
ILLUSTRATED PRESS

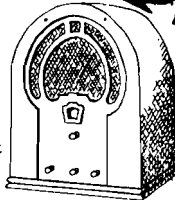
EST. 1975

No. 77 - Feb. 1983

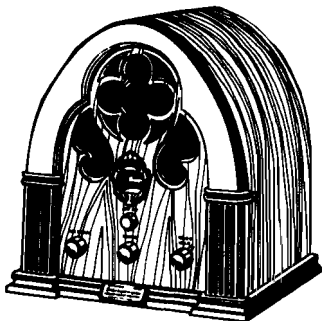


JOE E. PENNER - 2/10/36

THE OLD TIME



RADIO CLUB



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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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.

DEADLINE FOR IP #79 - Mar. 14
#80 - April 4
#81 - May 10

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

* PLEASE NOTE CHANGE IN NAME AND *

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* BACK ISSUES. *

Cover Design by Eileen Curtin

RATING THE OTR DEALERS....

It has been my practice, for the last five years, to do an annual column on some of the dealers of old time radio tapes. Up to this point I have reviewed the operations of thirty-three different dealers, and this column will add five more to that list. As usual, I must mention the fact that my comments on these dealers are based on a very limited number of purchases; and so while what I say is, I believe, an accurate statement of my experience, it may or may not be typical of the dealer's general operation. If your experience has been different than mine, I hope that you will write in and tell us about it. Last year I dealt entirely with dealers of cassettes, but this year my orders were all for reels. I do believe that most of these dealers do offer cassettes, however. My purchases from these outfits have been strung out all the way through the past year, so prices and catalog information may not be up-to-date. You can obtain current information by sending a stamped self-addressed envelope to any dealer. One final point is that we have provided each of these dealers with the first draft of what we have had to say about them, and they have been invited to respond. You will find their responses immediately following my column.

I think I picked up the catalog of Audio Classics, P.O. Box 1135, St. Charles, Missouri 63301, at the OTR Convention a year ago, so I don't know if there is a charge for it or not. A six hour preset tape, on Shamrock tape, runs \$8.00 plus a shipping charge. There were 226 reels listed. There are no sound ratings, although there is a long list of abbreviations to be used, which includes program defects. I can find none of these tagged on any of the shows in the catalog. The catalog does say, "Nearly all programs contained in this supplement would rate a very good (VG) to an excellent (EX). But there are a few programs that may be bassy, muffled, or have some other bad defect, and they will be marked by an asterisk (*)." There are some shows so marked, so I was careful to avoid ordering reels with them. Exactly half the material I

received (I ordered four reels) was up to the advertised standards, but exactly half clearly was not. This last half ranged from good to poor (and no asterisks). Five shows had severe crosstalk, one had bad drop-outs, and two were so poor as to be completely unintelligible. One reel of twelve shows in chronological order had the tracks reversed in the recording. One reel was recorded on used (not new) Shamrock tape. Processing of my order was prompt; I received my tapes just two weeks after placing my order.

It costs \$2.00 to get the 80 page catalog of Aston's Adventures, 1301 North Park Ave., Inglewood, California 90302. I received it a little over a week after I sent my request. Price for a six hour pre-recorded tape is \$12.95, shipping included. I could not identify the tape brand from the catalog, the tape, or the box. Each reel is graded on sound, with some reels also listing lower (than the reel) rating on specific shows. Of the 24 shows I received, I found ten to be actually better than the rating given for the entire reel. I found none that were lower in quality. The only negative note was that a couple shows had their titles switched around on the list accompanying the tapes. It took exactly three weeks for my order to arrive. There is really very little that I can say about a dealer who handled my order in a proper businesslike way, and who delivered exactly what he promised. That is exactly what my experience was with Aston's Adventures.

The system used by Priceless Sound Productions, P.O. Box 1661, Salinas, California 93902, is somewhat complicated. The catalog is \$2.00 (refunded with the first order), but you do not receive a listing of shows to order. Instead you receive a listing of what shows, and how many reels of that show, are available. You must then request another list of that particular series in order to find what you want. Did I completely confuse you with that? Certainly, browsing just to see what you don't have, and what sounds interesting, is not possible. I ordered three

reels of Fibber McGee, each reel containing several obscure shows that are not widely circulating. Because of this I expected to receive shows in something less than top sound (there are no sound ratings in the list) and was very pleasantly surprised. For the most part the sound was excellent, and where it wasn't the flaws were of a minor nature which were in no way distracting. The tapes took several weeks to come, however that was not the fault of the dealer since I did notice that they were postmarked just exactly two days after I mailed the order. Price is \$15. for a six hour pre-set tape, and the tape used was Ampex.

A letter to Vintage Broadcasts, 42 Bowling Green, Staten Island, New York 10314, requesting a catalog, brought seven pages of flyers, with three different price ranges. This was a little hard to follow, but I finally decided to try the price of \$8.50 for a reel (six hours) on used Ampex 641 tape. This appeared to be a valid price as I received the tapes without any problem. There was no additional shipping charge. I did find a notation that "the long-awaited catalog is well on its way to completion, and should be ready by fall." I assume that you can now request a full catalog, but don't know if there is a charge for it or not. The tapes arrived just exactly three weeks after I mailed the order. I found no sound ratings on any of the flyers that I received, but there was no particular sound problems. Of the 24 shows I received I rated 16 as excellent, and one as very good, the rest as good. Service from this source was prompt and what was promised was delivered. The negative aspect of the purchase was the lack of an acutal catalog, and it is assumed that this will be available by the time you read this.

When I wrote for a catalog from Lawrence Rao, 1213 East 83th Street, Brooklyn, New York 11236, he responded that it was out of print and a new one wouldn't be ready until the fall of '82 and that at that time its probable cost would be \$4.00, so if this is correct it should be available for you by now. He did send a handful of flyers and with my first order there were several more. I would up placing two separate orders, of two reels each. He included handwritten notes with each order. One warned me to be sure to listen to two of the reels "with the lights on!" because they were so frightening. Now that was certainly nothing profound, but it was a pleasant personal touch which I enjoyed. He does not give sound ratings as such,

although a number of the flyers do talk about "excellent sound." Most shows seemed to be taken directly from discs, and so should be in as good sound as is available. The others appear to be recordings taken from the "air". While these kinds of shows, from many sources, often contain static, drift, etc., the ones I received from Rao were flawless. All together I received 36 shows (two reels were stereo) and I rated 31 as excellent and five as "good plus." The lowered rating mainly was caused by record scratch, which of course could not be prevented. Two of the reels were on Ampex tape, and the other two on Concert tape. Two had a price of \$14. each and the other two were listed at \$13. each. Pricing seems to vary somewhat; but it does include shipping. Service was prompt with the catalog request, and both tape orders arrived in two weeks or less.

If you enjoyed this column, or if you have any experiences to share with Jim Snyder regarding OTR dealers, please forward them to:

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

RETURN WITH US TO... Bill Owen 152 Don Woodcock

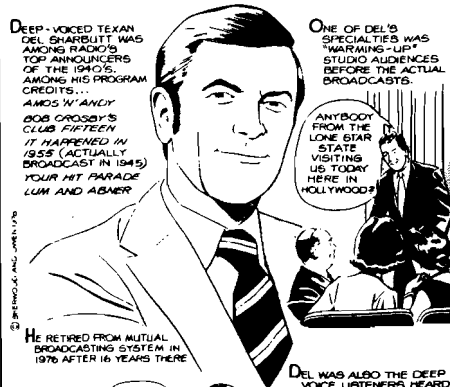
Del Sharbutt

DEEP-VOICED TEXAN DEL SHARBUTT WAS AMONG RADIO'S TOP ANNOUNCERS OF THE 1940'S. AMONG HIS PROGRAM CREDITS...
AMOS 'N' ANDY
BOB HOPE'S CLUB FIFTEEN
IT HAPPENED IN 1955 (ACTUALLY BROADCAST IN 1945)
YOUR HIT PARADE
LUM AND ABNER

ONE OF DEL'S SPECIALTIES WAS "WARRIORS-UP" STUDIO AUDIENCES BEFORE THE ACTUAL BROADCASTS.

ANYBODY FROM THE LONE STAR STATE VISITING US TODAY HERE IN HOLLYWOOD?

© 1983 Howard... and... 1983



HE RETIRED FROM MUTUAL BROADCASTING SYSTEM IN 1976 AFTER 16 YEARS THERE

DEL WAS ALSO THE DEEP VOICE LISTENERS HEARD FOR MANY YEARS ON CAMPBELL'S SOUP COMMERCIALS...



THE WIDELY-READ ASSOCIATED PRESS TV CRITIC JAY SHARBUTT IS DEL'S SON.

MMM... GOOD!

....AND THE DEALERS REPLY:

AUDIO CLASSICS

"Thank you for this opportunity to respond to this dealer rating. One thing I like is to hear feedback from customers, so we may continue to improve our performance.

As you noticed, our biggest mistake was not incorporating our list of abbreviations in the catalog. Bad oversight on our part, but one that will be corrected in the future issuance of our planned big catalog and any future supplements. We are sorry about this problem, but like page 2 of our catalog states under guarantee - if you are not happy or totally satisfied with the reels you purchased, you may return it for re-recording or exchange it for another reel of equal value. To date I might add, we've never had a reel or cassette returned. Of the two reels in question, I am trying to replace them with better copies. Almost every reel in the catalog I've listened to, but a couple of these reels I have not. If you return reels we will credit your postage for the returned reels. This is a new policy that we will list in all future catalogs, as another service to our customers. I feel that it shouldn't cost anyone to return reels that they are not happy with for legitimate reasons. The chronological problem I will look into and correct.

We have just about used up all of our Shamrock tape, which I bought in bulk orders. I bought new Shamrock and if my supplier threw in some used, I didn't know about that. I have started using Ampex 641 instead of Shamrock now, as it is a better tape, and that change was listed in the catalog that was given away at the latest convention.

I hope that I may be of service to you in the future, and thanks again in letting me know about the areas that I can improve in. We are trying not to be the biggest, but instead one of the best and most reliable.

ASTON'S ADVENTURES

Although he did not give us a formal response to the review on Aston's Adventures, Don Aston did write a personal letter to Jim Snyder in which he said, "The only thing I seemingly goofed, was getting the programs listed in correct order. I have corrected the reel in question. The tape I use is mostly AMPEX 641 for 1800' tapes and 631 or 632 for

1200' reels. I should have a new catalog in January and the price may be \$5.00. It will include all the material from my previous catalogs plus the new additions to my collection."

PRICELESS SOUND PRODUCTIONS

Thank you for reviewing PRICELESS SOUND'S services for the February IP, and thank you for permitting a reply to your critique, especially concerning our catalogue listing the 14,000 programs by series title only. This catalogue is intended for libraries and individuals interested in establishing collections. To date our main focus has been on recordings and data of Marian & Jim Jordan, especially in SMACKOUT and FIBBER MCGEE & MOLLY. For four years a tremendous amount of time has been devoted to locating and interviewing the former people of these series. To date, only performances logs and scripts of the Jordans have been advertized, so little has been heard of PRICELESS SOUND up to now. Enclosed find our current catalogue of 500 one-hour cassette of popular OTR along with our detailed 16 p. list of 70 reels of FM & M, Scripts of the complete run of SMACKOUT ('31-'35) & FM & M ('35-'38), as well as the 299 p. log of Marian & Jim's performances ('17-'80).

We appreciate your positive comments about our fast and quality service. Profits have supported our McGee research leading to the eventual publication of HEAVENLY DAYS: THE STORY OF FM & M. A master catalogue of all 14,000 shows is in the making (ready in '83), as soon as the McGee work is completed. Meanwhile, we invite all Fibber fans to inquire about our tapes and logs now available (\$1, refunded w/first purchase).

VINTAGE BROADCASTS

Excuse my delay in replying to you and meeting the deadline you imposed. I have been in the process of shifting the location of much of my operations. I have been extremely busy, and I misplaced your note.

Possibly this can appear as an addendum. I would like to clarify several of your comments. The three prices you referred to were for two different grades of reel (new tape and used Ampex); and Ampex/Irish cassettes (C-60), containing an hour of programs and custom-recorded.

There is a catalog. It is free if requested with an order, or \$1.50 if ordered separately. However, the

current edition is being revised to include about 50 new reel listings.

The flyers you were sent were printed in advance of the catalog's actual completion, but I was assuming I would have the catalog completed. I have completed the catalog, and during several of the flyers, it was still in preparation.

Thanks very much for your interest.

LAWRENCE RAO

The easy acquisition of vintage radio material for collectors seriously interested in creating their own personal sound libraries and sustaining the intrinsic entertainment value of the medium has consistently been my sole motivation for promoting the continued appreciation of spoken word productions of past decades.

Being an individual collector and not a company, I welcome all correspondence. I answer all letters, very often providing help and information in tracking down favorite radio shows that may be difficult to obtain. I abhor the shameful practice of hoarding radio material that is selfishly withheld from general circulation due to its superior fidelity or rare uniqueness. The basic purpose of antique radio is that of enjoyment by everyone and not by a self-appointed select inner circle. Classic material regardless of fidelity or rareness, is fully available from my collection to all serious collectors.

It is a common misconception that direct disc-to-tape transfer guarantees excellent sound of antique radio programs. The fidelity of any master tape is only as good as the original source material. Very often the audio of ET's and vintage acetate reels leave much to be desired.

The programs which Jim Snyder rated "good plus" were reels I personally mastered from the original discs and acetate tapes. These source recordings had considerable hiss and other flaws common to transcribed material of those past days. Employing N/R reduction, an equalizer, high end filters, audiophile reel blanks, a brand new Akai GX-77 deck, I successfully enhanced program sound several grades above the original source material. Yet the master tape transfer still retained a small degree of audio flaws. But these are the things we learn to live with when collecting classic radio material that is aged thirty, forty and even fifty years old.

I have a great enthusiasm for classic radio and my comments about any series are delivered with warmth and love for the medium and are never meant to be "profound" -- just fun!

My complete radio catalog will not be available until an undetermined time in 1983. Currently, I am re-vising and retyping my catalog into a fresh edition. Each and every program listed is individually sound rated for listening quality. I am one of the few collectors who separately grades each radio show. Flyers will remain available upon request. The majority of my radio collection is first generation and direct-from-disc. If you're looking for something special, please write. I'm always eager to hear from collectors and always anxious to obtain rare material and/or shows having superior fidelity.

Tune in your ears...and give your imagination a workout!

BOOK REVIEW

In 1950 the Columbia Broadcasting System put out a book, The Sound of Your Life, to commemorate their first 23 years in radio. The book has 133 pages of text, with three pictures on each and every page. For the most part, the book deals more with the history of the times than with the development of radio. It mostly covers news events of the period, but there are a few pages devoted to radio's entertainment features during these 23 years. For example, did you know that the very first question, on the very first quiz show, was, "What is the difference between a lama with one 'l' and a llama with two 'l's'?" Like the text, the pictures are mainly of historical events, rather than of radio. Still, the book does have some historical interest to those of us interested in broadcasting. It has now been "reproduced," in hard cover, by Acoustronics, P.O.Box 3752, Hollywood, California 90028. In reproducing it, they have used a separate process to make the pictures clear as possible. Price is \$32. a copy, including shipping. At this price, for the kind of document that it is, most collectors will probably choose to put their money into some of the more standard reference tools, however for those of you really "into" radio nostalgia, this may be a welcome addition to your library.

MR. KEEN, TRACER OF LOST PERSONS is played on CBS by London-born Philip Clarke. Scion of a famous theatrical family, Clarke spent several years in India in the late 1920's as a lieutenant in the British Army. His first appearance in the United States was in "Joseph and His Brothers," a Biblical spectacle produced by the famous Sir Philip Ben Greet. In recent years, Clarke has had important roles on Broadway in "Native Son" and "On Whitman Avenue." Married, he has 3 daughters.



THEN --



Arthur Lake

Arthur Lake and Penny Singleton played "Dagwood" and "Blondie" in twenty-eight feature films between 1938 and 1950. They also costarred on the *Blondie* radio series.

AND NOW



Arthur Lake and Penny Singleton on September 20, 1981.

The actor who became world famous as "Dagwood Bumstead" was born in Corbin, Kentucky, in April 17, 1905. At the time, his father and uncle were touring with a circus, in an aerial act known as "The Flying Silverlakes." His mother, Edith Goodwin, was an actress. His parents later appeared in vaudeville in a skit called "Family Affair" and spent years traveling with small shows that played throughout the South and Southwest. Arthur and his sister, Florence, became part of his parents' act in 1910.

Mrs. Silverlake brought her

to Hollywood in 1917, hoping to get them into movies. Arthur had already made his screen debut in *JACK AND THE BEANSTALK* (1917). He acted in westerns and eventually got a good part in the successful feature *SKINNER'S DRESS SUIT* (1925).

Universal Pictures signed him to a contract and changed his surname to Lake when the head of the studio, Carl Laemmle, Sr., thought that Silverlake sounded too Jewish. He was featured in their *SWEET SIXTEEN* comedies. First National Pictures borrowed him to play the title role in *HAROLD TEEN* (1928), which was based on the popular comic strip character.

Arthur signed with RKO shortly after that studio was formed. There he made *DANCE HALL* (1929), a hit of the time, and *CHEER UP AND SMILE* (1930), a part that had originally been written for "Whispering" Jack Smith. His leading lady in it was Dixie Lee, who had not yet married Bing Crosby. Arthur was all set to play *TOL'ABLE DAVID*, but at the

last minute his studio refused to loan him. The late Richard Cromwell got the role, and it made him a star. A few of Lake's other talkies were *INDISCREET* (1931) with Gloria Swanson, *SILVER STREAK* (1934), *ORCHIDS TO YOU* (1935), and *TOPPER* (1937).

Lake was free-lancing when he heard that Columbia Pictures was looking for someone to play "Dagwood Bumstead" in a series of low-budget films to be based on the *BLONDIE* comic strip. Although it is hard to imagine anyone else playing the character, over two dozen

CONTINUES ON PAGE 13

"Only the Shadow Knows"

Old time radio makes comeback at

Last night (Monday) Milton-Freewater was formally reintroduced to Old Time Radio at an open house held at the local library.

In the 1940's and early 1950's people across the country spent their evenings sitting in front of the radio listening to the antics of Abbott and Costello or Amos and Andy.

With the beginning of the television age, radio began to focus more on music and news, and the old time radio stars either moved on to the new medium or drifted off into other professions.

But last night, old time radio made a comeback in the Milton-Freewater library with the introduction of the new tape collection.

Locals who remember the hours spent listening to radio shows and

those to whom all the old jokes and tales will be new, will be able to check the tapes out from the library.

Monte Wilson, a local old time radio fan, got the ball rolling for this new project, when he presented a program to local Rotarians that he had developed at Pioneer Junior High in Walla Walla.

Several Rotary Club members became interested in old time radio, and the club voted to donate \$1000 towards developing a collection of tapes at the library in Milton-Freewater.

Wilson says that he has been a fan of old time radio for years, and after playing tapes in his classrooms, his students encouraged him to set up a collection in the school library. He says that it took two years to build the

collection up to 200 tapes, and it has kept growing since then.

Milton-Freewater will have over 400 hours in tapes available. The tapes were copied from Wilson's collection at the junior high.

He has been able to collect the tapes through his association with the Society to Preserve and Encourage Radio Comedy and Drama, an organization based in Hollywood, and through the Old Time Radio Club of Buffalo, New York.

The donation from the Rotary club has allowed the Librarian, Sharon Snow, to purchase the blank tapes as well as a cabinet to house the completed tapes. She says that the Rotary Club has indicated that they are interested in helping to continue expanding the collection in the future.

The Buffalo News/Thursday, January 6, 1983

Obituaries

Jack Meakin, 'Professor' On Groucho's Show, Dies

RANCHO MIRAGE, Calif. (AP) — Jack Meakin, the musical "professor" for Groucho Marx during the entire television and radio run of the popular game show "You Bet Your Life," has died of a heart attack at age 76.

Meakin, who also produced and directed radio shows in the 1930s and 1940s, was stricken Dec. 30 while shopping, his wife, Celeste, said. His death was not revealed until this week.

He was producer and director of

such programs as "Chamber Music Society of Lower Basin Street," "Kay Kaiser's Kollege of Musical Knowledge," "Cugat for Camels" and "Phil Spitaay's Hour of Charm."

He went to CBS in 1944, producing "Your Hit Parade" and the Hedda Hopper and Hoagy Carmichael shows. In 1945, he returned to music, becoming composer-conductor for "The Great Glidersleeve."

When that show ended in 1952, he joined "You Bet Your Life." The show went off the air in 1961.

12/26/82

Jack Pearl Dies at 88; Stage, Radio Comedian

NEW YORK (UPI) — Jack Pearl, stage and radio comedian of the 1930s and 1940s, died Saturday at Doctors Hospital. He was 88.

Pearl, who used a German accent on his radio show, popularized

the phrase, "Was you there, Sharlie!" in his comedy routines.

Pearl dropped out of school at age 12 and began touring the country in vaudeville shows.

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 \$2.00 to cover rental, postage, and packaging. Please include \$1.00 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.

ROCKETING FROM THE AIR WAVES TO THE SERIAL SCREEN!



A COLUMBIA SERIAL

JACK ARMSTRONG THE ALL-AMERICAN BOY

Adapted from the radio feature

JOHN HART as Jack
ROSEMARY LaPLANCHE as Betty
JOE BROWN as Billy
PIERRE WATKIN as Uncle Jim

Screenplay by Arnold Mandel, Lynn Cole, Royal Cole and Laine Spector
Directed by MALLACE FOX
Produced by SAM NITZMAN

library

With this collection the people of the community can laugh with Ozzie and Harriet, Bob Hope, Blondie, Dennis Day, Fibber McGee and Molly, George Burns and Gracie Allen, Jack Benny, and Red Skelton.

Detective fans can learn the tricks of the trade with Ellery Queen, The Green Hornet, Sam Spade, The Whistler, and The Shadow. The Inner Sanctum and the Haunting Hour provide a fright for mystery lovers.

There is plenty of western excitement in old time radio with The Cisco Kid; Death Valley Days; Gunsmoke; Have Gun, Will Travel; Hopalong Cassidy, and the Lone Ranger.

There are also dramas, musicals, science fiction, and Christmas programs available for old time radio fans.



Frank Conway

"Narrator"—This is Your F.B.I.
 "Neil Fowler"—Calling All Detectives
 "Larry Holliday"—Bright Horizon
 "Vic Mason"—Joyce Jordan
 Variations By Van Cleave

Millions Knew Webb As Sgt. Joe Friday

Associated Press

LOS ANGELES — Jack Webb, who died early today, at age 62, was head of the Mark VII Ltd. production company that made such television shows as "Emergency!" and "Adam-12," but he was best known for his portrayal of Sgt. Joe Friday on "Dragnet," a series based on actual police files.

He began the show on radio in 1949, and it moved to NBC television in 1951, with Mr. Webb as producer and director as well as star. The show ran until 1959, and again from 1967 to 1970.

Mr. Webb once said there "never will be anything in 'Dragnet' that I wouldn't want my own kids to see." In the first 60 episodes, he said, only 15 bullets were fired, and there were just three fights and a half-dozen punches. The show popularized the phrase, "Just the facts, ma'am."

"Dragnet" had 38 million viewers at the height of its popularity.

"Police shows go back to the basics," Mr. Webb once said. "Television runs in phases, but the cop trend may last longer than others

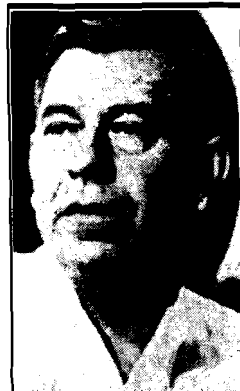
because viewers feel a sense of security seeing hoodlums arrested."

Mr. Webb was born in Santa Monica, Calif., April 3, 1920, and once said, "Our neighborhood was too poor to steal in when I was a kid." By 1938 he was supporting his family working in a clothing store and a steel mill. He enlisted in the Army Air Corps in 1943 and served as a B-26 pilot before his discharge.

He began his career as a radio announcer in San Francisco in 1945. He later played the title role of "Pat Novak for Hire" on a San Francisco radio station and then starred in the radio show "Johnny Madero-Pier 23."

He also appeared in more than a dozen movies, including "Sunset Boulevard" and "The Men" in 1950 and "The Halls of Montezuma" in 1951.

In addition to "Emergency!" and "Adam-12," Mark VII Ltd.—its trademark at the end of a show was a hand and mallet stamping the name into metal—made such television shows as "Mobile One," "Hec Ramsey" and "The D.A."



12/23/82

Dead at 62

JACK WEBB, who starred as the stone-faced detective of television's "Dragnet" series, died today in his West Hollywood home of an apparent heart attack, police said. He was 62. Fire Department paramedics who were summoned to the house pronounced Mr. Webb dead at 3:23 a.m., said Los Angeles Sheriff's Deputy Clyde French.

Mr. Webb's wife, Opal, was with him when he died. —
 Obituary on Page A-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.

OFFICIAL DETECTIVE on Mutual stars Craig McDonnell, who has been in radio more than 20 years and still says that his hobby is "listening to the radio to learn something more." He started in broadcasting in 1927 as a singer of classical music. Dramatic roles came later, and so did children's shows, which McDonnell loves to do. He also records children's albums. "Gulliver's Travels," he thinks, is one of his best. Craig has a son and a daughter, Timothy and Patricia. Born in Cleveland, O.



NICK CARTER

in

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STREET & SMITH

gold & guns

Oct. 1933

CHAPTER VI

THE CROOKS STRIKE BACK

When Nick got back to Gravesend's house, he found a whole regiment of officers of the law assembled there. A Federal officer, one of the two secret-service men, was sitting on the front porch of the stately stone mansion, waiting for Nick Carter. He was sitting there silently, and looking uncomfortable.

The armored-car crew lounged on the concrete platform in front of the barn that had been converted into a garage, and looked equally uncomfortable. Chick Carter and Gravesend were in the living room, talking idly.

Nick Carter came in.

"What's happened since I've been gone?" he asked.

The secret-service man had followed him in. "I examined the man we captured before, I took him to a hospital. He claims he's working for the Mulligan gang, in Newark, and that they had a tip-off from a friend of theirs in the armored-car company that three hundred thousand dollars' worth of gold was going to be moved out of here to-day. So they took a chance."

Nick looked at Gravesend. "How about that, Mr. Gravesend?" he asked. "Did you ever hear of the Mulligan gang?"

Gravesend shook his head.

"Let it go for the moment,"

Nick Carter said. "Now, Mr. Gravesend, who was in the house at the time?"

"My daughter Iris," Gravesend said, "a young man named Pritchard--Geoff Pritchard--who used to be my secretary, and is now living here and managing the home for me, and an old couple named Winslow who do the housework."

"That's all?" Nick Carter asked, his eyes staring at Gravesend.

Gravesend nodded. "That's all."

He stood up, walked to the rear of the room. Nick Carter, the secret-service man, and Chick all followed him.

"These are the stairs to the cellar," Gravesend said. "You see, this is a good sound door. It was locked this morning."

Nick Carter's eyes traveled up and down the door, looking for the signs of a jimmy. He saw none.

They went down a flight of stone steps, and then were in the

cellar. A single electric-light bulb glowed dimly in the cool dark cavern.

Gravesend reached the wall, flicked on the switch. Other uncovered bulbs came to light. Nick Carter saw a big safe at one end of the room. It was built into the wall.

"What's behind that wall?" he asked.

"Solid rock," Gravesend told him.

"Bed rock. I had the place for the safe cut out of it."

At the other end of the cellar were a number of vegetable bins. Nick Carter looked at them. They were filled with potatoes, onions, beets and other vegetables. An idea occurred to the ace detective.

"Who takes care of the vegetable farming?" he asked.

"Why"--Gravesend looked surprised--"young Pritchard does. I trust him implicitly. He's going to marry my daughter."

Nick nodded. That line of questioning had gotten him nowhere.

He went over, dropped on his knees in front of the safe. Chick and the secret-service man were with him.

Nick looked all over the handle of the safe, but found nothing.

"How many people know the combination of this safe?" he asked Gravesend.

Gravesend thought a moment. "So far as I know," he told Nick, "nobody does but myself. Yes"--more firmly--"I am the only person who knows the combination of this safe."

The detective snorted. "Wrong again, Mr. Gravesend," he said.

Gravesend looked surprised.

The Federal man jumped to his feet, and Chick, alone of the group, showed no astonishment. He knew his employer's working methods.

"There are always two people who know how to open any given safe," Nick said pedantically. "One is the man who owns it, and the other is the man who made it. You might think about that a while, Mr. Gravesend."

Out of the corner of his eye, Nick saw that the secret-service man was making a mental note. If Nick Carter wanted to solve this case himself, he would have to throw off the Federal man. He could see that the secret-service man was going after the safemaker at the first opportunity.

Nick paid no more attention to the safe. It was apparent to him that the thing had not been tampered with. Nevertheless, he asked Gravesend to open it.

Nick flashed a light inside, saw that the chilled-steel walls were all intact, unscratched. The safe was empty.

Nick turned went back to the stairs. All the men followed him. He went upstairs, turned into the hall, and nearly run down by one of the prettiest girls he had seen in a long time.

Nick grasped the girl's arm.

"Who are you?" he asked, grinning.

"Iris Gravesend," she told him.

Nick nodded. "Nick Carter, of New York, at your service," he said. He went past the girl.

Gravesend was right behind him and the girl dropped into step at his side. Nick had now quite a procession following him.

"I'd like to look over the grounds," he said, when he reached the front porch.

Gravesend opened his mouth and shouted:

"Geoff!" he called. "Geoff!"

After a few moments a young man with blond hair, dressed in dirt-stained overalls that did not seem to suit his type, came around the corner of the building. He carried a trowel in one hand.

"Show Mr. Carter over the grounds, will you, Geoff?" Gravesend asked. "Mr. Carter, Mr. Pritchard, my secretary."

The ex-banker smiled wryly. Nick and Pritchard turned and walked around the edge of the house. They went past the group of armored-car men lounging on the grass, clumsily. Then they were on the concrete platform in front of the old barn. It rang hollowly under Nick Carter's firm footsteps.

"What's under here?" Nick asked.

"Manure pit," Pritchard said.

"That used to be a barn, that building that's a garage now." With his trowel he pointed ahead. "After Mr. Gravesend was put out of the bank," he told Nick, "I came out here with him. I used to be his secretary. There wasn't a vegetable growing on the place then, and look what we've got now."

Nick looked. Ahead of him was a cold frame, in which cucumbers grew, under glass. For ten or twelve acres below, the fields were spread out like a panorama. All of them were cultivated--garden, corn, string beans, and other vegetables grew.

Nick revised his estimate of this young man. Evidently this Pritchard was a harder worker than

the famous detective had given him credit for.

Nick turned idly as a car went down the driveway just behind them. Iris Gravesend was seated at the wheel, her vivid brunette beauty showing strangely in the setting of the old car that had survived the wreck of Gravesend's business venture.

"Iris is going in to do the shopping," Pritchard said idly. "She does to town every morning to market, to save us money. She shops around."

There was admiration in the boy's voice, and Nick looked at him, thinking that he liked this young Pritchard more every moment. Together the two men walked back to the house.

When they reached it, Nick asked to be shown to a room. There he stretched himself out on the bed, took a nap.

He woke up an hour later. There was a peculiar air over the house, an air of suspense. The detective was on his feet instantly. He ran to the door of his room, buttoning his coat over his guns as he did so.

When he pulled open the door, there was a figure in the hall just outside the room. It was Chickering Carter, his assistant.

"I was waiting for you to wake up, Nic," Chick said. "Something's gone wrong."

"What?" Nick asked.

"I don't know," Chick told him, "but there's something very phony about this place. Something deeper than the gold robbery."

"Tell me," Nick said.

"I tell you," Chick said, "I don't understand what it is. But Pritchard and Gravesend are downstairs, walking up and down on the porch as though they'd gone crazy. That secret-service dick has driven off into town. And I still don't get it."

Nick trotted down the stairs, Chickering keeping close at his heels. As Chick had reported, Gravesend and his young secretary were striding up and down the stone porch, arm in arm. They looked worried.

"What's the matter?" Nick asked bluntly.

Gravesend shook his head. "It's silly to arouse your suspicions, Mr. Carter," he told him, "but Iris has been gone nearly an hour and a quarter, and I don't understand it. She never goes away for that long in the morning."

Nick started to put down the old man's worry to an overwrought mind, but then thought better of it.

He turned to Chick.

"Get in there and get on the phone, Chick," he ordered his assistant. "Call the State troopers, call the hospitals, call the local police forces in the towns. Have you got the license number of your car, Mr. Gravesend?"

Pritchard pulled an envelope out of his overalls pocket, scribbled on the back, passed it to Chick Carter.

"Get going, Chick," Nick ordered. Chick disappeared into the house.

Nick dropped down to the steps that led to the porch, and sat there, gazing out over the peaceful countryside. His eye idly caught an airplane zooming toward him from the direction of New York City. It droned through the blue sky rapidly. It seemed to be heading directly for the Gravesend house.

Suddenly Nick Carter jumped to his feet. His hand instinctively plucked a gun out of his pocket. It looked as though the airplane were going to circle the house, drop a bomb there.

Closer and closer the plane came. Nick Carter felt his muscles tense, his breath come faster. Gravesend and Pritchard had stopped their incessant walking up and down on the porch, were staring at the ace detective.

Nick Carter waved them to one side. He stepped away from the porch, looked up at the sky. There was no doubt now that the airplane was winging directly for their house.

Nick crouched there slightly in front of the porch, looking like a football player signaling for a safe catch.

And then, suddenly, the airplane zoomed toward them. It came down, looking as though its wheels were going to hit the chimney of the stone mansion.

Directly over Nick Carter something fluttered out of the pilot's seat, came down to the ground, fast. Nick Carter jumped to one side, threw himself flat on the stone porch of the mansion. Pritchard and Gravesend imitated his action. All three men lay there, spread-eagled out.

Something plunked on the ground, as the airplane started to climb again, started to go away from there, fast. But there was no explosion. For a moment Nick Carter had been sure that what had been thrown from the plane was a bomb.

Now, slowly, cautiously, he stuck his head up, looked over the edge of the porch. There was something lying on the ground in front of the stone porch, something that looked like a hand grenade, like the pineapple that the gang had used that morning.

Nick Carter started wriggling toward it. He wanted to be able to press his body flat against the safe stone porch, in case the grenade went off.

Closer and closer he got to the edge of the porch. He would reach out now, put his fingers on the grenade. He looked over his shoulders, saw that Gravesend and Pritchard were watching him with eyes that were fascinated.

Slowly, Nick Carter started to put his hand out. He did not know how else he could get to the hand grenade, keep it from exploding. He did not have any assurance that the pineapple would not go off just as he got it into his fingers.

But his fingers closed around the steel safely. Nick flipped the grenade up into the air, threw it a hundred feet away. It landed on the ground, did not go off.

But Nick, leaping to his feet and peering at it, saw that it was broken into two halves. He ran across the lawn, scooped up the two harmless bits of metal. They were not a grenade at all, but the shell of one. There was a white note inside, with a key attached to it.

THIS PINEAPPLE WILL REMIND YOU OF THIS MORNING, AND HOW DESPITE WE ARE. WE GOT YOUR DAUGHTER, IRIS.

Nick Carter felt the blood drain from his face, as he read the note. Gravesend and Pritchard were coming toward him. Then, suddenly, behind them Chick Carter appeared in the door of the house.

"Hey, Nick!" he called.

Nick thrust the note in his pocket, not stopping to read any more. Brusquely, gruffly, he thrust Pritchard and Gravesend aside, hurried to the house.

Chick was waiting there. His face, too, was pale, almost as though he had been able to read, from that great distance, the note that Nick had held in his hand.

"The State cops found the car," Chick said, in a low, tense voice.

"Yes," Nick told him. "Go on!"

"It was in a ditch," Chick stammered, "turned over, wrecked. There was blood on the steering wheel. And no girl's body was anywhere near it."

Behind them, Gravesend and Pritchard were hurrying to reach the two detectives. Nick turned, to go through the solemn duty of telling a father and a lover that the girl they worshiped had been kidnapped, might even be dead.

* * CONTINUED NEXT ISSUE * *

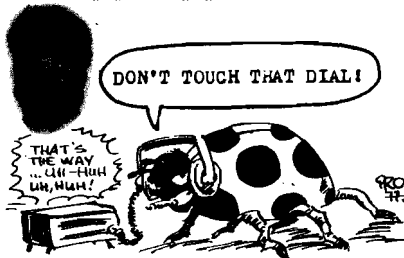
Editor's DESK



Please circle your calendar for Monday, April 4, as this will be the date of the April meeting instead of the second Monday of the month. We are moving up our meeting to accommodate an out of town member who will be able to join us on the fourth. Join us on the fourth and meet "live? and in person"...Jim Snyder.

"CORRECTION!" Last month I reported that the new Lone Ranger programs added to our library were on cassette...**WRONG!** These programs were donated on reel to reel...sorry for any inconvenience.

Finally, I would like to thank our out of town members for "plugging" the club. We have received many inquiries during the last month about membership. Keep up the good work!



JERRY COLLINS

Once again it's time to delve into the days of radio past. Few comedians have risen to fame as quickly, declined as rapidly and died as young as Joe Penner.

Joseph Pintor was born in a small village outside of Budapest, Hungary in 1904. In 1910 he immigrated to the United States. Between 1920 and 1930 Joe Penner worked his way up the vaudeville-burlesque ladder, finally arriving in New York City with the Vanderbilt Revue.

In 1931 Penner introduced the phrase "Wanna buy a Duck?" This and similar one liners led to a successful two year run on the Rudy Vallee Show.

The Joe Penner Show came to CBS on October 8, 1933. The show, also known as the Baker Broadcast was

carried by Vallee's sponsor Fleischman's Yeast. The show was based on a series of crazy one liners. The music was provided by Ozzie Nelson's Orchestra, with songs by Ozzie's new discovery, Harriet Hilliard. In June, 1934 Penner was named radio's outstanding comedian. The show was regularly in radio's top ten. After a two year run Penner tired of the show and he was soon replaced by Robert Ripley.

In 1936 Joe Penner returned to radio with a CBS Sunday show for Cocoamalt. Later the sponsorship was taken over by Ward Baking. The show featured the Park Avenue Penners. The music was provided by Jimmy Grier's Orchestra. Harry Conn, Jack Benny's first writer, handled Penner's scripts, while Bill Goodwin was the announcer. During this time Joe Penner was also a frequent guest on Jack Oakie's College and Shell Chateau.

As the decade of the thirties came to a close Joe Penner's radio career had gone into a serious decline. He thus returned to the stage. His many fans were shocked when on January 10, 1941 Joe Penner died very suddenly of a heart attack. He was only 36 years old.

Until next month, "Goodnight all."

ARTHUR LAKE - Cont'd.

name actors were tested. Two who were seriously considered were Eddie Quillan and Frank Albertson. "But," Lake admits, "I had a couple of people rooting for me named Marion Davies and William Randolph Hearst."

Lake had become very friendly with the sons of the newspaper tycoon and was a frequent guest at the beach house of Marion Davies, Hearst's mistress. There he met Davies's niece Patricia Van Cleve, whom he later married at San Simeon.

Arthur Lake and Penny Singleton played "Dagwood" and "Blondie" in all twenty-eight of the features. They were also together on the radio show for the first seven years of its twelve-year run. Lake did "Dagwood" all the time the show was on the air and for a brief time on TV. He was sorry when the movie series was canceled in 1950.

Filmologist Don Miller has called Arthur Lake as "Dagwood" "the greatest piece of casting in the history of movies. He made "Dagwood" a bit dumber than he was in the funnies and etched the characterization more broadly. He WAS "Dagwood Bumstead."

Fan mail still pours in for "Dagwood" from around the world. Lake delights in being recognized and often appears at benefits, where is invariably presented with a dagwood

sandwich. Many of his friends and some of his six grandchildren call him "Dagwood". He never misses an installment of the BLONDIE comic strip, which is now drawn by Dean Young, the son of Chic Young, who created it.

The Lakes live in a house on the grounds of the Thunderbird Country Club in Palm Desert, California. They have twelve dogs, the youngest of which is named after the "Bumstead's" son, "Baby Dumpling."



the new blondie

If Blondie Bumstead sounds a little different to you, lately, it isn't because she has a cold. She is different. Name's Ann Rutherford. The way it happened—after 13 years someone decided that Dagwood needed a new kind of personality to pour his morning coffee. The people of NBC went out into the street and rounded up 88 citizens. They put these citizens into a room and said, "You have to pick a new Blondie." The citizens nodded their heads. They listened to 53 screen and radio actresses (without know-

ing their names) and before they went home they'd chosen Ann. Turned out she was a brunette, but a blonde wig fixed that and it's okay with Cookie and Alexander (the Bumstead kids) who love her. Andy Hardy loved her for many years (when she was Polly Benedict). Walter Mitty *thought* he loved her, and Floria May—Ann's four-year-old—really does. As for Dagwood, he's hardly noticed the change. Lives in a world of his own, that man, so it's probably all for the best. Listen in for yourself these Wednesday nights at 8.



"The nasty business is out," says reformed Henry Morgan to sidekick Arnold Stang, heard with Patsy Kelly, Lizo Kirk—Sundays at 8:30 p.m. over NBC. Morgan's on NBC-TV too—7:30 p.m.



Moments of the Andrews Sisters forms her "at home trio" with son Peter and daughter Duchess. The vocalizing Andrews can be heard on CBS' popular *Club 15* at 7:30 p.m. on Mon., Wed., Fri.

CHILDREN'S PROGRAMS

ALL PROGRAMS E.D.S.T.



Curley Bradley
"ADVENTURES OF TOM MIX"



Ed Prentiss
"CAPTAIN MIDNIGHT"



Joe Kelly
"QUIZ KIDS"



"ROY ROGERS SHOW"



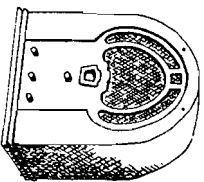
Bud Collyer
"SUPERMAN"

Name	Time & Network	Storyline	Personal Data
Abbott & Costello Kid Show	ABC, Sat. 11 AM	Kids quiz show. Lou Costello, Jr. award made to hero of the week.	Bud and Lou donate program to encourage kids to be better citizens.
Straight Arrow	MBS, M 8 PM; T, Th 5 PM	Adventure stories with Roncher Steve Adams disguised as an Indian Chief and battling the evil forces.	Howard Culver plays the dualrole, Ronchee and Chief "Straight Arrow".
Buster Brown Gang	NBC, Sat. 11:30 AM	Stories and songs strictly for children.	Smilin' Ed McConnell relates the tales.
Captain Midnight	MBS, M-F, 5:30 P.M.	Capt. Midnight and his Secret Squadron Agents combat crime, theft, delinquency.	Ed Prentiss, who portrays Capt. Midnight, first encountered a mike in 1932. Now well-known Chicago actor.
Children's Hour	NBC, Sun. 10:30 AM	Ed Herlihy emcees this children's amateur hour.	Program first began on June 4, 1939.
House of Mystery	MBS, Sun. 4 PM	Dramatizations that reveal logical explanations for ghosts and other fantasies of the imagination.	Roger Elliott, the Mystery Man, is portrayed by John Glines, who was once a library story-teller.
Juvenile Jury	MBS, Sun. 3:30 PM	Panel of 5 children answer questions submitted by quest-youngster. Deals with parent-child domestic problems.	Announcer Jack Barry originated idea for program. He also emcees <i>Life Begins At 80</i> , <i>Daily Dilemmas</i> .
Let's Pretend	CBS, Sat. 11:05 AM	Fantasy tales with a hidden moral.	Nila Mack is producer-director-writer of show that began in 1930. Top <i>E</i> -roy-movie juveniles begin on this program.
Quiz Kids	NBC, Sun. 4 PM	Five quiz kids answer submitted questions. Three top-scorers are held over week to week.	Joe Kelly acts as question-man for this panel. Program began in June, 1940.
Roy Rogers Show	MBS, Sun. 5 PM	Western adventure tales with songs by Roy Rogers and Riders of the Purple Sage Vocal Group.	Show stars Roy Rogers, Dale Evans and Gobby Hayes. Roy is Iowa-born boy and well-known as singing cowboy.
Superman	MBS, M, W, F, 5 PM	Further adventures of the comic-strip man of tomorrow, who's actually Clark Kent, newspaper reporter.	Bud Collyer portrays Superman, is a much-in-demand radio announcer. Began his career as a radio singer.
Tom Mix	MBS, M-F, 5:45 PM	Tom Mix and his straight shooters work together tracking down evil forces.	Curley Bradley portrays late Tom. He worked with him in 1926 movies. Made radio debut in 1928.
Triple Branch	NBC, Sat. 9 AM	Audience participation show—mainly for youngsters.	Emcee of show is Bob Smith.
WNBC Stamp Club	NBC, Sat. 9:45 AM	Informal discussion on the stories behind the stamps, including occasional stamp quizzes.	

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