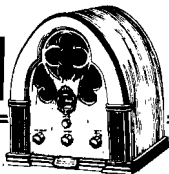


# Illustrated



No. 69 - June, 1982

# Press

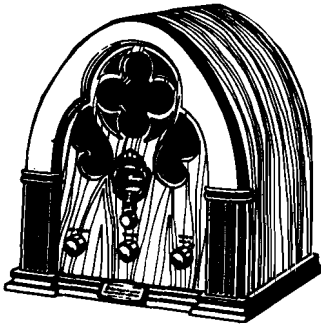
THE OLD TIME RADIO CLUB

SINCE 1975



HERBERT MARSHALL

## THE MAN CALLED X



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.

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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 #71 - July 12  
 #72 - Aug. 9  
 #73 - Sept. 13  
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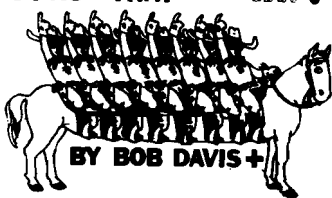
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 Fall Issue Deadline - September 15th

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# SAY!

WHO WAS THAT MASKED MAN?



I get a kick out of certain OTR collectors that say they have hardly heard any of their collection even though they have been into the hobby for years. What is the point of investing all that time, money and effort into something that you don't enjoy using? What is the charm of collecting hundreds or even thousands of shows that you probably will never listen to? Collecting just for the sake of collecting just leaves me cold.

I love Old Time Radio and don't believe that it should be stuck on a shelf somewhere gathering dust. OTR must be experienced in order to be truly appreciated! I probably hear more OTR now than when it was first broadcast and I think I enjoy it more knowing that it is not about to return, at least in the foreseeable future...Put a little fun into your collecting - Listen to it!

In answer to Wally Lydecker's remarks that I poke too much fun at the Rockford Award. Allan Rockford was obviously a well respected man and a definite leader in the field of appreciating OTR. I have never and will never make light of him.

I have referred to the award as the "Rocky" much as the movies refer to theirs as the "Oscar" or Broadway their "Tony". These are not demeaning terms and should not be taken as such. I don't joke about the award but I do joke about the fictional in-fighting to get one. Anyone that gets one should feel honored --I know I would (hint-hint). Anyway, ease off Wally, your sense of no-humor is showing.

Now to the important stuff... G.O.S.H. or "Get Ol' Seeley His" is dead! The final blow came the other night while we were entertaining a

few out of two backers for Chuck's campaign. The party was in full swing and the Kool-Aide was flowing like water. Lots of clout and big bucks were being mentioned when all of a sudden the police came crashing through the door. Honest fellas, we thought those girls were over eighteen!! To make matters even worse, the Board of Health was collared in and they condemned our refreshments. Chuck and I are supposed to meet next Wednesday night to regroup and plan new strategies. Hope he can make bail by then.

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## CHARLIE'S FINAGLES

by Chuck Seeley

Dateline---Erie County Holding Center  
That's the last time I let Bob Davis provide the entertainment for a G.O.S.H. meeting...

I don't know if it's been mentioned in the IP or not, but Mr. Davis and I are semi-regulars on a radio show here in Buffalo called EXTENSION 55, it's a phone-in show hosted by John Otto, a long-time radio veteran. Bob and I appear on occasion to make EXTENSION 55 into THE CHUCK AND BOB SHOW. What we do is trivia, mainly movies and TV but often OTR questions filter through. People call in, ask us a question, and, if we answer correctly, we go on to the next call. If we answer incorrectly, the caller bets a point and Bob and I get to ask him or her a question back, and we generally try to keep within the category of the caller's first question. If the caller answers our question correctly, he/she asks us another, and so on. When a caller amasses 4 points, he/she wins movie passes.

There are also special prizes. We have a "going question" which is usually kinda difficult, for which a correct answer will win the caller an OTR cassette provided by ol' Bobbo. During the last few shows we've also given away movie posters and stills.

We've been doing the show about six years or so, and you'd think that we had achieved a certain....

professionalism...but maybe not. Last time out we had poor John Otto cracked up while he was doing the news. All we did was look at him. The best example of our on-the-air awareness was the time that John was late returning to the studio following a break. Bob and I heard the opening jingle over the monitor and then, silence.

"We're on."

"No we're not."

"Yeah, I heard the jingle."

"Noooooooooooooooo..."

"Well folks, we're here but

John's not."

That brought him in on the run.

For years we did the show out of a two-by-four studio that also doubled as the morning DJ's office. (Did I say that this show is on WGR-AM, 550? No? Sorry.) The three of us sat at a small table, Bob and I one side, John opposite. John had earphones with attached mike, but Bob and I had to listen to the callers through phone receivers and talk into boom mikes. It was handy because we could easily confer off-mike. John had a small board with a few controls: volume, intercom, monitor, and, frighteningly, a large red button labelled KILL. Since the show is on a tape delay, the Kill button was for deletion of anything that had to be deleted. This didn't happen too often. Behind a glass wall next to us was the engineer amid his arcane gadgetry. One time, at about 10 minutes to air-time, John realized that the engineer had not shown up. Frantic phone calls. Much panic. Bob and I were kind of hard on John, berating him because after all his years in radio he couldn't get us on the air. But we helped, too, drawing on our expertise with tape recorders:

"Yeah, the needle's in the red, John". Fortunately, the DJ who had the show prior to ours knew a bit more about technical things than John, and we got on the air just a ~~little~~ late. We winged it for about a half-hour with no way to play commercials until the calvary arrived. Lotsa fun.

Now we are in a new studio, very spacious. Too damn spacious. Bob and I sit opposite each other at the ends of a huge oval table with John between us, thus limiting our off-mike conferences to feeble attempts at reading lips, scribbled signs (have to write large if Bob forgets his glasses), and unintelligible hand signals. The old phone receivers are gone, now we have genuine plush earphones. John has in front of him a control board that looks like the cockpit of a Phantom

jet. He also now has a four-decker cartridge player into which he feeds endless sound effects cartridges (they look like 8-track carts but they're really 4-track or something). The most irritating of these is the Buzzer, which is used to signal a wrong answer. We stole this cart once and hid it. For right answers John uses a bell like they use to call bell-hops. Four hours of this can be irritating, which is why we finally stuffed it with paper, stifling his clapper.

The show is a real kick to do. We laugh a lot. I've been told that sometimes we laugh too much but we can't help it. John's an easy break-up and Bob and I must be as well. John generally takes the caller's side against us, giving hints and sometimes leading the caller by the hand to the right answer. This generally happens with female callers, especially if they sound nubile and cuddly. John also has a tendency to blurt out answers ahead of time, blowing questions for us. This is why he found his mouth taped up one night.

Among the several running gags we have going is the subject of our recompense for doing the show: zilch. And because of our association with the program we are ineligible for the station's contests, nor are we allowed the movie passes we give away. This latter came to the fore the night we stumped everybody, no passes were awarded in spite of John's determination to see us lose. We thought sure we'd get passes that time, but nope. I've lately taken to asking likely sounding female callers who they'll take to the movies if they win. So far it's all been husbands, which I think is grossly unfair.

Bob and I do the show for the glory, the fame, the groupies...well, we thought we had a groupie, but John says she's on that corner every night. Actually, I do it for the day, for which I am still waiting, when a total stranger walks up to me in a store or restaurant and says "Hey, I know that voice, aren't you...?"

Show business is my life.

\* \* \* \* \*

The Saginaw **NEWS** THURSDAY, APRIL 22, 1982

## The Empire to strike back on radio in 1983

WASHINGTON (UPI) — A radio version of the the highly acclaimed film "The Empire Strikes Back" will be broadcast early next year on National Public Radio. And the broadcast will feature the stars of the original motion picture.

NPR's "Empire" radio series follows the 1981 radio debut of "Star Wars" that also starred Mark Hamill, Anthony Daniels and Billy Dee Williams.

John Bos, director of NPR's Arts and Performance Programs who will serve as executive producer for the series, says NPR is joining forces with Lucasfilm Ltd. and KUSC-FM in Los Angeles to produce the radio drama series.

Joining the original film stars for the production of "The Empire Strikes Back" will be actors Perry King and Brock Peters, Bos said.

NPR President Frank Mankiewicz said in a statement, "Star Wars inspired a renaissance of interest in radio drama introducing a new generation of listeners to its special pleasures.

"Response to 'Star Wars' exceeded our expectations," he added. "The series generated more than 50,000 letters and phone calls, and played a major role in our unprecedented 40 percent audience growth this past year. I am certain that an even more enthusiastic audience awaits 'The Empire Strikes Back.'"



**MICKEY ROONEY**  
in 1939, a star

## Jeff Simon



"I COULDN'T even get past the easy ones." That's what a lot of people said about my third not-so-annual TV Trivia contest two weeks ago. Well, 32 people managed to get their entries in under the deadline wire and — miracle of miracles — every single one managed to get over 60 percent correct. (To the rest of you who sent entries but didn't get in under the wire, my sympathy.)

If I'd had to take my own test without a single reference book at my finger tips, I doubt if I'd have done as well.

The winner was Bob Davis, 44, of Lovejoy Street who just happens to be the man who won my first TV trivia contest in 1976. He is a semi-regular on John Otto's Extension 55 Radio Show ("about once every five weeks or so") and claims that it was my first contest that "got me started into trivia and today trivia is a definite part of my life."

He has worked at Bethlehem Steel off and on for 26 years and has three children ("we were brought up on all that stuff" interjects daughter Lynn, 19. "It was beat into our heads").

He may be, pound for pound, the TV Trivia Champ of Western New York. In any case, he got 40.5 out of 43 questions right for a whopping 94 percent.

At the moment, he's trying to sell two books to publishers and backers, his own book of TV and Movie Trivia and a Buffalo Trivia book co-writes with his Otto Show partner Chuck Seeley.

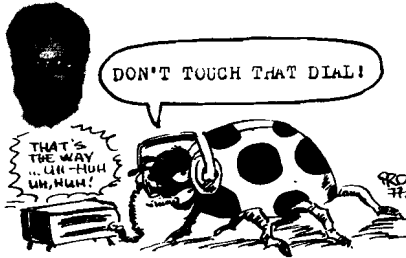


**HOWARD COSELL**, producer and emcee of ABC Radio's "All-League Clubhouse," was born in Winston-Salem, N. C., in 1918. A graduate of New York University and New York University School of Law, he is a senior partner in the law firm of Morrow, Pomper and Cosell. During World War II Howard served as a major in the United States Army. He is married to Edith Abrams, and their two daughters are named Jill and Hillary. Baseball is his favorite sport.



**THE WINNER** — And still champion. His name is Bob Davis and he lives on Lovejoy Street. Pound for pound, he may be the TV Trivia Champ of Buffalo.

Bob Davis of Buffalo is TV trivia champion for the second time. He's a semi-regular on the John Otto late night radio show.



## JERRY COLLINS

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

Television programs seem to come and go very quickly. Some are remembered, most are quickly forgotten. There is very little sponsor identification on television. Many shows, in fact, have more than one sponsor. Rarely do big name stars perform on television on a regular basis. It is quite uncommon to see an announcer play an important role on television. Everything seems to have become so predictable and so standard on television. The creativity seems to have gone out of television.

The purpose of my column will be to compare television and radio on the counts that I have listed above.

How closely identified the sponsor was with the radio program. Blue Coal and The Shadow, Lava and the FBI in Peace and War, Jello and the Aldrich Family, Oxydol and Ma Perkins, Wheaties and Jack Armstrong and Ovaltine and Little Orphan Annie all quickly come to mind. Sometimes the commercial was incorporated into the show as was the case in Fibber McGee and Molly and Johnson Wax, Jack Benny and Lucky Strike as well as David Harding Counterspy and Pepsi Cola. Some shows actually incorporated the sponsor's name into the title of the show; Lux Radio Theater, Hallmark Playhouse, Kraft Music Hall and the Chase and Sanborn Hour.

Never has television been able to attract the big name stars as radio was able to do. Bob Hope, Bing Crosby, Cary Grant, Humphry Bogart, Orson Welles, Al Jolson, Jimmy Durante, Jimmy Stewart, Jack Benny and Eddie Cantor all had regular radio roles.

In some cases radio announcers were as popular as the radio stars. Frequently they had a regular part in the show. Who could ever forget such men as Harlow Wilcox, Don Wilson, Ken Carpenter, Harry Von Zell, Pierre Andre, Bill Goodwin, Fred Foy and Bill Hay.

There were so many other things

that made radio shows unique and so very different from each other. There were those famous introductions on such shows as the Shadow, the Green Hornet and Mr. District Attorney. Who could ever fail to identify Ma Perkins, the Lone Ranger or the Green Hornet by the show's theme song. Then there were those little gimmicks that radio made so famous; Fibber McGee's closet, Jack Benny's vault and Major Bowes' wheel of fortune. Lastly there were the methods that radio used to develop the story. The best examples of this would be Mr. Firstnighter, The Whistler, The Mysterious Traveler and Wendy Warren and the News. These shows represent radio creativity at its best.

I do not know if these are all the reasons but they help to explain why radio shows that left the air thirty years ago are more popular and fondly remembered than a television shows that departed three years ago.

Until next month "Goodnight All."

\*\*\*\*\*

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

New member wants to contact others who share his mad craving for science fiction radio shows. Cassette or reel to reel. No trade too small. For catalogue exchanges, contact:

Duff Campbell  
Box 4371

Panorama City, California 91412

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

\*\*\*\*\*



**BARRIE GRANT, CONFIDENTIAL INVESTIGATOR**, gives William Gargan another crack at fighting radio's criminal element. The tall, auburn-haired Irishman is well qualified for the job, having chased movie villains up and down countless studio alleys since his first film appearance with Joan Crawford in "Rain" over two decades ago. His happy marriage to a former dancer dates from this period. The Gargans have two sons, Barrie and Leslie Howard Gargan.



**BROADWAY COP's** hero, Law Reilly, is brought to life by W. O. McWatters. The realism which MBS listeners have noted may be because McWatters feels Reilly's background closely parallels his own. Like Law, McWatters is a veteran actor, was around in days when actors learned their business in repertory. W.W. made his first Broadway hit in "What-ever Comes Up." A pioneer TV actor, he has settled in Flushing, N. Y., with his wife, the former Winifred Whitney.

## amos 'n' andy

AMOS of CBS' "Amos 'n' Andy" is really a guy named Freeman Gosden, even though Gosden himself is sometimes not sure (he's been playing the part that long). Born in Richmond, Va., in 1899, Gosden met Charles Correll (Andy) back in 1920 when the two toured in vaudeville. Later they did a radio show called "Sam 'n' Henry," and in 1928 "Amos 'n' Andy" first delighted listeners. Now, 27 years later, they are still amusing because of the show's English. Gosden started out as a salesman, was a radio operator during World War I, still takes part in writing the program's scripts.

ANDY, the other half of CBS' "Amos 'n' Andy" team, is played by Charles Correll, who began life in Peoria, Ill., in 1890. Correll, whose big-dealing ways as Andy have endeared him to millions, started out in business as a stenographer, worked as a bricklayer and arsenal worker, but drifted into show business through his fondness for piano playing. An all-round musician, he teamed with Freeman Gosden to tour the vaudeville circuits, co-originated "Sam 'n' Henry" (the radio forerunners of those long-distance chumps, "Amos 'n' Andy.") Correll is married, has five children.



## fibber mcgee and molly

FIBBER MCGEE may seem a little outdated on the air as the hero of NBC's "Fibber McGee and Molly" but in real life (as Jim Jordan) he's a determined showman and responsible citizen. Jim was born in Peoria, Ill., in 1896, and he and his wife, Marian, formed a vaudeville team in the early 1920's but spent many lean years popping in and out of show business. In 1931 their luck turned when they met Dan Quinn, their writer, and in 1935 "Fibber McGee and Molly" were born. The Jordans live in Encino, Cal., where Jim has twice served as President of the Chamber of Commerce.

MOLLY, the patient wife with a sense of humor on NBC's "Fibber McGee and Molly," is Marian Jordan, the off- and on-again wife of Jim Jordan. Marian first met Jim at a choir practice in Peoria (where she was born in 1898), and they were married after several years of courtship. At first, Marian taught piano to help Jim in his vaudeville career, later joined him to form a singing duo. In radio's early days they were the "O'Heary Twins" (a job they got on a dare), struck it rich as Fibber and Molly. Mother of two (Jim, Jr., and Kathryn), Marian likes to help Jim raise cattle on their ranch.

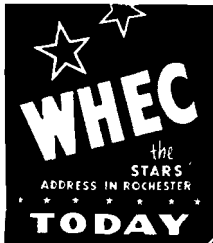


## the great gildersleeve

GILDERSLEEVE on NBC radio's "The Great Gildersleeve" is played by Willard Waterman, who has been in the acting business since his early high school days. Born in Madison, Wis., in 1914, he started out to be an engineer but began dabbling in class plays and elocution, finally broke into radio by singing with his church choir. At the U. of Wisconsin, the dean politely suggested that he drop his studies and go all out for dramatics, which he promptly did. A series of radio roles culminated in "Gildersleeve." With his wife and daughters Lynne, 16, and Susy, 12, he lives in Sherman Oaks, Cal.

LABOY, the brat who plays "The Great Gildersleeve" on NBC radio, is really a public-spirited citizen named Walter Tetley. Walter began his career in 1930 when he appeared on "The Children's Hour" as the wee Sir Harry Louder, using a Scottish brogue. In 1937 he moved to Hollywood for movie work, soon became the expert on mean little boy roles. Walter says he has always had a yen to play Muckleberry Finn, even though "brats get the most frequent paychecks in radio." He lives on a ranch in the San Fernando Valley, devotes much of his time to a Boy Scout troop of skunks.





**MYSTERY THEATER**  
8:00 P. M.

Alfred Shirley stars in "The Orphaned Sisters Murder Case." A baffling crime is solved!



**MR. & MRS. NORTH**  
8:30 P. M.

Joseph Curtis and Alice Frost center in another combination of murder and mirth. Listen!

**And Don't Miss:**

- 6:00—Good News
- 6:15—MacMillan, Sports
- 6:30—Journal of the Air
- 6:45—Lowell Thomas
- 7:15—Jack Smith Show
- 7:30—Club 18
- 7:45—Edward R. Murrow
- 9:00—Life with Luigi
- 9:30—Truth or Consequences
- 10:00—Symphonic Prelude

THE STATION LISTENERS BULLETIN



**DON WILSON**  
Jack Benny's Foil

**Don Wilson, Announcer, Is Dead at 81**

*L.A. Times-Washington Post*  
PALM SPRINGS, Calif. — Don Wilson, the jocular, rotund radio announcer who joked and winced at Jack Benny's wisecracks for 35 years, died here Sunday of a stroke. He was 81.

Wilson joined the Jack Benny radio show in 1933 after a stint with the National Broadcasting Co. as a sports announcer. He did play-by-play network sports casting of the Rose Bowl football games from 1930 to 1933.

He soon became a character in Benny's show and a foil for Benny.

Benny, who died in 1974, often joked on the show about Wilson's weight. The 6-foot-2 announcer weighed 240 pounds, but the comedian made him sound huge.

The Benny-Wilson team continued through the late 1960s, broadcasting on both radio and television. When the show closed in 1965, Wilson and his fourth wife, former actress Lois Corbet, moved here to raise championship poodles.

But John Conte, an old friend in radio and owner of a local television station, talked Wilson out of retirement and soon he became host of "Town Talk," a local talk show. He left the show in 1975 for a cross-town rival station, where he started the "Don and Lois Wilson Show," which lasted six months.

Wilson and his wife occasionally appeared in the theater. He was last in "The Big Broadcast of 1944," which toured in the East.

Wilson began his show business career as a singer with a male trio over Denver radio station KFEL in the crystal-set era of radio in 1923, he once recalled. He and the other two vocalists toured the Rocky Mountain states until 1927, when they joined a San Francisco radio station.

**'Jack Benny**

RANCHO MIRAGE, Calif. (UPI) — Don Wilson, the rotund announcer on "The Jack Benny Show" for more than 30 years and the butt of many of the comedian's jokes, has died of an apparent stroke. It was disclosed Monday. He was 81.

Wilson was found unconscious by his wife Sunday afternoon at their home in nearby Cathedral City. He was rushed to the emergency room of Eisenhower Medical Center, where he was pronounced dead at 6:51 p.m.

Wilson and his fourth wife, former actress Lois Corbet, moved to the Palm Springs resort area in the 1960s after Benny's show went out of production.

For several years Wilson did commercials and hosted a local afternoon television talk show produced by his wife, often interviewing old friends from Benny's radio and television shows.

"I'm not really an announcer for Benny in the sense that fellows are on other shows," Wilson once said in an interview. "The reason for that is because Jack worked me into the cast over the years."

Benny, who died in 1974, often joked on the show about Wilson's weight. The 6-foot-2 announcer weighed about 240 pounds, but the comedian made him sound huge.

"Jack had me built up fat as Andy Devine," Wilson once said. "He had everybody believing I weighed at least 300."

Wilson became Benny's announcer in 1934. He stayed with the show when it successfully jumped from radio to television in 1950.

He also appeared in several Broadway plays, movies and other television shows during his long career.

"Jack has been very nice to me," he said. "He doesn't mind me doing other things. Some comedians wouldn't think of letting a character from their show work with other



FRANK SINATRA



The Saginaw **NEWS** TUESDAY, APRIL 27, 1982

# Show' announcer dead at 81



## Rehearsing with Jack Benny

Don Wilson, the announcer on Jack Benny's radio and television shows for many years and who died Sunday of an apparent stroke, is shown in this 1936 picture rehearsing with Benny for a radio broadcast. From left, are Wilson; Tom Harrington, agency producer; Mary Livingston, Benny's wife; and Benny. (UPI Photo)

comics, but Jack doesn't even object to that."

Wilson, born in Lincoln, Neb., in September 1900, began his career as a singer with a male trio that made its radio debut in 1924, over Denver's radio station KFEL. The trio toured the mountain states until

1927 and then signed up to sing for one year in San Francisco over KFRC.

He later moved to Los Angeles where he was an NBC staff announcer. He took his first straight announcing job in 1929 at radio station KFI.

Wilson became a sports announcer for the next four years before joining the Benny show.

He married Miss Corbet in 1950, one year after receiving a divorce from his third wife, dress designer and former Polish countess Marusia Rudunska.

**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.

**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.

## Wireless Wanderings



### JIM SNYDER

In an article in the summer 1981 issue of Collector's Corner, Dave Reznick has returned to a favorite theme of his, "racism" in old time radio. He dealt with this idea briefly in an earlier article in the same publication. Since Gene Bradford discussed Reznick's article several months before it even came out (December 1980, Illustrated Press), and since I agreed with what Gene said, I felt that I would pass up the opportunity to respond. I changed my mind about that though, when I finally saw Reznick's article. The reason for my change of mind was Reznick's saying that he would "have to question the intelligence or sincerity of anyone" who doesn't happen to agree with him. Now, I can't let that statement pass. I don't agree with him (I find his reasoning quite faulty), but I do find it difficult to respond without dropping to his level.

"Racism" has become a loaded word that has been used throughout the 70's as a "cop-out." It has become a term used to excuse one's own shortcomings by sticking the label of "racist" on those who oppose you. I do not deny that racism exists, but it is a much abused and misused word. Racism has come to mean, by usage, a doctrine that one's own race is superior to others. The key word here is "doctrine."

About the only real evidence of racism that Reznick offers is a group of song titles ("All Coons Look Alike to Me") which he says were recorded. Well, I certainly have to admit that sounds racist, but what does that have to do with radio? Was it played on the air? Where? For that matter, did it even come from radio's era? In no way has Reznick tied these recordings into radio programming. Presently there are many pornographic records available, but I have heard none of them on any radio station. Because these records exist, has nothing to do with present day radio being pornographic.

Reznick then turns his attention to a number of old time radio shows in an attempt to show they were "Racist." I don't have the space to go into all of them, but would like to deal with some of his arguments.

In speaking of the show "Eulah," he says, "What a black woman must have thought about taking over a part originated by a white man can hardly be surmised." Well, in a 1976 radio interview with Chuck Schaden (from Chicago), Lillian Randolph, who was the last Eulah (and at the same time was also playing Sapphire's Mama and the part of Birdie on "Gildersleeve") said it was the "happiest time of my life."

He discusses the "racism" of Amos and Andy. In private conversations, this has been Dave's favorite evidence. He says that the writing was good, dialogue funny, and that "the well-known stereotypes were never applied to A&A characters." Then, where is the racism? Reznick says it lies in the "gratuitous insult and heavy burden to black Americans" that the show was done in "blackface" by white actors. Well, what is the big deal about that? No actor, whether TV, stage, film, or radio, is playing himself, or even a realistic role. Theater is play acting. Reznick is falling into the common trap, that we hear so much these days, that only blacks can portray blacks, etc. etc. A year or so ago, TV Guide (Reznick, in print, has called TV Guide an "anti-Semitic publication") had an article saying that the networks can no longer portray homosexuals in their scripts without first clearing that script with one of the "gay" organizations. We have actually gone that far! However, there is nothing in radio, TV, or newspapers that is real life. Any actor must play a role, not himself. The creation of that role, by black or white, will not be true to life. Ernestine Wade, the black actress who played Sapphire on the Amos and Andy show, said in an interview on the Tom Snyder Show, on December 21, 1975, "I didn't feel it (A&A) was derogatory to the race because people don't tune into a comedy show for an education. It wasn't a documentary. (There is) no need to deny the existence of something just because you don't like it. Those people really exist. I wonder if the farmers are going to object to Hee Haw."

Reznick feels that A&A was demeaning to blacks. I showed his article to a black friend who suggested I watch reruns of "Sanford and Son" on a local TV station.

I did so for five days (I couldn't take any more of the show than that) and she was right. In just five shows I heard two blatant anti-white jokes, one anti-Jewish joke, five directed against Mexicans, and one against the Chinese. Now I don't hear Reznick arguing that Sanford and Son is racist. Such material as this would not have gotten past the censors in the days of OTR. "Sanford and Son" certainly portrays the black in a far more demeaning way (perhaps because it is played by blacks), and certainly is far more stereotyped than A&A, and we can't excuse that with the glib statement that they are at least black actors. On the half hour shows, the characterization of Amos broke every concept of the stereotyped black. Reznick is sort of looking for what he wants to find. He is like a gentleman named Joseph Carl Briel, who according to an article in the New York Time in July of 1930 is quoted as "proving" that Amos and Andy was racist because they used as their theme "The Perfect Song." According to Briel this was deliberately taken from "the musical score for the racist movie "The Birth of a Nation."

Finally, Reznick tells us that Rochester, of the "Jack Benny Show," was racism, in the protective cloak of the country's most popular and beloved radio program." In that show I fail to find any doctrine that the white race was superior. If anything, the "doctrine" was that the black race was superior, since Rochester always seemed to win out over Benny. I think Reznick is confusing "racism" with stereotyping, and all characters on the Benny show were stereotyped. Mary was, Benny certainly was with his "Scrooge" type characterization, even the floorwalker was stereotyped.

Again, I want to repeat that Reznick says "I'd have to question the intelligence or sincerity of anyone who claims they can't see the harm done by Amos and Andy." Well, I guess I lack one or both because I do fail to see the harm; at least I fail to see any more harm than of any other show. No show portrayed life as it is, no matter who wrote it or who acted in it. I guess I find far more "harm" in the six o'clock news with the misinformation that it gives.

It is currently popular to find "racism" in everything. I do not question that "racism" did exist in old time radio. I am sure that it did in hiring practices, pay scales, etc., but I do question the extent of it in programming. Yes, there

certainly is stereotyping, but Reznick is not talking about that, he is taling about a "doctrine" that one's own race is superior.

Please send comments to:

James L. Snyder  
517 North Hamilton Street  
Saginaw, Michigan 48602

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**F.R.I. IN PEACE AND WAR** is considerably enlivened by the talents of George Petrie, who dominates the CBS series with his portrayal of Charlie Wild. Tall, deep-voiced, dark-eyed Petrie has packed almost every kind of acting assignment into his 43 years, and what he hasn't done has probably been taken on by the staff side of the family, actress Fatty Pope. Among his favorite jobs: the movie, "Boomerang"; the musical, "Winged Victory"; radio: "Gangbusters."



**NICK CARTER, MASTER DETECTIVE**, allows Lon Clark to play a character dear to his heart. In Lon's opinion, the MBS snooper is the idol of American kids. He should know since he's the father of two growing boys. Born in Minnesota 44 years ago, Clark got interested in music and drama via silent film. While singing with the Cincinnati Summer Opera Company he met his wife, the former Marjorie Burns. Since 1941 Lon has been one of radio's busiest actors.



**OFFICIAL DETECTIVE**, Lt. Dan Britt is played to fine effect by Craig McDannell, but his resemblance to the MBS flatfoot ends when he passes out the studio door. True, in appearance McDannell might pass for the large, shrewd and dignified Britt, but Craig's a regular-hour suburbanite at heart, living with his wife and two children far from the sound of police sirens. McDannell once wanted to be a singer, but he settled for radio acting 27 years ago.



**SENTINEL (MBS)** features Brooklyn-born Martin Kingley. Martin may have been born mighty near-to Broadway, but he was discovered by producer Gurnee McClintic while acting at the Brunty Army University in France. Followed his White Way debut in 1947 with Katharine Cornell in "Anthony and Cleopatra." While in the Army, Kingley was a Captain and a quarterback on the Army football team in Munich. For relaxation these days, he plays golf.



**TOP SECRET FILES** has London-born Tom Haimore in the pivotal role of Colonel X. Haimore first crossed the ocean in 1938 to play opposite Ruth Gordon in "Birds Started Singing." Next came an appearance opposite Katharine Cornell in "No Time for Comedy." Following four years in the Armed Forces, he returned to Broadway to win the Donaldson Award for "Day Before Spring." He's in Hollywood, rooming with Greg Peck while he emotes in M-G-M's "The Tender Trap."



**THE WHISTLER** has storied Bill Forman ever since the CBS thriller made its third appearance back in 1942, but it was not until 1951 that program officials decided to reveal the name of their star. They believed keeping his name a secret had added mystery. Now it can be told that Bill Forman was born in Mt. Vernon, N. Y., 41 years ago, is married and has three children and began his radio career in 1940. He likes to reserve his kitchen for gastronomic experiments.



- 5/10/82---"Tourist Trap"  
A vacationing couple get lost on their way to a cabin -- only to find that they're held hostage in an ominous village.  
CAST: Paul Hecht, Earl Hammond, Teri Keane, Evie Juster  
WRITER: Douglas Dempsey
- 5/11/82---"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
- 5/12/82---"The Wound That Would Not Heal"  
A man is haunted by the voice of his murdered lover -- convincing him that he is the murderer.  
CAST: Ralph Bell, Bernie Grant, Cynthia Adler  
WRITER: Sidney Slon
- 5/13/82---"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
- 5/14/82---"The Hills of Arias"  
An aging revolutionary is pressed back into service by his godson.  
CAST: Mandel Kramer, Marian Seldes, Ray Owens, Bob Kaliban  
WRITER: Sam Dann
- 5/17/82---"The Imperfect Crime"  
The investigation into a routine hit and run death turns up evidence that the victim may have been the target on an ingeniously calculated murder plot.  
CAST: Russell Horton, Carole Teitel, Robert Dryden  
WRITER: James Agate, Jr.
- 5/18/82---"Death at a Distance"  
A doctor encounters power 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
- 5/19/82---"The Brooch"  
A young governess is falsely accused of theft when a valuable brooch is discovered missing from her employer's jewel box, in this story adapted from Chekov.  
CAST: Paul Hecht, Patricia Elliott, Earl Hammond, Ann Seymour  
WRITER: G. Frederic Lewis
- 5/20/82---"First Impressions"  
A police detective searches for the motive when a wealthy industrialist is murdered by the wife who adored him.  
CAST: Teri Keane, Carole Teitel, Keir Dullea, Mandel Kramer  
WRITER: Victoria Dann
- 5/21/82---"The 'Different' People"  
A young anthropologist believes that he has discovered the secret of an extraordinary prolonged life.  
CAST: Kristoffer Tabori, Jada Rowland, Arnold Moss, Russell Horton  
WRITER: Arnold Moss
- 5/24/82---"Your Desires, My Guilt"  
A couple wish for everything they ever wanted-- only to discover what they really wanted was something they had all along.  
CAST: Norman Rose, Teri Keane, Elspeth Eric  
WRITER: Sam Dann
- 5/25/82---"The Heart of Boadicea"  
The Iceni Queen, Boadicea, of Britain, fights the Roman Army of Nero for control of her kingdom.  
CAST: Marian Seldes, Russell Horton, Lloyd Battista  
WRITER: Sam Dann
- 5/26/82---"Why is This Lady Smiling?"  
The Model for a da Vinci's Mona Lisa is shunned by her husband after the artist displays the portrait.  
CAST: John Vickery, Diana Kirkwood, Bernard Grant  
WRITER: Sam Dann
- 5/27/82---"The New Man At the Yard"  
Famed novelist Charles Dickens lends a hand at Scotland Yard in investigating a neighbor's death.  
CAST: Paul Hecht, Court Benson, Evie Juster, Gordon Gould  
WRITER: G. Frederic Lewis
- 5/28/82---"The Chess Master"  
A simple game of chess leads a young advertising executive into the middle of a dangerous game of chance -- and the stakes are murderously high.  
CAST: Paul Hecht, Fred Gwynne, Lamis Farris, Russell Horton  
WRITER: Murray Burnett
- 5/31/82---"Lady MacBeth at the Zoo"  
An ape at the Bronx Zoo overhears a murder plot -- and is determined to bring the perpetrators to justice.

**CAST:** Larry Haines, Earl Hammond, Teri Keane, Evelyn Juster  
**WRITER:** Sam Dann

6/1/82---"The Face of the Waters"

A jealous uncle will go to any lengths to keep his beloved niece from marrying his chauffeur.

**CAST:** Paul Hecht, Norman Rose, Jaca Rowland, Lloyd Battista  
**WRITER:** G. Frederic Lewis

6/2/82---"Two Times Dead"

A wealthy blind man's ne're-do-well nephew is found murdered -- but the accused murderer claims that he's really the victim.

**CAST:** Lloyd Battista, Ray Owens, Bernard Grant, Carole Teitel  
**WRITER:** Sam Dann

6/3/82---"Tippecanoe and Tyler, Too"

An elderly spinster tries to prevent the murder of a lifelong friend.

**CAST:** Carole Teitel, Cynthia Harris, Arnold Moss, Earl Hammond  
**WRITER:** Sam Dann

6/4/82---"My First Rogue"

A master thief manages to continue to practice his profession from prison, in this story adapted from Maurice LeBlanc.

**CAST:** Lee Richardson, Bob Kaliban, Louis Turme, Robert Dryden  
**WRITER:** G. Frederic Lewis.

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MIKE CLANCY



**EASY MONEY** gives NBC audiences Larry Haines in the role of Mike Trent. Medium in height with dark eyes, hair to match and a very mobile face, Haines comes from Mt. Vernon, N. Y. He got his first radio break when a young actress who was trying for a part asked him to read with her. The producer chose Larry instead. Haines got his chance in "Joe and Mabel," then concentrated on heavy parts until he got typecast. Ambition: to do a B-way play—not as a villain.



**READY EATS**, the Mutual series, stars Jackson Beck as that hot-shot private-eye. Featured on a spot of Mutual shows in past years, Beck actually began his mile career by answering a radio school ad! The 42-year-old sleuth resides with his wife, the former Osa Hope, of Long Island's Little Neck Bay, where he raises tropical fish. Despite the nautical sound of it all, Beck says he hates water sports and gets sick in a rowboat. His father, Max, is a film character actor.

**MIKE CLANCY**, Mr. Keen's partner and bodyguard, has been played for the past 20 years by Jim Kelly. A grim-jawed fellow who would have no trouble doubling for a cop, the 58-year-old Kelly was a radio pioneer (his radio shows total in the five-figure bracket!). Jim acted in silent films while getting his A.B. degree at Fordham, joined the Washington Square Players upon graduation, got into radio and originated the voice of Popeye for "Collar's Hour." He married the former Dorothy Tukey in 1935, 25 years after he'd first met her; they have a son. At home, Kelly likes to make unusual Christmas tree ornaments, direct amateur plays for youth groups like C.Y.O. Also is an art collector. If you want to get a closer look, you can see Kelly in his new movie, "Patterns."

**MR. KEEN, TRADER OF LOST FREEDOMS**, is played on CBS by Philip Clarke, a man who might very well be singled out from his fellow-men if only because of his recorded sentiments toward his mother-in-law. Clarke says of the lady who lives with him, his wife and three daughters, "She's a wonderful woman." Born in London and bred in a trunk, Clarke came to the United States as a child actor in "Joseph and His Brethren," toured with the Ben Grant Players and made his biggest tour of all with the British Army, visiting India (where he learned Hindustani), among other places. Clarke is an outdoor man, enjoys gardening and boating. He calls Mr. Keen "A fine gentleman with a subtle sense of humor and a kind heart"—a description which might apply to actor Clarke himself.



MYSTERIES

# dial 'em for murder

foreword by philip clarke

■ "Mr. Keen, Tracer of Lost Persons," has been making friends and terrifying evil-doers for some seventeen years now, over the air, and during all that time he's been played by only two men. My predecessor, Bennet Kilpack, and me, Oddy, we were both British-born, and had most of our theatrical training on the Shakespearean stage. I rather like to think that Mr. Keen borrows a bit from Shakespeare. After all, that master entertainer combined a certain amount of comedy, a certain amount of drama, a certain amount of music and romance and put them all together to make classics. His work was psychologically sound, and it's my opinion that a mystery program such as ours is, in a broad sense, a mild study in psychology. We get into the minds of Keen and the people with whom he works—the murder is got rid of in a hurry, glossed over, at the beginning of the show, in nine out of ten scripts. Our emphasis is on the solution. It's a puzzle we put together. A parlor game for half an hour. Sometimes we do as Hamlet did, and trick the subject into revealing himself. There's little blood-letting, lust, gangsters and hoodlumism in our show. Children form a large part of our audience, and we like for them to get not only clean drama, but drama in the English language. Too many of the programs today are full of corruptions and slang to cover up the lack of good story material. Walt Disney has grasped this lack; his stuff never depends on vulgarity. If we'd brought in some "dese, dem and dose" boys, the way many typical detective stories do, Mr. Keen never would have lasted so long. Keen, like Sherlock Holmes, is a gentleman and a lovable character; we try to maintain his stature. Of course nowadays radio and TV shows often use gimmicks to get listener attention. These shows don't last long. We feel that it's the *telling* of the story, not the story itself that's most important. Mr. Keen, by the way, has, over the years, become an investigator; he's no longer just a tracer. I get an average of 150 letters a month from people who want me—or Mr. Keen, at any rate—to trace people, or to help solve their problems. Recently, I had a letter from a man in a department of the Government in Washington, D. C., asking if I could help trace an heir to an estate. There he sat, right in the home of the F.B.I., and yet he wrote to me! As if this wasn't enough evidence of fame, Mr. Keen has been satirized by those two deft and rapier-tongued lads, Bob and Ray. They do a little skit now and again which is entitled, "Mr. Trace, Keener than Most Persons." If there were a real Mr. Keen, I'm sure the courtly old soul would enjoy all the fun. Myself, I'm always be grateful to Mr. Keen. He has given me such a wonderful life.

2/10/43

## TONIGHT 9 P. M. WIBX

**LIONEL BARRYMORE**  
in the thrilling dramatic hit  
**"Mayor of the Town"**

Presented by **New Rinsco**  
—so cozy-rich  
such **GET OUT MORE DIRT**

### 3RD ANNUAL OTRC INTERNATIONAL PICNIC

The Old Time Radio Club will have an informal family picnic on Sunday, July 25, 1982 at 2:00 p.m. Once Again, our friends the Simpsons have arranged the location at the Balls Falls Conservation Area. Probably the best route from Buffalo is along the Queen Elizabeth Way to the Route 24 exit just past Prudhomes. The picnic grounds will be on your left and plainly marked approximately 5-10 minutes from the QEW. The idea is for each group to bring their own food as there will not be any formal catering. This picnic is open to all members, friends, and their families. From those of us who attended last year, the area is very nice and we all had a lot of fun, so we hope all of you can join us for this year's outing.

### People are Funny

Art Linkletter proves monkeys aren't the craziest people



7:30

### Man Called X

Herbert Marshall stars as the world-roving mystery man, Mr. X



8:30

### Your Hit Parade

Snooky Lanson and the orchestra with this week's top tunes



9:00

### Dennis Day

A laugh-adventure with the gifted timid tenor



9:30

### Judy Canova

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



10:00

### Grand Ole Opry

Red Foley sparks a mountain festival with fun, music and song



10:30

Three chimes mean good times on NBC

**WHAM**  
1180 ON YOUR DIAL

Tonight

# TUNE IN

### Mondays

Buffalo, N.Y.	WEBR-970	Red Skeleton	8:00 p.m.
Buffalo, N.Y.	WEBR-970	The Whistler	8:30 p.m.

### Tuesdays

Buffalo, N.Y.	WEBR-970	Abbott & Costello	8:00 p.m.
Buffalo, N.Y.	WEBR-970	The Lone Ranger	8:30 p.m.

### Wednesdays

Buffalo, N.Y.	WEBR-970	Fibber McGee & Molly	8:00 p.m.
Buffalo, N.Y.	WEBR-970	Richard Diamond	8:30 p.m.

### Thursdays

Buffalo, N.Y.	WEBR-970	The Life of Riley	8:00 p.m.
Buffalo, N.Y.	WEBR-970	Have Gun Will Travel	8:30 p.m.

### Fridays

Buffalo, N.Y.	WEBR-970	Our Miss Brooks	8:00 p.m.
Buffalo, N.Y.	WEBR-970	Inner Sanctum	8:30 p.m.

This TENTATIVE schedule is planned to begin 7/1/82

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bers, but since we know many of you do not live close enough to participate, these events are not funded by the club. See our announcement regarding our 3rd annual OTRC picnic on page 14.

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## Editor's DESK



Ken Krug is moving to White Plains, N.Y. effective immediately. Therefore, Jerry Collins is taking over the Tape Library and Back Issue Dept. as of 6/1/82. Please note the new information for ordering on page 2. Ken has had to relocate for another position as his company was recently sold and only a small part of its former operations will continue in business. We all wish Ken and his family the best and hope Ken can recruit some new members for us in the White Plains area.

I have been fortunate to run across some good pictures in the last few months for use in the I.P. but I need much more as the monthly schedule depletes my inventory very quickly. Therefore, I once again ask if anybody has any material of radio interest I could reprint, if so please forward to me at your earliest convenience. I will return it to you after printing. This is YOUR chance to contribute something to your club. The greater the participation, the better the I.P. will be in the future.

Please note that our two annual events, the Christmas party and the summer picnic, are open to all mem-

7/11/45

**WIBX 8 P. M.**  
TONIGHT

**THE SAINT**

**BRIAN AHERNE**  
as the suave Robin Hood of modern crime.

EVERY WEDNESDAY NIGHT  
Presented by  
**Cambella's SOUPS**

GOOFY GHOSTS AND GHASTLY LAUGHS.

**Giddens' Jeeves' GHOST**

with **BARBARA PRALAY**  
Barbara MARTIN  
Richard LOGAN - Annette WARD - Freddie BENCEG  
Margie STEWART

6/9/43

Jack Carson's trials and troubles are really a delight. And everyone can join the fun—Tune in on us tonight.

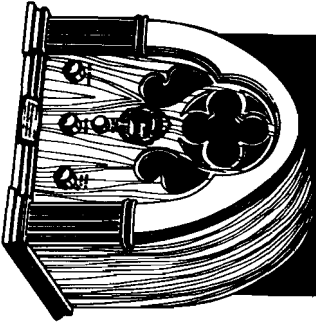
**JACK CARSON**  
SHOW  
TONIGHT

A grand new half-hour of comedy with a brand new radio star.  
PRESENTED BY  
**Cambella's SOUPS**  
**WIBX 8:30 P. M.**

11/6/43

**INNER SANCTUM**  
TONIGHT

**WIBX 8-30**



**OTRC**



OLD TIME RADIO CLUB  
100 HALVEY DRIVE  
LARGENTON, N. Y. 14086

**THE Illustrated Press**

**FIRST CLASS MAIL**