the Shadow radio show had 62 different writers. The most prolific of these writers were Jerry Devine, Peter Barry, Max Ehrlich, Alfred Bester, Frank Kane and Sidney Slon. The most of all these writers was none other than Bret Morrison, who wrote a few of the later shows.

Ted Mallie, who was the announcer in the 1953-1954 season, enjoyed the show so much that he came in during his vacation just to do the Shadow.

On the air in one form or another from 1930-1954 the Shadow was the longest running detective-adventure series in the history of radio.

Until Next month "Goodnight All."

\*\*\*\*\*



ACROSS THE AIRWAVES

According to "Hello Again", Margaret Sangster radio scriptwriter (My True Story, Joyce Jordan) died on Oct. 23 at the age of 90. Lee Little, producer of Prof. Quiz on radio passed away on August 27 at the age of 79. Enid Markley died on November 15 at the age of 91 (Radio...Woman of Courage) (T.V.... Bringing Up Buddy), Art Hanna on November 17 at 75 years (radio & T.V. director), and Lew Lansworth, November 14 at 77 years (radio writer & novelist), and Jack Albertson on November 25 at 74 years (T.V....Chico & The Man) (Radio...Milton Berle Show.)

On a more positive note, as a result of our membership drives, we increased the size of our club by 250% over last February. Help us continue to grow--spread the word, the more we grow, the better our publications and other benefits will be for you. May the New Year bring happiness and good health to all of you.

R.A.O.

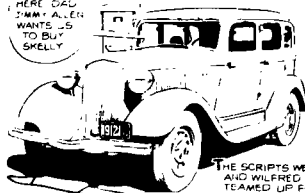
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RETURN WITH US TO... THE AIR ADVENTURES OF JIMMY ALLEN

THE DARING YOUNG PILOT JIMMY ALLEN (PLAYED BY MURPHY MCLEAN) HAS LONG BEEN FASCINATED BY MOST OF HIS FAIRIES, BUT THREE WILD YOUNGSTERS JOINED JIMMY ALLEN FLYING CLUBS BETWEEN '35-'36. IN 1936, HE WAS JUST RELEASED THE MOVIE SKY PARADE BASED ON THIS POPULAR RADIO SHOW.

THE SERIES WAS PRODUCED IN CHICAGO AND WAS SPONSORED BY A REGIONAL BASIS BY VARIOUS OIL COMPANIES SUCH AS RICHFIELD AND SHELLY. MANY KIDS INSISTED THEIR PARENTS BUY THE SECOND OIL BRAND, I.E.

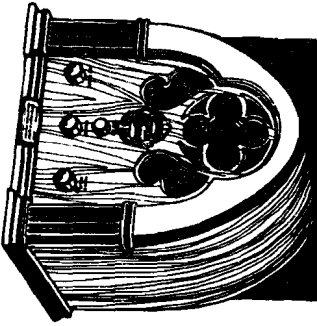
LET'S STOP HERE OLD JIMMY ALLEN WANTS US TO BUY SHELLY



THE SCRIPTS WERE BY ROBERT M. BUR AND WILFRED G. MOORE WHO LATER TEAMED UP FOR AN EVEN BIGGER HIT... CAPTAIN MIDNIGHT



JIMMY'S FAIRIES WAS SPOKEE ORBITED



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