

# Illustrated Press

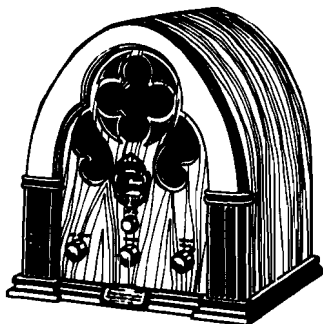
No. 66 - March 1982

THE OLD TIME RADIO CLUB

SINCE 1975



**bill goodwin**



**THE OLD TIME RADIO CLUB**  
**MEMBERSHIP INFORMATION:**

Club dues are \$15.00 per yr. from Jan. 1 through Dec. 31. Members receive a tape listing, 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 \$7.50 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.

**THE ILLUSTRATED PRESS** is the monthly newsletter of The Old Time Radio Club headquartered in Buffalo, N.Y. Contents except where noted, are copyright © 1982 by the OTRC. All rights are hereby assigned to the contributors. Editor: Richard A. Olday; Assistant Editor: Jerry Collins; Production Assistance: Arlene Olday; Production Manager: Millie Dunworth; Published since 1975. Printed in U.S.A.

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**BACK ISSUES:** All MEMORIES and IPs are \$1.00 each, postpaid. Out of print issues may be borrowed from the reference library.

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 #68 - April 12  
 #69 - May 10  
 #70 - June 14  
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**ADVERTISING RATES FOR MEMORIES**

\$25.00 for a full page  
 \$15.00 for a half page  
 \$ 8.00 for a quarter page

**SPECIAL:** OTR Club members may take 50% off these rates.

Spring Issue Deadline - March 15th  
 Fall Issue Deadline - September 15th

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## HY DALEY

Another chapter in that exciting saga--radio ratings. As you remember in our last chapter, we had just finished the letter "F". Today we journey into that great, glorious, glamorous land of "G". After a word from Wheaties we'll be right back.  
(Pause)

GASOLINE ALLEY -2 In 1948 this cartoon perennial hit the airwaves. Only one show heard. Undistinguished.

GANGBUSTERS -4 All the sounds and images of the crime world unfold in this Philip H. Lord production. When you think of crime shows, this is No. 1.

DAVE GARROWAY -2 Started a talk show via radio long before the Today TV Show started.

DICK GASPAIRE'S CONTINENTAL MUSIC -2 Late 30's musical extravaganza.

GAY MRS. FENTHERSTONE -3 Billy Burke's rare comedy show. Apparently few shows survive. 8/8/45 is one.

GENTLEMEN ADVENTURERS -2 Odd little drama involving soldiers of fortune. Only one show hears: "The Bandit and the Blonde."

GET THAT STORY -2 News show.

G. I. JIVE -2 AFRS D-J Show

G. I. JOURNAL -3 AFRS item, much like Command Performance.

BILL GELBERT SHOW -3 Only one show heard from this great comedian 1/4/47 where Billy finds \$300,000.

GLOBE THEATER -3 AFRS Drama Contribution. Great stars in great film adaptations.

GO GET IT -1 Mutual radio quiz show. Looney Tunes

ARTHUR GODFREY -3 The granddaddy of all talk shows. Whether you liked him or not, Godfrey's style and manner made him a radio favorite for years.

THE GOLDBERGS -2 A somewhat disappointing soap/drama. Better on TV.

GOOD NEWS OF... -3 Network specials in the late 30's.

THE GOON SHOW -3 Cult favorite. Some good stuff also some nonsense.

FLASH GORDON -3 One of the better kid's shows. Only three 15 minute chapters heard. All in the flavor of Crabbe's Movie Series.

GRAND CENTRAL STATION -2 Daytime anthology. Very light stuff indeed. Some scripts missed the train.

GRAND MARQUE -2 Network anthology. Most shows lean toward the funnier side or the life with such titles as: "Hex Marks the Spot" and "How Now Brown Cow."

GRAND OLE OPRY -2 Hee Haw's granddaddy. Roy Acuff and the gang Hoe-down forever.

RED GRANGE -2 Early 50's football sports show.

BARRY GRAY ON BROADWAY -3 Barry talks to Joe E. Lewis and Art Cohen on the one show I've heard.

GREAT CHALLENGE -2 Howard K. Smith's CBS symposium discussing the political/economic problems of the 50's.

GREAT GILDERSLEEVE -4 This spinoff from Fibber McGee and Molly was great. Gildy's writers developed a bevy of characters and problems for "Unc" that were always warm and imaginative.

GREAT MOMENTS IN SPORTS -1 Not so great.

GREATEST OF THESE -2 Odd title for AFRS show starring Tom Collins (Chandu) as do-gooder investigator type.

GREAT SPORTS THRILLS -1 Yawn

GREATEST STORY EVER TOLD -3 Radio's rare show of Biblical drama for prime time.

GREEN HORNET -3 Very memorable show for radio buffs, but many lightweight scripts make it inferior to Lone Ranger or Vintage Shadow.

GREEN LAMA -3 Ripoff of Green Hornet and 20 others, but intriguing shows.

ZANE GRAY SHOW -3 Only one show heard, but good addition to your collection should you find more.

GUEST STAR -2½ Syndicated little item with some good programs.

GUILTY PARTY -2 How about this: "Case of the Suicidal Widower"?

GULF SCREEN THEATRE -3 All the big stars hit the mike in this film adoption anthology where all the money goes to sick stars and retired technicians.

GUNSMOKE -4 The only reason William Conrad did not beat out James Arness is because he was "Framed." Magnificent sound surrounds indepth scripts. Clap Clap Clap!

PROGRAM NOTES: PIER 23 That Jack Webb Thriller was once tagged for TV.

I've picked up a 16mm, 1 hour show called Pier 23 with Hugh Beaumont (Beaver's Dad) as the heavy browed, hard boiled detective type. Write if interested in Audio Copy.

Hy Daley  
CAHS  
Corry, Pa. 16407

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### Wireless Wanderings



An outstanding new book on the market is **WYXIE WONDERLAND** by Dick Osgood. This is a history of radio station WXYZ in Detroit. WXYZ is the station that gave you the Lone Ranger, Green Hornet, Sgt. Preston, etc. Osgood, who worked at the station for thirty-six years as an actor, announcer, writer, etc. has put together an exceptionally well written and researched piece, that is unusually interesting as well. In parts it holds your interest just as a good novel will do. The story of how the station was built, and how it changed over the years, is threaded together with the story of those famous radio shows (it took a full three years to develop a satisfactory buzz sound to symboize the Hornet). It also presents an interesting insight into the lives of the station personalities, including those who would later become famous: Soupy Sales, Douglas Edwards, Danny Thomas, John Hodiak, Mike Wallace (he was considered for the role of the Lone Ranger), and many others. The personal stories are fascinating. A highly recommended book for anyone interested in the OTR hobby. Containing a little over 500 pages, it is available for \$12.95 in paperback and \$29.95 in hardcover from Popular Press, Bowling Green State University, Bowling Green, Ohio 43403.

FOLLOW UP ON THE DEALERS COLUMN: In discussing "Hello Again, Radio" of Cincinnati, Ohio, I stated that the catalog that I ordered on September 1 still had not arrived, even after two follow-ups, at the time I completed my review. The catalog was finally mailed to me on February 6, slightly over five months after my request.

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## RETURN WITH US TO... by BILL GIBB

# RUDY VALLEE

RUDY VALLEE WAS A BEGLING SUPER-STAR LONG BEFORE THE TERM WAS COINED. HE WAS NEXT AND PROCLAIMER OF THE ALPACABERRY HOUR PREMIERE—AN INTRODUCTION TO RADIO MENACES SUCH FUTURE STARS AS EDWYD BROWN, CAROL ARNOLD, EDIE CANTOR, ALICE MAYE AND BOB BURNETT. THE ALPACABERRY BEGAN AS A SEQUEL OF HIS SHOW.



VALLEE WAS ASSOCIATED WITH MANY SHOWS BEFORE HIS COMING TO WHEELER. HE FREQUENTLY CALLED THE UNIVERSITY OF MICHIGAN SINCE HE ATTENDED IN 1918 BEFORE COMING TO WALE.

THE VOICE OF RUDY VALLEE WAS HELD IN HIGH REGARD AS HE WAS CHOSEN SMITH AND COMED TO A LATER GENERATION.

## DIAL WHEC TONIGHT!



**RICHFIELD OIL**  
Sponsors  
**"ESCAPE"**  
10 P. M.

Escape to the strange world of imagination and high adventure! Tune in your passport to excitement and unusual radio-drama! Don't miss tonight's thrill!

## DIAL WHEC TOMORROW!

**"JUNIOR MISS"**  
11:30 A. M.

Starring  
**BARBARA WHITING**



# WHEC

ALWAYS  
OUT IN FRONT  
IN  
Rochester!

# THE SHADOW

COPYRIGHT:  
STREET & SMITH

## CHAPTER XI TERRY CHANGES SIDES

Margo Lane was getting acquainted with Terry Radnor. Rather a difficult process, traveling at sixty miles an hour along Long Island highways, with tricky stops required at many turns. But Terry was making it easy.

Letting Margo guide the car and keep check on the elusive taillight that they trailed, Terry was putting his case in straightforward terms. He was playing the hunch that Margo was working for The Shadow, not the Blur.

It wasn't likely that a girl like Margo would belong to the Blur's organization. Besides, she hadn't been in a hurry to make a getaway when Terry popped into her car. Finally, Terry was losing nothing by telling his story. If Margo did not trust him, or tried to trick him, he still had Albert's empty, but efficient-looking, gun as a persuader in his favor.

Terry had made a quicker impression than he hoped. The reason was the preamble to his story. He admitted that he had been mixed up in the mess at the Century Casino, because he made a visit to Tex's office.

Since Margo had witnessed that incident, on part, but was quite sure Terry didn't know it, she naturally gave credence to his story. The rest, as Terry unfolded it, was quite in keeping with the beginning. Most convincing was Terry's mention of names, those of three men, any of whom, in his opinion, might be the Blur.

"In a way, it doesn't matter which," concluded Terry. "I've got it in for all of them. Not just because they're crooks; I could be impersonal on that point. But they tried to double-cross me tonight!"

Margo couldn't help but laugh.

"It seems to me," she said,

"that you tried to double-cross them."

She was slackening speed for a turn, and managed a side glimpse at Terry's face. He gave a sheepish grin, then set his jaw firmly.

"I'll stick to my viewpoint," he decided. "I don't know who's in that car ahead, but I'll bet that

## THE BLUR

one of the three 'guess-who' chaps is there. Dunvin, Marne or Callew-- anyone of them will do, and the more the better."

Margo gave another glance, this time toward the revolver that Terry held.

"Sure you've got enough cartridges in that gun?"

Turning her gaze ahead as she spoke, Margo pressed the accelerator to the floor and raced along a straightaway in pursuit of the vanishing tail-light. With another grin Terry juggled the revolver and dropped it in his pocket.

"No cartridges at all," he confessed. "Albert used the lot. You might as well know."

"I'm glad you told me," returned Margo. "I'll keep it in mind, when we catch up with those people."

Terry stared in real admiration.

"Say, you rate right!" he said.

"I thought you deserved a break; that's why I told you about the gun. I wouldn't blame you if you braked this buggy and called it quits. The most I could do would be to ask you to be a sport and take me back to the city."

"But since you're keeping after them, we'd better get together on what's best. If they keep zimming right ahead, it's easy. All we'll have to do is make sure where they go, and then duck. But what if they begin to slow up?"

Margo shrugged. "Suppose we slow up, too?"

"And suppose they stop?" queried Terry. "What then?"

"We'll stop," assured Margo.

"What's more, if they begin to turn around, I'll beat them to it. If they want to chase us, I'll take them right into trouble."

"You know these roads well?"

"Well enough to locate some town where we'll find police. But let's wait to see what happens, before we begin to worry."

Something happened, quite soon afterward. Margo had closed the distance somewhat, when the car ahead made a sharp turn. Following it, Margo saw a barrier that had been pushed aside. Crooks were taking a road that was under repair.

"It looks bad," vouchsafed Terry.

"Not so very bad," Margo argued. "They've been doubling back on their course. This road will take them to another through highway, where we'll strike more traffic. That may give us a chance to stir up some help."

"Good enough," decided Terry, "if this road isn't bad enough to ditch us."

For a mile or two, the road did look bad. The car ahead was jouncing up and down like a lifeboat navigating a heavy surf. Margo in turn took the bumps, profiting considerably by her observation of the other car. Then the bad road ended. Both cars were on a straight stretch that offered good paving and high speed.

The other car opened up, and Margo did the same. They came to a succession of long curves that didn't do much to ease the speed. Again, Margo was concerned only with the driving, but Terry, chin in hand, was musing, half aloud.

"There's something wrong about this," he insisted. "That barrier being shoved aside; this road leading to one where traffic is heavy--"

The other car was disappearing past a wooded bend. Holding to the high speed, Margo followed, and saw the road open straight ahead, running through an avenue of trees along the shore of a lake. The stretch offered such a chance for speed, that she forgot the tail-light which had been weaving out of sight so frequently.

It was Terry who realized that the other car couldn't have cleared the straight stretch, and with that thought, his eyes took in what really lay ahead.

"Brakes! Quick!"

As Terry snapped the words, Margo saw the reason. It was as if a mist cleared from her eyes. It wasn't a road that lay ahead; it was a big advertising sign on the outside of a curve. Painted to represent a real-estate subdivision, the sign showed a road in perspective, leading past a lake that was nothing but a painted pool of blue.

Margo was headed straight for the wrong road; a road so wrong, that it didn't exist!

Had Terry been at the wheel, he could have stopped disaster. The few seconds that it took for him to give the warning and get it home to Margo, were the moments that counted most. Brakes were screeching, the coupe was wavering, as Margo chopped it speed--Too late.

The car was already off the road, chopping through the painted sign like a trained dog plunging through a paper hoop. Margo pressured

the brake pedal with all her might, but couldn't escape the crash.

There were trees behind the sign, fair-sized ones, that provided glancing impacts. Skewed right and left, the car tilted crazily, then came down with a hard thump, tilting forward at an angle of thirty degrees.

Being in back of the wheel didn't help Margo. Contrarily, it worked against her. She was flung at a backward angle, and her head thumped the door. She slumped deep beneath the wheel, while Terry, faring better, was grabbing the hand brake.

It was fortunate that he was along to perform that act.

The car was half over the edge of a rocky ravine, where it would have gone when Margo's foot subsided from the brake pedal, except for Terry's prompt use of the emergency.

Terry, too, was rather dazed, as he so recognized when he heard voices near. They belonged to the men from the other car. Crooks were coming back on foot.

"They took the sucker trap, all right." It was the bland voice of Marty Callew. "But they should have gone off the edge. How about giving them a shove the rest of the way."

"Not yet." Terry recognized a more deliberate tone, belonging to Roy Marne. "Let's take a look at them first."

Terry was all set when they looked. He stared at the glare of the flashlight that came poking through the window, as though he could view the faces behind it.

"You dopes," he accused. "why didn't you slow down and wait for us?"

It rather baffled Callew and Marne. They opened the door and hauled Terry out. Callew gripped him by the arm, half mistrustfully, while Marne pointed the light behind the wheel and took a look at Margo, who opened her eyes and then shut them painfully. Marne turned to Terry.

"Who's the girl friend?"

"No friend of mine." Terry made his own tone as cool as Marne's. She was outside Carstair's when I found her. She was going after you fellows."

"So you let her," sneered Callew. "That was smart!"

"Smart, considering I had this!" Coolly, Terry exhibited Albert's revolver. "It made a difference. I couldn't drop her off, because she got too good a look at me."

"You might have given her the blast," suggested Marty. "After all, you had a gun, you know."

"A gun, and that's all." Terry cracked open the revolver. "Plugging away at Carstair's servants, to help

you chaps make a getaway, took up all the ammunition. I guess you didn't know how I was helping, or you'd have waited for me."

The fact that Terry had intimidated Margo with an empty gun was something to excite the admiration of both Marne and Callew. When he calmly added that he had later given Margo ardor for the chase by telling her that he was working against the Blur, they were further impressed. So was Margo, whose eyes, by this time, were wide open.

Terry's words, sincerely put, convinced Margo that he had changed sides once again. He had proven himself an opportunist, by his frank story of how he had tipped off Tex for cash.

An opportunist once, he would be one always. Right or wrong, whichever offered the best inducement would be Terry's choice, impartially. Such was Margo's conclusion in her present plight.

For a clincher, Terry produced a proof that he hadn't mentioned in much detail. It was the satchel that he brought from Carstairs'. Margo hadn't seen him dump it in the coupe, for she had been under the hypnotic spell of the gun that Terry carried.

"Here's the gimmick," Terry told his companions, opening the bag and producing a squarish box with wires. "I started the blinker right on schedule. But I didn't see any reason for leaving it around, like you fellows did at Tex's. The cellar was a quick way out, so I took it and picked up the blinker on the way."

Vaguely, Margo was recalling Terry's original story. Something didn't fit. Therefore, he must have lied, because Marne and Callew were not only believing him; they were congratulating him.

"All right, Marty," said Marne to Callew. "I guess you can have your way. Terry, here, will help us shove the car over the edge, girl and all."

"And give the police a clue on the hunt?" demanded Terry roughly. "Not a chance! We'll keep them guessing."

"We set the sucker trap," reminded Marne, in an annoyed tone. "We know what the Blur wanted."

"Yes, you know," snapped Terry. "He wanted us to get rid of each other! Was that the idea? Don't forget, you nearly crossed me off the list, with that funny sign up on the road!"

Marne fumbled for excuses. Terry interrupted them.

"I bagged the girl," he claimed, "She wouldn't be here if I hadn't

brought her along. I think she was working for The Shadow. If she wasn't, she wouldn't have been at Carstairs'. I say to take her along with us and let the Blur decide what next.

Margo shut her eyes. She didn't want to be questioned. The best plan would be a possum game, to make her captors think that she was again unconscious. She could hear the words, though, upon which her fate hinged.

"Terry is right, Roy," said Callew to Marne. "We'd better take the dame along."

It was a case of Callew adding his vote to Terry's, rather than an issuance of an order. It could mean that Callew was the Blur, and artfully covering the fact.

On the contrary, he might have been merely making a suggestion to his real chief, in which case the honors of being the master mind could belong to Marne. Or, by a process of elimination, it might mean that neither was the Blur. With Dunvin absent, there was still a missing factor in the three-card game.

Whatever the case, the vote stood. The three men took Margo from the battered coupe and placed her in the back of the car on the road, which proved to be a sedan. Marne drove, with Terry in the front seat beside him. Callew sat in back watching Margo, who didn't stir.

The trip ended in a squalid section of Manhattan, a different neighborhood from the one where Terry had met the Blur under flickering lights. They deposited Margo in a windowless room on the second floor of an old house. There was a transom above the door, and they left it slightly open.

"Come on, Terry," said Marne. "We'll leave Callew here, and I'll drop you off somewhere near your hotel."

"What about the bag with the gadget?" queried Terry. "Want to leave it with Callew?"

"A good idea," decided Marne. "He's got the key. I'll tell him to lock the room up and come out with us."

At that moment, Callew wasn't with them. He'd gone to take a look around the house. Marne stepped from the room and gave a low call for him. Getting no response, he went to the top of the stairs. Terry swung quickly and stooped beside Margo's cot.

"Quit faking," he undertoned, "and listen." "I've got to get you out of this, but I can't give myself away. Tell me how to reach The Shadow."

Margo opened her eyes, to deliver a cold stare.

"You've got to believe me," whispered Terry. "Can't you realize I played a bluff? Albert is dead. . . He never had a chance to spill what he knew about my double cross. I've made these fellows believe that I thought I was running the real blinker. It was the one way out--for both of us."

The final words convinced Margo. Terry had changed sides again, and anyone who could do it so often must have been on one side, all along, In a whisper, Margo gave a phone number; then added.

"A man named Burbank will answer---"

Finger to lips, Terry turned quickly away. Margo let her eyes shut again. Marne was returning, and Callew was coming up the stairs. Terry cut his stride to an idling pace as he met them at the door.

The three stepped outside, and Callew closed the door. Margo heard the key turn in the lock; then foot-falls descended the stairs.

It was then that horrible doubt pounded through Margo's aching head. She had staked all on Terry Radnor, and perhaps her guess was wrong. He might change sides again, or, rather, the side he actually preferred might be the wrong one. Then panic passing, Margo decided that she could only wait.

Time would bring the answer, in the form of an important visitor to this room, that was a prison cell. She would know, then, how Terry really stood.

It all depended upon whether Margo's visitor would be The Shadow or the Blur!

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CONTINUED NEXT ISSUE  
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**DIAL WHEC TODAY!**



Tonight at 10:30

**BILL STERN**

*dramatizes exciting sports stories on*

**Sports Newsreel  
Of The Air  
WHAM**

**"OUR GAL SUNDAY"  
12:45 P. M.  
MON. thru FRI.  
Starting its  
14th YEAR  
Today!**



**RETURN WITH US TO...** *by* **BILLO DOW 81**

**BETTY BOOP**

BETTY BOOP OF MOVIE CARTOON FAME FIRST APPEARED ON RADIO IN THE MID 1930'S. IT WAS A THIRTY-MINUTE PROGRAM OVER NBC.

MAR QUESTEL, BETTY BOOP'S VOICE IN THE CARTOONS, ALSO PLAYED BETTY ON RADIO. MAR IS SEEN TODAY IN MANY TELEVISION COMMERCIALS. (SHE HAS ALSO LONG BEEN THE VOICE OF OLIVE OYL ON POPEYE.)



I'D KNOW THAT VOICE ANYWHERE... IT'S BETTY BOOP!

BUY IT! IT'S THE BEST!

3/29/33

**Rubinoff**



Maestra of the New York Paramount Theatre and Orchestra Director of the Chase & Sanborn radio hour, who will appear with his famous orchestra at the Electric Show to-morrow night. And Rubinoff will bring with him his equally famous violin on which he will render solos during his concert period.



## THE GREEN HORNET'S SEAL

TAMMY GRIMES TO BECKON LISTENERS THROUGH CREAKING DOOROF 'CBS RADIO MYSTERY THEATER' BEGINNING FEB. 1

Tammy Grimes will be beckoning listeners through the creaking door and into the macabre world of CBS RADIO MYSTERY THEATER when she becomes hostess of the long-running radio drama Feb. 1.

Grimes is taking over from E.G. Marshall who explains, "I'm forced to bow out because of my difficult assignment schedule. Tammy and I are old colleagues and friends. She brings to MYSTERY THEATER a wonderful voice that gives words resonance beyond the sum of their letters."

A familiar presence to MYSTERY THEATER fans, Grimes has starred in many of the radio dramas over the past five years, including an acclaimed performance as Nefertiti in the 1978 five-part series about the Egyptian Queen. Of her new role, she promises, "I'm going to be provocative, just as E.G. was provocative as host. MYSTERY THEATER brings back the kind of excitement that radio can offer, and it's getting stronger all the time. It's terrifically exciting to be part of the circle of magic that MYSTERY THEATER creates."

H1 Brown, Executive Producer and Director of CBS RADIO MYSTERY THEATER, applauds Grimes: "She's sensational. Tammy adds something so fresh and new it'll knock listeners on their ears."

He adds, "The creaking door and Tammy Grimes were just destined to meet at some point."

2/8/82---"Change of Heart"

A businessman takes his ex-fiancee's nickname for him to heart.

CAST: Louis Turenne, Patricia

Elliott, Sam Gray, Joan Shea

WRITER: Sam Dann

2/9/82---"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

2/10/82---"The Sand Castle"

A young woman tries to overcome the childhood loss of her baby brother.

CAST: Norman Rose, Jada Rowland,

Gordon Gould, Teri Keane

WRITER: Elspeth Eric

2/11/82---"The White Rabbit:

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

CAST: Norman Rose, Louis Turenne,

Earl Hammond, Lloyd Battista

WRITER: James Agate, Jr.

CBS RADIO DRAMA  
PRESS INFORMATION DEPARTMENT  
11 WEST 50 STREET  
NEW YORK, NEW YORK 10019  
212-437-4300

2/12/82---"The Bargain"

A formula One racer must chose between the track and his girl.

CAST: Russell Horton, Mandel Kramer, Bob Kaliban, Tracey Ellis, Ray Owens  
WRITER: James Agate, Jr.

2/15/82---"The .44 Connection"

Clues are abundant but unobserved in the murder of a ruthless capitalist.

CAST: Marian Seldes, Evie Juster, Fred Gwynne, Lloyd Battista  
WRITER: Sam Dann

2/16/82---"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

2/17/82---"The Washington Kidnap"

Convicted counterfeiters stumble upon a plot to kidnap George Washington.

CAST: Paul Hecht, Bob Kaliban, Mandel Kramer, Bob Maxwell  
WRITER: G. Frederic Lewis

2/18/82---"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

2/19/82---"The Victim"

An apparently innocent man is framed for murder.

CAST: John Lithgow, Earl Hammond, Russell Horton, Teri Keane  
WRITER: Bryce Walton

2/22/82---"Nickels and Dimes"

An undercover cop begins to enjoy the assumed life of a hoodlum.

CAST: Michael Tolan, Earl Hammond, Ray Owens, Joan Shea  
WRITER: Sam Dann

2/23/82---"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

2/24/82---"Invaders From Atlantis"

Aliens attempt to take over Earth in the year 2300.

CAST: Arnold Moss, Don Scardino, Evie Juster, Court Benson  
WRITER: G. Frederick Lewis

2/25/82---"The Head of a Pin"

Brothers-in-law art dealers become mixed up the The Mob.

CAST: Bob Kaliban, Don Scardino, Veleka Gray, Bernie Grant  
WRITER: Sam Dann

2/26/82---"The Blood Red Ink"

A disaffected cop appears headed for trouble when he hooks up with a local mobster.

CAST: Fred Gwynne, Bob Kaliban, Teri Keane, Lloyd Battista  
WRITER: Sidney Slon

3/1/82---"The Blue Sedan"

A jealous wife triggers an investigation into murder and espionage.

CAST: Kim Hunter, Bernie Grant, Carole Teitel, Earl Hammond  
WRITER: Sam Dann

3/2/82---"The Acquisition"

A multimillionaire trying to clear his mind crashes in the depths of the Pacific.

CAST: Tony Roberts, Patricia Elliott, Mandel Kramer  
WRITER: Sam Dann

3/3/82---"Death Star"

A successful executive believes that she was burned at the stake for witchcraft in a previous life.

CAST: Marian Seldes, Russell Horton, Earl Hammond  
WRITER: Sam Dann

3/4/82---"The Last Orbit"

The wiles of a mysterious red-head captivate an American hero.

CAST: Larry Haines, Marian Seldes, Russell Horton  
WRITER: Douglas Dempsey

3/5/82---"Death at a Distance"

A doctor encounters powers beyond his medical knowledge when he moves his practice to a voodoo-ridden African village.

CAST: Norman Rose, Earl Hammond, Bernie Grant  
WRITER: Elspeth Eric

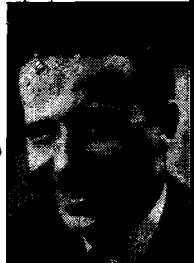
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**WHAM** ROCHESTER'S NO. 1 STATION

**Top in the Morning!**

**For TIME SIGNALS—  
For WEATHER—  
For BRIGHT MUSIC—**

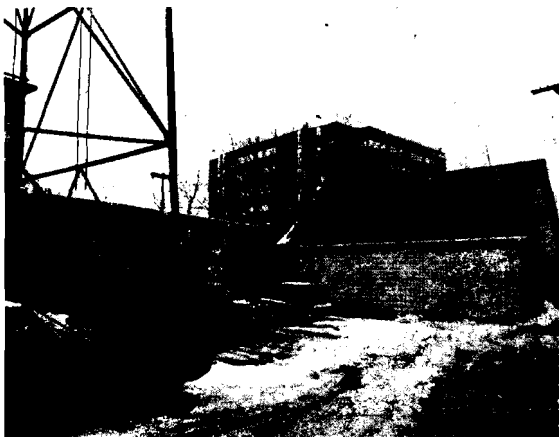
**Tune to  
'CLOCKWISE'**  
featuring **Mort Nusbaum**  
**7:10 to 9:00 A. M.**  
Every Weekday Morning



**ANOTHER ALL-STAR NIGHT ON WHAM!**

7:00 Light Up Time	8:30 Fanny Brice
7:30 McCurdy Little Symphony	9:00 Bob Hope
8:00 Cavalcade of America	9:30 Fibber McGee & Molly
	10:30 People Are Funny

**New Spaces at WEBR Newsradio**



Recently completed renovations to the former garage of the WEBR/WNED-FM studios at 23 North Street have provided some much needed additional office space for WEBR Newsradio, the nation's only community supported all-news operation. The news room has been expanded by relocating a production studio, and three additional editing/dubbing stations (shown above) have been added.

**Old Time Radio Rolls On**

The regular daily broadcast of favorite Old Time Radio programs began its third year on WEBR last month. Partially underwritten by The Bank of New York, the schedule includes four new series, two continuing series with new episodes, and four series which were originally aired by WEBR in 1960.

The new series include ABBOTT AND COSTELLO, HAVE GUN WILL TRAVEL, THE HALL OF FANTASY, and THE CLOCK.

BUD ABBOTT AND LOU COSTELLO began their radio careers with an appearance on the Kate Smith Hour in 1938. Their own regular program premiered for NBC on Thursday, October 8, 1942. It is heard again on WEBR Tuesday evenings at 8:00 PM.

HAVE GUN WILL TRAVEL is best remembered as one of the few radio shows which originated on television. Paladin, a Western soldier of fortune with an even temper and a fast gun, was played by John Dehner. It was broadcast on CBS from November 23, 1956, through November 27, 1960. It was one of the last radio dramas. WEBR broadcasts this exciting Western each Thursday at 8:30.

THE HALL OF FANTASY was produced in Chicago and moved to the Mutual Network in January of 1953. Each program featured man's struggle against a sometimes respectable, sometimes devastating, and always frightening supernatural power. Richard Thorne and Eloise Kummer play many of the leading characters in our weekly broadcasts each Monday at 8:30.

THE CLOCK, originally a summer replacement for THE SHADOW, became a regular ABC series in 1946. Each program of suspense and adventure features a race against time. Hear it each Friday at 8:30.

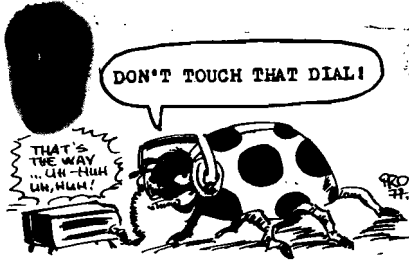
FIBBER MCGEE AND MOLLY (Wednesday, 8:00 PM) and THE LIFE OF RILEY (Thursday, 8:00 PM) continue with episodes not yet broadcast by WEBR.

**Welcome Aboard**

A warm welcome to new corporate underwriter Jim Kelly's Volkswagen and Jim Kelly's Porsche Audi, now underwriting portions of the all news day on WEBR Newsradio 970, and a welcome back to The Bank of New York, continuing its support of OLD TIME RADIO on WEBR (see story on this page), as well as the MARK RUSSELL COMEDY SPECIALS on WNED-TV.

**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 RATES:** 2400' reel-\$1.50 per month; 1800' reel-\$1.25 per month; 1200' reel-\$1.00 per month; cassette and records-\$ .50 per month. Postage must be included with all orders and here are the rates: For the USA and APO-60¢ for one reel, 35¢ for each additional reel; 35¢ for each cassette and record. For Canada: \$1.35 for one reel, 85¢ for each additional reel; 85¢ for each cassette and record. All tapes to Canada are mailed first class.



# JERRY COLLINS

KOW (San Jose, California) claims to have made its first broadcast in 1909 and ran regularly scheduled programs in 1912.

Station BMK (later WWJ) began broadcasting from Detroit in September, 1920. On November 2, 1920 KDKA (Pittsburgh) began broadcasting with the Harding - Cox election results. WJZ (Newark, New Jersey) went on the air in the fall of 1921 with a broadcast of the Yankee - Giants World Series.

Network broadcasting began on January 4, 1923 when Stations WEAF and WNAC carried the same program at the same time.

In 1925 radio announcers, for the first time, were allowed to use their own names rather than their initials.

In 1923 AT&T put together a twenty-six station network chain. The first important network broadcast was one of Calvin Coolidge's campaign speeches in the fall of 1924.

On August 3, 1922 the WGY Players (Schenectady, New York) presented the first radio drama, The Wolf. Every Friday thereafter WGY broadcasted 2½ hour long plays. The length of the plays was eventually cut to ninety minutes. WGY also has the distinction of performing the first network drama in April, 1924. On September 24, 1933 Roses and Drums was presented by WABC (New York City). The play was broadcast directly from Broadway.

A Davis Cup tennis match was first broadcast by KDKA on August 4, 1921.

The first voice broadcast of a college football game was the University of Chicago - Princeton College game on WEAF (New York) on October 28, 1922. Station 5XB had broadcast the Texas - Texas AM at an earlier date, but it had been done in Morse Code. The first network broadcast of a Rose Bowl game was between Stanford and Alabama on November 29, 1927. Graham McNamee was the announcer.

Station KDKA did the first broadcast of a major league baseball game on August 4, 1921 from Forbes Field. The opening game of the 1921 World Series was the first series game to be broadcast on the radio. Grantland Rice handled the announcing chores.

Eugenia H. Farras was the first known vocalist to sing over the air. Strangely enough she sang from the Brooklyn Navy Yard on December 16, 1907. The earliest network musical program was the Lady Esther Serenade which began on September 27, 1931.

Until next month "Goodnight all."

\*\*\*\*\*

**TAPESPONDENTS:** 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

Gary Bales, 2265 Partridge Lane, Washington, Ill. 61571 I am looking for collectors who would like to trade. I collect Jack Benny, Gunsmoke, and Juv. serials and Sci-Fi on old radio. Would like to find some breakfast club shows if possible. Please write or send catalog if willing to trade.

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

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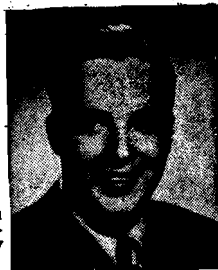
**BOB CROSBY**

Returns To

**"CLUB 15"**

Tonight at 7:30

-And tomorrow night Jo Stafford joins the show! Here's a swell combination for good listening nightly at 7:30!



**WHEC** ALWAYS OUT IN FRONT IN Rochester!

## "ACROSS THE AIRWAVES"

I think I like the above title better than CLEARING THE AIRWAVES so I'll try to keep using this one unless I forget. Circle your calendar for Oct. 22-23 for this year's Old Time Radio Convention. Please note: the convention will be held at the Holiday Inn-North, Newark International Airport, right off Exit 14 of the New Jersey Turnpike. Friday's cost will be \$15. and includes a buffet dinner. Saturday will cost \$24. including dinner. Rooms will be \$45/50. and should be reserved--no deposit required. Contact Jay Hickerson, Box C, Orange, Ct. 06477 or at (203) 795-6261, 248-2887 for further details. We have had a couple of problems with the post office lately. If anyone received the IP more than 3 days after the postmark, please write to me with specifics. Also, if you aren't receiving your publications, please notify us as soon as possible. A new tape library listing was sent to all members in February, an updated Reference Library listing is being prepared and should be sent out in April or May, and Memories Spring issue featuring Fibber McGee & Molly will go to the printer in late March. The following letter was sent to Jim Snyder and the author has given me permission to reprint part of his letter as long as he remains anonymous.

"You should be given an endurance award for five years. I sure hope you are still doing the column after another five years.

I must congratulate you for your last issue's article on SPERDVAC. We appreciated it and were very pleased with your "John Tefteller Archives" bit. This issue had a reprint of a letter to Olday and it was very critical of SPERDVAC also. Hooray!! Keep it up.

There are so many things wrong with that organization that it would take several pages to list them. They make promises they don't keep. They solicit money under what may be false pretences. They ask OTR dealers to advertise in their magazine then call dealers pirates and expect dealers to continue supporting their annual publication. SPERDVAC also announces they have found OTR sources and thousands of discs, but nothing is ever heard about these pronouncements again. I wonder who starts those SPERDVAC release soon rumors and the releases are never released. I wonder when SPERDVAC is going to take someone to court for trading, selling, or something, any programs in the "Tefteller Archives?"

The North American Radio Archives is planning a 10th Anniver-

sary Convention for the second half of 1983. It will be near Los Angeles International Airport and a lot of plans and promises have been made. No official announcement has been made about the convention. It will be a big event and hopefully, as good as the Bridgeport annual gathering. You might circle your calendar for October or November 1983 in LA."

After last month's survey results, I was up on Cloud 9 until the following letter arrived and abruptly returned me to reality.

"Dear Mr. Olday, I am a relatively new member of the OTRC and I would like to give you my feelings and impressions on the handful of issues of the ILLUSTRATED PRESS I have received to date. It is said that editors appreciate reader feedback, positive or negative, and I hope that is true in your case. Further, I hope you will take the criticisms below as constructive criticisms, for that is how they are meant.

I dislike intensely articles which are simple re-writes of entries in Tune In Yesterday. Unfortunately, there is a great deal of this type of dishonest writing in the various OTR hobbyist publications, and the IP is not excepted. The vignettes on "Dangerous Assignment" and "Ozzie and Harriet," for example, as well as Bob Davis's column on "second bananas" in issue #61 are primarily re-workings of already published material. The presentation of previously published material as new work by means of simple rearrangement of words is a practice of which most of us have been cured by the second grade.

Related to the above is the crime of copyright infringement, of which the IP is eminently guilty because of its reprints from the SHADOW magazine. Not only is this plainly illegal, but it is a waste of time, money, and space. Walter Gibson was a typical pulp magazine writer---a hack. I have seen nothing of his that shows literary merit and I resent having it foisted on me in the IP. Conde Nast might take a dim view of this reprinting.

The "CBS Radio Mystery Theater" listings are another space-waster. Obviously, they are too far out of date to be useful except as a program log, and logs published piece-meal are rather inconvenient to researchers. It would be more sensible to publish such logs separately.

Lee Allman's article in #61 was most enjoyable; I hope to see more of her writings in the IP. Being a participant in the radio industry of the time, her memories and viewpoints

are very valuable.

Jerry Collins' columns are usually interesting, his convention overview in #63 was well done, but there is ordinarily a lack of focus to his pieces and at times the result reminds me of a gossip column. Better organization of the various bits and pieces of information would make his column much smoother than it is now.

Hy Daley's show ratings, it must be remembered, are his opinion. Such a listing would be more valuable if the commentary was expanded. However, Daley should be commended for even attempting such a compilation. Can you tell me which issues carried the earlier installments of his listings?

I am not familiar with Jim Snyder's early efforts but he, too, must be remembered for his longevity. I have been informed that he is at his best when he writes columns about the various OTR dealers, and I look forward to these, but I am not really interested in his world travels.

I found Bob Davis' column on trading in #62 to be good; more in this vein would be appreciated. I am not at all pleased with his mocking of the Rockford Award, which is quite important and which should not be made a butt of supposed humor. I expected better of Davis.

Likewise, I do not think Chuck Seeley's article in #63 is funny in the least bit. He seems more interested in making money than in OTR. He admits not even attending the afternoon radio show re-creation at the Bridgeport event because he was tired from the dealer's room. If this is an example of his writing, I am not at all sure I am happy he is back from wherever it was he had gone.

Probably most disturbing to me, I have noticed several comments expressing disapproval for SPERDVAC. While this club, as any club, may have a few problems, they have done more for the preservation and circulation of OTR than any other organization. Sniping at them will not make their problem solving any easier. Has the course of the OTRC run true and smooth through the years? I do not know, but I tend to doubt it.

Finally, and mainly out of curiosity, are there really five people on the editorial staff of the IP? Frankly, the newsletter does not reflect the efforts of five staffers. I would be interested to learn the duties of the staff members.

I hope you have not been offended by my frankness in the above. All this is, after all, merely my opinion. I offer it with the intention of illustrating what one reader

thinks about the IP. "

Sincerely,

Wally Lydecker

5624 Washington Blvd. N.  
Indianapolis In. 46220

I am glad you like something about the IP. Lee Allman's articles are a favorite of the editorial staff as well and we will continue our efforts to bring you columns from other OTR personalities. (If anybody can help, please let me know.) I will let the individuals mentioned in your letter respond in the columns. As for your mention of re-writes of articles, first of all Tune In Yesterday is not required reading for our members and many do not own a copy, second, nowhere in Tune In Yesterday is there mention of a T.V. version of Dangerous Assignment because I did not use only one source for this article. I generally use about six or seven different sources but you might be very surprised at the similarity of information and writing styles between them. At any rate, I do not have enough time to write more than occasional items to go in the IP. As far as copyright infringement goes, I doubt if Conde Nast is going to be concerned with a publication with a print run of 200 copies that is sent out only to members. These publications are in our reference library and due to their age this is a better way of giving our members access to these books. Also, using this material in the IP has enabled me to keep the IP at least 16 pages long each issue. The previous editor sometimes shortened the IP to 12 pages due to a lack of material (in case you didn't know, I'm not exactly buried underneath loads of material either) which I consider a "ripoff" and as long as I am editor I will endeavor to avoid a short issue. As far as Walter Gibson goes, writing for a pulp magazine does not make someone a hack. I have received considerable entertainment from reading Shadow stories over the years and I wish I had a fraction of this man's writing talent. Last month's survey results have indicated to me that The Shadow & CBS Radio Mystery Theatre listings will continue to be presented in the IP. As for SPERDVAC, I only print the letters I receive and yours is the first in their defense. I will not censor any material sent to me as long as its in the bounds of good taste. Finally, there are only 4 people on the editorial staff of the IP. Due to my oversight, Corb Besco's name should have been removed (and is this issue). As editor, I plan each issue using material sent to me

magazines I have, newspaper articles, CBS press info. and whatever material I can find in local bookstores and flea markets. Assistant Editor; Jerry Collins, in addition to his column, writes articles at my request to tie in with special articles such as the introduction of Lee Allman to our pages and the forward to our Shadow and Nick Carter novels. Production assistance: Arlene Olday types each issue and does the paste ups while our Production Manager Millie Dunworth prints and assembles each issue.

Reply to a Letter to the Editor: I would like to write to the letter that Mr. Lydecker recently sent to the Illustrated Press. First, I would like to thank him for taking the time to write the letter. Without any sarcasm intended, Mr. Lydecker might want to write a column himself.

As to the criticism of my writing, anyone who has written as much and as long as I have must be willing to accept critical comment with as much grace as possible. Let me however, make two brief comments. First of all, it is sometimes quite difficult to concentrate on one central theme in my column. Whenever it is possible, I try to do so. Secondly, I wish to emphasize that I do more than borrow from John Dunning's Tune In Yesterday when I write my column. I have read and researched thirty-one different books as well as numerous newspaper and magazine articles in the process of writing my column.

Jerry Collins

This column ran a bit longer than I planned this month, but I felt the material discussed had a time value. Next month I'll try to keep it short.

R.A.O.

\*\*\*\*\*

**BANKER AND OTRC MEMBER**

As we now arrange our schedules to allow time for our favorite TV programs, **Jack Keenan** as a youngster arranged his school and homework schedule so that he could listen to his favorite radio programs during the "Golden Age of Radio".

With the popularity of TV increasing and his favorite radio programs such as "I Love a Mystery", "The Lone Ranger", "Sergeant Preston of the Yukon" and "Lux Radio Theatre" disappearing, **Jack** began what is now an extensive collection of records and tapes of his old-time favorites.

During the past year he participated in four airings of "The Bob Cudmore Contactshow" on Radiostation WGY. He not only presented excerpts of various shows, but he also was able to inform the listeners of the origination and history of those programs. During the "Contact Show" appearances, **Jack** concentrated on various categories of old radio shows such as comedy, drama and adventure. His Halloween Night Special was scary enough to make our Branch Manager, **Joyce Weller**, turn her radio off and worry about being home alone!

In addition to the "Bob Cudmore Contact Show" **Jack** has appeared as a guest speaker for area Rotary Clubs, Kiwanis Clubs and other professional and service organizations. If you're on the fifth floor of the Main Office and hear the voice of "Mr. District Attorney", it will probably



Jack with talkshow host, Bob Cudmore

be **Jack Keenan** listening to one of his favorites or preparing for his next public appearance.

**Jack's** next appearance on the "Contact Show" will be January 29th in celebration of the Lone Ranger's Birthday. Tune in!!



Reprinted from STAFF LINES, a publication of Bankers Trust Company of Albany, N.A.

**TONIGHT!**

*Vaughn Monroe*

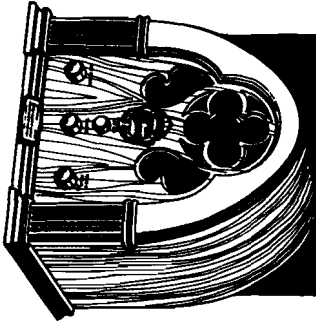
WITH THE  
SMALL  
ARCHIVE  
GUEST

**JIMMY DURANTE**  
AND  
**SATCE WENDERSON**

FOR CAMEL  
CIGARETTES

**WIBX--7:30 P.M.**

2/15/47



**OTRC**



OLD TIME RADIO CLUB  
100 HARVEY DRIVE  
LANCASTER, N. Y. 14086

**Illustrated Press**

**FIRST CLASS MAIL**