

ILLUSTRATED PRESS

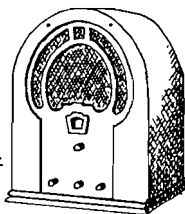
EST. 1975

No. 83 - August 1983



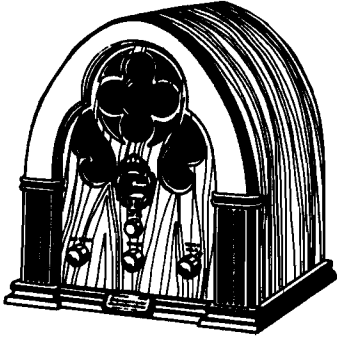
RUDY

THE OLD TIME



VALLEE

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. OVERSEAS MEMBERSHIPS are now available. Annual dues are \$27.50. Publications will be air mailed.

 THE ILLUSTRATED PRESS is the monthly newsletter of The Old Time Radio Club headquartered in Buffalo, N.Y. Contents except where noted, are copyright © 1983 by the OTRC. All rights are hereby assigned to the contributors. Editor: Richard A. Olday; Assistant Editor: Jerry Collins; Production Assistance; Arlene Olday; Production Manager; Millie Dunworth; Published since 1975. Printed in U.S.A.

CLUB ADDRESSES: Please use the correct address for the business you have in mind. Return library materials to the library addresses.

CLUB DUES:
 Jerry Collins
 56 Christen Ct.
 Lancaster, N.Y. 14086
 (716) 683-6199

ILLUSTRATED PRESS (letters, columns, etc.) & OTHER CLUB BUSINESS:
 Richard Olday
 100 Harvey Drive
 Lancaster, N.Y. 14086
 (716) 684-1604

REFERENCE LIBRARY:
 Pete Bellanca
 1620 Ferry Road
 Grand Island, N.Y. 14072
 (716) 773-2485

TAPE LIBRARY
 Frank Bork
 7 Heritage Drive
 Lancaster, N.Y. 14086
 (716) 683-3555

BACK ISSUES: All MEMORIES and IPs are \$1.00 each, postpaid. Out of print issues may be borrowed from the reference library.
 Chuck Seeley
 294 Victoria Blvd.
 Kenmore, N.Y. 14217

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 #85 - September 12
 #86 - October 10
 #87 - November 14

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 ADDRESS FOR THE TAPE LIBRARY AND CLUB DUES.

Cover Design by Eileen Curtin

Wireless Wanderings



JIM SNYDER

In the May issue of the IP, Bob Davis went back into the familiar subject of premiums offered by some of the kiddie shows of the past. There is now a source of new premiums which I mentioned in that same issue, the New "Ralston Straight Shooters Club," formed by Ralston Purina to commemorate that 50th anniversary of the Ralston/Tom Mix connection. They have offered several premiums which must be ordered from Belleville, Illinois. Belleville is located across the river from St. Louis, and while it has a town square, it is not the location of "Checkerboard Square." I know, I once lived there for a couple of years. Anyway, the premiums cost considerably more than the "thin dime" that I remember, but they still require the box top from a package of Hot Ralston. Now I hated that stuff when I was a kid, but tastes change with time and I was actually looking forward to trying the cereal again. I bought a package so I could get the box top, and so tried the product inside. Well, that is the most foul stuff I ever put in my mouth. My childhood memory was very accurate. The purchase wasn't a complete loss, though. I teach first aid classes for the Red Cross so I packaged up the Hot Ralston in little "baggies" and passed it out to one of my classes to put in their first aid kits. They can use it as an emetic to induce vomiting.

One of the things I ordered was a two record set of Tom Mix radio broadcasts. This turned out to be the last four chapters of the "Vanishing Village" story. Apparently the final chapter could not be located as it is a new recording. It was done in Frank Bresee's ("The Golden Days of Radio") studio in Hollywood, and while the voice of Curley Bradley is clearly recognizable, the other voices don't match the characters from the episode just ahead of this one. It is the original script, though, and very well done. On the dust jacket of the record they have a diagram showing Tom's injuries over the years. In

the interest of your knowledge, I have reproduced the list as follows (this is a real trivia bit for the Chuck and Bob Show): "Skull fractured in an accident. Nose injured when an artillery wagon blew up in China. Shot through the jaw by a sniper in the Spanish-American War. Left shoulder fractured in a circus accident. Shot through the left shoulder by a bandit in the Mix home. Collar bone broken four times in falls. Eight ribs broken from movie accidents. Left shoulder fractured when his horse was shot from under him. Shot in the side by cattle rustlers in Texas. Shot twice in the left arm by Oklahoma outlaws. Shot through the left elbow by an outlaw. Shot through the abdomen twice, once by a killer he arrested and once by a bad man while Tom was an Oklahoma sheriff. Wounded in the side in a gunfight with rustlers. Left arm broken four times in movie stunting. Left hand broken in a movie stunt. Shot in the left leg when 14 years old. Left leg trampled by a horse. Left knee fractured in a wagon accident. Shot through the right leg by bank robbers. Three broken fingers, right hand and arm fractured in screen fights. Shot through the right elbow in a stage coach hold-up in 1902 (it says that this one really did happen). Broken upper right arm in film stunting." After this long itemized list there is the additional note that not shown were scars from twenty-two knife wounds, as well as a "hole four inches square and many inches deep that was blown in Tom's back by a dynamite explosion." Wow, talk about needing Blue Cross----

On another subject, in his column Hy Daley has been giving us his ratings, for a long period of time, on the various radio shows in his collection. If I may, I would like to give my nomination for the worst radio show. I have for years considered the 1945 series "The Avenger" to be the "pits," absolutely stupid dialog. Every time one character speaks, he must always use the name of the person he is talking to. Example: "I guess I will stop the car, Fern." "OK, Jim." "There, the car is stopped, Fern." "Yes, I see it is, Jim." I guess the writer figured that we couldn't tell the difference between male and female voices, so he is helping us to keep the characters straight.

But now I have found an even worse series. It is "The Guiding Light" which started on radio in 1937. According to my local paper it is still running on television. Although I have never seen the television version, I can categorically state

that this is one case where the television show is better than the one on radio. It has to be. It couldn't possibly be as bad as the radio version. While "The Avenger" was a relatively unimportant entry in the radio field, since apparently no one listened, "The Guiding Light," was a daytime "Biggie." I recently came into the rather dubious possession of 36 hours of this "soap." The story is so slow moving that they have stretched a two or three hour story line out to be the full thirty-six hour span. Irna Phillips was the creator/writer of this show, and why anyone ever listened is beyond me. For the most part each fifteen minute episode is nothing more than two (and usually only two) characters talking back and forth to each other. They speak so slowly that they would put any Southerner to shame. But beyond that, there are extremely long pauses between each and every speech. Now years ago, when I was active in community theater, the directors were always carping at us to "pick up our cues," never to leave space between speakers, unless there was some very good reason for doing so. That is not the way Irna Phillips had them do it. There is sometimes up to ten seconds of silence between speeches (and often in the middle of speeches also) and cues are never picked up quickly. Even when the characters are having screaming arguments with each other they speak very slowly. They never interrupt each other, and always leave long pauses between screams.

There is one character, Bill Bauer played by Lyle Sudrow, that really drives me up the wall. His sniveling slowness is impossible to stomach, the way the part is played by Sudrow and written by Phillips. Absolutely the high points of each show are the nauseating Duz commercials givey by Bud Collyer. Collyer has been quoted as saying that he was embarrassed by his role of Superman, on the radio series. Now in comparison to "Guiding Light," Superman was practically Shakespeare. At least, the commercials were delivered with a somewhat normal rate of speech, after all they are accompanied by the sound of the swishing washing machine in the background. At one point they started opening each show with a prayer. It took more than a prayer to save this turkey. Chuck Seeley kept asking me why I bothered to listen to all thirty-six hours since I found the show so awful. I think my answer covered the situation well. My answer was, "I don't know." That says it all. Perhaps I am some kind of a masochist. Anyway, if you

get a chance to listen to "The Guiding Light," be sure to miss it. Jim Snyder
517 North Hamilton St.
Saginaw, Michigan 48602

TAPE LIBRARY RATES: 2400' reel-\$1.50 per month; 1800' reel-\$1.25 per month; 1200' reel-\$1.00 per month; cassette and records-\$3.50 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.

RETURN WITH US TO...

by Bill O'Neil
D. J. Wood

RUDY VALLEE

RUDY VALLEE WAS A GENUINE SUPER-STAR LONG BEFORE THE TERM WAS COINED. HE WAS HOST AND PRODUCER OF THE FLEISCHMANN MOOR FROM 1929-39, INTRODUCING TO RADIO AUDIENCES SUCH FUTURE STARS AS EDGAR BERGEN, CARMEN MIRANDA, EDDIE CANTOR, ALICE FAYE AND BOB BURNS. THE ALDRICH FAMILY BEGAN AS A SEGMENT OF HIS SHOW.



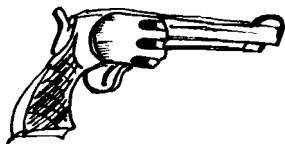
VALLEE WAS ASSOCIATED WITH MANY SONGS INCLUDING HIS LONG-TIME THEME... "MY TIME IS YOUR TIME." HE FREQUENTLY SALUTED THE UNIVERSITY OF MAINE WHEN HE ATTENDED IN 1921 BEFORE GOING TO YALE.

THE VOICE OF RUDY VALLEE WAS FAMILIAR TO MILLIONS AS WERE CROSBY, SINATRA AND COMO TO A LATER GENERATION.



21ST DISTRICT on CBS features as the captain in charge Everett Sloane, an actor of more than 20 years standing. Ever since 1927, when he left the U. of Pennsylvania to study with a repertory group Sloane has been in demand for important roles. With his wife, 16-year-old son and 9-year-old daughter, he takes many cross-country trips to Hollywood where he has played in countless movies, including "The Blue Veil" and "The Desert Fox." On Broadway, Sloane not only acts but directs.

THE LONE RANGER'S GOLDEN ANNIVERSARY



BY:
DOM PARISI

"From out of the past comes the thundering hoofbeats of the great horse Silver The Lone Ranger Rides Again.....!"

The spirit of the Lone Ranger rode once again in Arcade, N.Y. on June 24, 25, and 26, 1983, where the 50th anniversary of the masked rider and the man who created him, Fran Striker, was celebrated. Mr. Striker's old summer homestead, known then as fiction farm, is about 35 miles outside of Buffalo, N.Y. This tribute to the dedicated and talented Fran Striker was long overdue. But thanks to his son Fran Striker Jr, who worked hard to get the event off the ground, it turned out to be a fine tribute to a great man.

The three day celebration opened on Friday morning at 10:00 with plenty of sunshine and beautiful summer wather. Dealers, collectors and folks who grew up with the masked man gathered around the many acres of wooded land. The bunk house (Fran's old house) was converted into a Lone Ranger memorabilia museum for this occasion. Mr. Lee J. Felbinger, an authority on Lone Ranger collectables had on display old Lone Ranger radio premiums, literature, books, games, toys, posters, photos and other goodies that were poualar during the early Lone Ranger era. Walking through the museum brought back many memories of my youth. People of all ages, from 8 to 80 were thrilled by the displays. Their faces showed it, their OHs and AHs told it.

Lone Ranger serials, TV episodes and feature movies were shown throughout the day and early evening in the lodge dining room. (I should mention that the Fran Stiker summer homestead was taken over years ago by the Campground Evangelism Inc. who converted it into a camp for children). The movies were provided by collector Fred Shay whose collection is on video tapes. Phil's TV and appliances, Arcade donated the use of the TV projection screen.

Another collector, Terry Salomonson set up a Lone Ranger radio room where old radio broadcasts were played. It was good to sit back, close your eyes and drift back into the old west.

An original radio broadcast was performed live over the air on Saturday night at 6:00. Radio station

WEBR of Buffalo, where Fran Striker worked until he moved to Detroit in 1934 to write for WXYZ, presented the broadcast. It was a dramatization of the first script in which the Lone Ranger character appeared, "Covered Wagon Days." The original broadcast was in December 1932. Just prior to the Saturday broadcast, the Fran Striker Memorial Study was dedicated in a private ceremony attended by Mrs. Janet Striker, Fran's widow, her daughter Janet, Fran Striker Jr. and other family members and close friends.

This weekend event was a tribute to a fine man who often felt that \$2.00 per ranger script was enough as long as it provided food and shelter for his family. For Fran, the family always came first.

Some special people in attendance were Al Smith (Jay Silverheel's brother); Sharon Junkin, Tonto's lovely daughter; Lee Allman from the Green Hornet series; Dick Osgood author of WONDERLAND, the 50 Year History of Station WXYZ Detroit; John Barrett who first played the Long Ranger over WEBR Radio. Dick Osgood was selling autographed copies of his book and he donated 40% of the sales to the camp to help defray some of their costs.

Others who made the celebration successful included Al Wallack of WEBR Radio, the producer of the Lone Ranger live broadcast. A special thanks must go to Station WEBR for airing the broadcast. Fred Foy the famous announcer of the series taped the opening and closing of the program in the NBC studio in New York and sent it on to Al Wallack. Gene Bradford, an OTRC member, donated several Lone Ranger radio shows on cassettes. Frank Boncore and Dick Olday, also members of the OTRC, put in a weekend of hard work to help make the event successful. A very special thank you goes to Fran Striker, Jr. who had the guts and determination to see this celebration through from start to finish. Thanks also to the Child's Evangelism Fellowship for providing the grounds and facilities. Last but not least, we thank the actors and the access for a fine performance of the live bradcast; and lets not forget Fran Stiker Jr.'s daughter Dawn for providing the snacks and, aslo the people who helped with the pig roast, and also....."What the Heck, I can go on forever!" In case I forgot to mention anyone - "Thank you all for a job well done."

The OTRC had a table at this gathering where we pugged the Club by selling back issues of the Illustrated Press and Memories. We

signed up seven new members. The club also purchased a copy of "A Biography of Fran Striker-Writer", by Fran Striker Jr. It will be added to our reference library.

The following is a listing of the program of events for the three day celebration:

Friday June 24, 1983

Memorabilia Museum Open --
Lone Ranger Radio Room --
10:00 a.m. to 12:00 noon.
2:00 p.m. to 4:30 p.m.
7:30 p.m. to 9:30 p.m.

Lone Ranger Movie Schedule (In the lodge)--
10:00 a.m. Three TV episodes on the origin of the Lone Ranger (1949)
2:00 p.m. The Lone Ranger, with Clayton Moore (1956)
7:30 p.m. Serial - The Lone Ranger Rides, with Lee Powell (1938)

Special Event--Full Dress rehearsal for the Saturday Night radio broadcast -- The First Lone Ranger Radio Script (From in back of Quest House) --
6:00 p.m. to 7:00 p.m.
(Time approximate)

Saturday June 25, 1983

Memorabilia Museum Open --
Lone Ranger Radio Room --
9:00 a.m. to 12:00 noon
2:00 p.m. to 4:30 p.m.
7:30 p.m. to 9:30 p.m.

Lone Ranger Movie Schedule (In the lodge)--
8:00 a.m. Serial, The Lone Ranger Rides Again, with Bob Livingston (1939).
2:00 p.m. DOUBLE FEATURE
The Lone Ranger, with Clayton Moore (1956).
The Lone Ranger and the Lost City of Gold, with Clayton Moore, (1958).

Special Events--Dedication of the Fran Striker Memorial Study.

5:00 p.m. (Quest House)
Live Radio Broadcast--WEBB Radio will present a dramatization of the first Ranger radio script.
6:00 p.m. (From the lawn in back of Quest House.)

Sunday, June 26, 1983

Memorabilia Museum Open --
Lone Ranger Radio Room --
10:00 a.m. to 12:00 noon
1:00 p.m. to 4:00 p.m.

Lone Ranger Movie Schedule (In the lodge)--

Selected movie segments to be shown and time to be determined.

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.



Collette M. Mahan

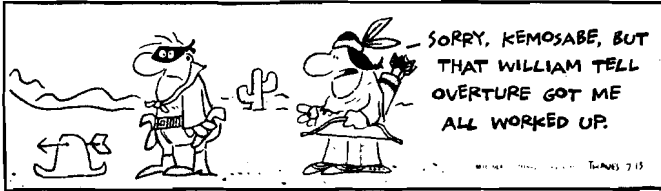
Screen:
"Rene" - Carnegie Hall
Radio:
"Barbara" - Barry Cameron
"Nancy" - Helen Trent
"Linda" - Woman of America
"Emmy" - Philip Morris



Jack Smart

Dashiell Hammett's "Fat Man"
Monday Evenings at 8:30 P.M., EST

FRANK AND ERNEST by Bob Thaves



Mary Livingstone and her late husband, Jack Benny, in 1962 photo.

Mary Livingstone Dead; Was Wife of Jack Benny

United Press International

HOLLYWOOD — Radio and television actress Mary Livingstone, who was Jack Benny's wife as well as his stage partner, died Thursday in her Holmby Hills home, apparently of a heart attack. She was 77.

Miss Livingstone, whose real name was Sadie Marks, until she changed it legally in 1946, met Benny in 1926 when she was working as a stocking clerk at the May Co. department store in Los Angeles. The already famous comedian was performing in a musical.

The couple was married a year later in Benny's hometown of Waukegan, Ill.

Before they met, Miss Livingstone had no connection with show business. She said she never wanted to get into the act but when she married Benny, she found herself in front of the footlights.

Several years after they married, the Bennys adopted a daughter, Joan, now 43. Benny died at the age of 80 in 1974.

During her acting career, Mary Livingstone was Mary Livingstone only two days a week. The other

five days she was Mrs. Jack Benny.

On Saturdays, she rehearsed as the heckling girlfriend on CBS radio's "Jack Benny Program" and on Sundays she acted out the part. The rest of the week she tended to the affairs of the Benny household.

Miss Livingstone was Benny's favorite sounding board on the merits of the week's gags for his radio and television shows and she was an adviser on the many matters of policy, script format, characters and comedy situations.

Benny was fond of recalling an incident during a dinner given by the Friars Club in New York in his honor. It was the first time he was a guest of honor and he felt very important, he said.

In the midst of the endless speeches, a telegram from Miss Livingstone was read to the assembled guests: "When you come home tonight, be sure to take out the garbage."

Benny said she always got the last word.

Besides her daughter, Miss Livingstone is survived by four grandchildren.

letters



My visit to Buffalo; or The Lone Who?

On June 24 my family and I journeyed to Arcade, New York to observe the 50th Anniversary Celebration of the Lone Ranger.

The site for this celebration was the former farm of Fran Striker now being operated as a camp for underprivileged children. The very small group gathered there witnessed among other things, a live broadcast of an early Striker script involving the Lone Ranger. Unfortunately, the activities and participation were very limited although the occasion seemed to warrant much more enthusiasm. Nevertheless, those of us who were present enjoyed the event very much.

Fortunately for those of you who could not be present, it is my understanding that the OTRC will have tapes of the broadcast available to members in the near future. You will note I am sure that one young man in the audience was not pleased with the show and began crying about half way through the program. There is one thing that I particularly noted during this performance which rang a bell. For years the Long Ranger, Green Hornet et al shows from WXYZ have absolutely driven me mad when attempting to dub copies because during certain passages the volume becomes very low and then jumps considerably. This is because the bad guy (I.E. the chief bad guy) usually with a gravelly voice will speak very low in a whisper. Giving it some thought you can appreciate the dramatic consequence of this technique to render the character more mysterious and sinister as if in

the shadows somewhere. If you're only listening it's great stuff. But if you're trying to record it you'll go crazy.

Unlike Jim Snyder, there were not dozens of admiring OTRC members in the Buffalo area gathered to welcome my visit. Assuming that they were all hiding at Balls Falls (which no one in the Buffalo area seems to know the location of) I immediately called Mr. Charles Seeley to register my complaint. Mr. Seeley very cordially invited myself and family to visit at his home where Mr. Bob Davis later joined us. Now you have to understand that my good wife is not at all interested in old time radio or the Lone Ranger and my son is obsessed with something called Dungeons and Dragons. So our visit to the Seeley residence was the highlight of the trip. My wife visited with Chuck's mother and found all kinds of things to discuss - she liked Chuck and Bob too! My son was treated to a visit to Chuck's dungeon (eh, basement) where he was surprised to find any number of dragons and other good stuff to look at. We had a wonderful time and threatened to come again.

This was a very pleasant opportunity for me to renew friendships which have grown from corresponding in the old time radio hobby. I would very much like to encourage those in the club who have not actively engaged in such events as conventions and the like to write letters to the Ill Press on any subject you may chose. This is a friendly club and you should take your opportunity to let us know what you think about our hobby. Don't wait for us to find you at Balls Falls; your mailbox is a lot closer and much easier to find.

Gene Bradford
19706 Elizabeth
St. Clair Shore, Mich.
48080

I was interested to note in the June, 1983 IP that you commented on the growth of the OTRC. I am one of the new members who will be mainly a "postal" member.

However, perhaps you could be so kind as to provide me some information concerning the various merits of the reel to reel tapes. I currently have gotten to the point where I collect both cassettes and reel to reel programming. Since the one machine has 1/4 track 1 & 7/8 IPS speed, what I have been doing is putting 12 hours of cassettes onto one reel or "collapsing" two 1800' 3-3/4 IPS reels onto one 1800' Radio Shack Realistic Tape.

I DO NOW NOW, REFUSE TO, AND DO NOT INTEND to sell any of the programming so accumulated.

My reels are all "pure" to one program, ie: Suspense, Gunsmoke, Escape, Our Miss Brooks, etc.

For my information, is Radio Shack Realistic the type of tape to use in making my "master" reels? Can I use "used" Ampex 641 which is much cheaper? Should I use Maxwell which is more expensive? My criterion is that the coating last for 20 years without peeling and resulting in lost programming. I do not feel that I need tape coating designed for the "New York Philharmonic Orchestra" to record voice. Am I correct?

Does the OTRC have any information concerning this type of question? Do you have a list of "reputable" sellers of old time radio programming? How about other introductory level information.

Thank you for any information you can provide.

Thomas H. Monroe
1426 Roycroft Avenue
Lakewood, Ohio 44107

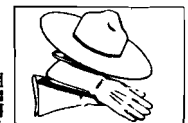
((Each February, Jim Snyder does an excellent column on rating the OTR dealers, please refer to page 2 for information on back issues. Since I record only on cassette, I do not feel qualified to answer your questions on reel to reel. Perhaps one of our other members will respond on these questions in a future issue.Ed)))

RETURN WITH US TO... by Bill Dinnel D. Stevens RENEW MOUNTED

RENEW! RENEW!... OF THE MOUNTED! THIS DISTANT, ROLLING CRY FOLLOWED BY THE LONG HOWL OF A TIMBER WOLF WAS THE SIGNATURE OF THIS RUBBED RADIO GEMMA OF THE GREAT NORTHWEST ANIMAL IMITATOR BRAD BARNER DID THE WOLF CALL THROUGH A SIX FOOT LONG METAL TUBE. IT IS HIS VOICE YOU HEAR WHEN THE LUCK RICHES AT THE BEGINNING OF EVERY NEWS FILM.



RENEW! RENEW!... OF THE MOUNTED! THIS DISTANT, ROLLING CRY FOLLOWED BY THE LONG HOWL OF A TIMBER WOLF WAS THE SIGNATURE OF THIS RUBBED RADIO GEMMA OF THE GREAT NORTHWEST ANIMAL IMITATOR BRAD BARNER DID THE WOLF CALL THROUGH A SIX FOOT LONG METAL TUBE. IT IS HIS VOICE YOU HEAR WHEN THE LUCK RICHES AT THE BEGINNING OF EVERY NEWS FILM.



JAMISON WAS DR. STONEMAN IN THE MARCH 1977 FILM. HE DIED IN 1971.

NICK CARTER in

COPYRIGHT:
STREET & SMITH

gold & guns

Oct. 1933

CHAPTER X

GRAVESEND GOES TO JAIL

Nick Carter lay on the car roof quietly, holding on with both his hands. When the car went around corners, he had some trouble keeping his position, but nevertheless the detective hung on.

He knew that it was only a matter of a short time before the gas ran out and the crooks would be forced to halt.

Salami Mulligan and his men sent the car around corners, down alleys, and finally out into the country. They were looking for Nick and Iris.

Eventually the car turned back, adopted a more moderate pace, and Nick Carter knew that they had given up the chase, had realized that the detective and their former captive had gotten away. They were going back to the house where they had kept Iris imprisoned.

Then, suddenly, a taxi came toward them. Nick Carter, lying with his face forward, could see the taxi clearly before the men below him did. He stared at it.

Could Iris have been sufficient of a bungler to have called a taxi and taken the same route that the crooks would take in returning to their house? Nick Carter didn't know. But chill fear struck at his heart at the possibility.

The taxi came closer. Nick still stared at it, with his powerful eyes. Then, suddenly, he recognized the figure in the back seat. It was Iris.

Two minutes later the crooks had seen the same thing.

"Turn the car around," Mulligan ordered. The man who was driving started to.

At the same moment the motor coughed once, then stopped. Iris Gravesend had not seen the crooks yet.

Nick Carter stood up on the car roof, exposing himself, giving away his hiding place to the thieves.

"Drive!" he yelled at Iris's taxi man. "Get going!"

The taxi driver saw Nick Carter standing on the car roof in the dim light from a street lamp. He was puzzled, evidently, for he kept on coming, but slower.

Down below, a gun spoke, and a bullet cut macadam out of the road near the front wheel of the taxi.

Then Iris came to life.

The sound of the bullet made her snap her head back sharply. She saw Nick Carter. She leaned forward, tapped her driver on the shoulder.

The taxicab whirled as quickly as a polo pony. It ran away.

The three men in the car below Nick Carter poured out in the road, started to gallop after it.

It was the worst thing they could do. Nick Carter leaped off the car roof. The taxi got away safely, the three crooks firing after it.

Nick Carter was hidden behind the car when the crooks turned, their guns ready. Nick's gun spoke once. He had seen the glint of blue steel in Salami Mulligan's hand, and he took that for his target.

The gun flew out of Salami's hand, went careening across the sidewalk. It crashed into the glass window of an empty house.

The gang leader stood there stupidly, his one hand hanging at his side, his other one waving.

Nick Carter's voice barked orders at the gangsters.

"Put 'em up, guys!" he yelled. "I've got you covered."

One of the gangsters fired at the bar behind which Nick was hiding. Lead plunked into the steel radiator of the bus, and boiling-hot water shot out in a geyser. Steam filled the air.

The two gangsters who had been with Salami Mulligan started running toward the car, firing as they came. Behind a cloud of steam, Nick Carter waited. There was no sense in killing these men unless he had to.

He waited until the gangsters got up close to him, lead pouring out of their guns at every step. Then he fired, but he fired low.

His first shot was a beauty, a trick shot. Nick had fired too low, meaning to hit one of the gangsters in the foot. Instead, his bullet hit the macadam right at the gangster's toe.

The bullet ricocheted up into the air, scraped the man's shinbone. Blood spurted out. The man rolled over and over on the pavement, clutching at his leg.

Nick dove out from behind his cover, grappled with the wounded gangster. He jerked the man to his one good foot. The gangster's other leg hung limply, bent at the knee.

Using this man as a shield, Nick

forced himself toward the other gangster, who was still firing. The man started to shoot at Nick Carter, then seeing the detective's living shield, he slowly dropped his guns, raised his hands into the air.

Nick's free hand frisked the man he was holding. When he found no guns, he allowed the gangster to collapse to the pavement.

Nick ran forward, his gun still keeping the other gangster's hands in the air. Behind him, Salami Mulligan's one hand was up. His other hand still hung limply. But Nick saw no menace in this, for he knew that Salami only had one good hand.

Quickly Nick Carter rounded the three gangsters up. He moved them to the car, got them in where the wounded man could sit down. Nick found that the wound on the gangster's leg was only a flesh wound.

A siren started to scream. Nick turned to the gangsters.

"I'll let you off on the kidnapping charge," he said, "we haven't got enough to make it stick, anyway. You'll have to take a rap for holding up that armored car."

Salami Mulligan started to mumble his thanks, but Nick waved them aside.

"That is," he said, "if you'll talk fast. Where did you get the tip-off on the Gravesend's gold? How did you know it was going to be moved?"

Salami's lips clamped down in a thin line. The siren came closer, attracted by the sound of the bullets that had just ceased.

"Talk!" Nick Carter snapped. "Or you'll have to take the kidnapping rap. I'll make it stick--do you understand? I'll Make it stick!"

Still Salami shook his head. The gangster with a wounded leg threw his head back with a tired gesture.

"I'll talk," he said slowly.

"O.K.," Nick said. "Talk fast."

"It was one of the guys in the armoured-car office," the gangster said. "I don't know his name, but Salami here does."

"Is that right?" Nick asked, whirling on the chief gangster.

Slowly, tiredly, Salami shook his head.

Nick Carter waited for the police with his three prisoners. What had seemed like the livest clew to the robbery of Thomas Gravesend's gold had fizzled out. It was just another case of crookedness in an obvious quarter.

Ten minutes later Nick Carter got out of a phone booth in the

Hartshorne police station. He had given his name to the Hartshorne police as Chickering Carter, and identified himself as Nick Carter's chief assistant. He had called the armored-car company, and the man who had given the tip-off to the three crooks had been arrested.

Nick Carter had wiped out Salami Mulligan's gang. He had removed one of the menaces between him and the discovery of the hiding place of Gravesend's gold. But he had not solved the mystery of the theft of that gold. Instead, he had played out on of his best clews.

Slowly, Nick Carter started to go back toward the home of Thomas Gravesend. On the way he consulted his watch, decided to eat.

Nick stopped at a restaurant in the little town near Gravesend's home. He ordered a meal there. While he was eating it, he turned over in his mind the events of the case so far.

Salami Mulligan, Nick was now sure, knew nothing, could tell nothing, and no member of his gang was any the wiser. Nick would have to start from scratch, would have to go down into the cellar.

The waiter came with Nick Carter's check, and Nick started talking to him, hoping to extract some information about the Gravesend establishment.

"What do you know about this Gravesend man that lives down the road?" Nick asked.

The waiter shrugged. He was also the proprietor of the little restaurant.

"I buy my vegetable from that young fellow that works for him," he told Nick Carter. "Young Mr. Pritchard. That's about all I know about 'em. I understand Gravesend used to be a pretty rich man, and Pritchard, too. But now they're just truck gardeners to me."

The restaurant man turned away. Nick Carter regarded this bit of information dully. And then suddenly it seemed to mean something to him.

Not even the people in the little town near where Gravesend lived knew about the gold, even now, when it had been stolen! The criminal must be near to Gravesend himself, Nick thought.

The detective left the restaurant, strolled down the road. When he reached the foot of the driveway leading up to Gravesend's mansion, he saw the house ablaze with lights. Cars were chugging at the doorstep.

Nick trotted up the road as fast as he could. He was afraid that

when he got to the house he would find another crime had been committed.

But he was met at the door by his assistant, Chick, still disguised as himself.

"What's happened?" Nick asked.

Chick shook his head, started to answer. But a man came out on the porch.

"Who's this?" he asked importantly,

Nick Carter snapped his head back. The man who was talking was the secret-service operator who had been around the place that morning, who had helped Nick Carter in his fight in the railroad yard. "Oh, it's your assistant, Carter," the secret-service man said, seeing Nick in his disguise. "Well, you men can go on home, I guess." The Federal agent laughed dryly.

"How's that?" Nick asked, using Chick's voice.

"We've solved the case," the Federal agent told Nick Carter. "Gravesend stole his own gold."

Nick Carter's heart dropped a little. Had some one else discovered the gold while he was off on a wild-goose chase?

"Where was the gold hidden?" he asked the Federal agent.

The secret-service man shook his head. "We haven't found that yet," he admitted. "But we'll soon know. We're arresting Thomas Gravesend for refusing to turn his gold in after receiving a governmental order."

"You can't arrest a man," Nick pointed out, "for keeping something he hasn't got."

The Federal agent glared at Nick, turned, and went back into the house. Nick pulled Chick down into the shadows.

"Strip off the make-up, boy," Nick ordered.

The two detectives worked quickly for a few moments, and when they came out of the shadows in front of the porch they again looked like themselves. Nick had his own face, Chick had his; Chick had no coat, Nick now wore Chick's.

"What do you think, boss?" Chickering asked. "Do you think this Federal boy's got the right idea?"

Nick Carter shook his head. "It doesn't seem right to me," he said. "But maybe."

Out of the house came a number of men, moving importantly. Some of them wore the blue coats of New Jersey State troopers, others were in plain clothes. In the middle of the group was Thomas Gravesend, handcuffed to a couple of plain-clothes men.

He said something to the secret-service man who was conducting the

arrest, and the secret-service man nodded. Gravesend gestured to Nick Carter with his chains. Both his wrists were held down.

Nick stepped forward, got close to the ex-banker.

"Will you live in my house, Mr. Carter, while I'm gone?" Gravesend asked. "I tell you, the gold was stolen, and it you don't find it, I'm liable to take a long prison sentence."

"I'll do that," Nick Carter promised. "And as soon as we find the gold we'll turn it in, and make a deal with the government."

There was some relief in Gravesend's eyes. The banker's voice got lower.

"Iris got home ten minutes ago," he told Nick. "What happened to that gang?"

"We rounded them all up," Nick said. "At least, three of them. I think that's all."

Gravesend said nothing. The secret-service men and the State troopers hustled the ex-banker away.

Nick and Chick stood on the porch and watched their cars disappear in the distance.

"That safe-maker's coming out to see you tomorrow," Chick said.

Nick paid no attention to the information.

Iris Gravesend came out, too, and stood next to Nick.

"Your assistant pulled a wonderful rescue this afternoon," she told the world-famous detective. Still Nick nodded absently.

Finally, Geoff Pritchard joined them, and the household was complete.

"I'm going to live with you for a while," Nick Carter said. "Your father"--looking at Iris--"asked me to. In the first place, I'd like to question your two servants. Can you have them brought to my room in a few minutes?"

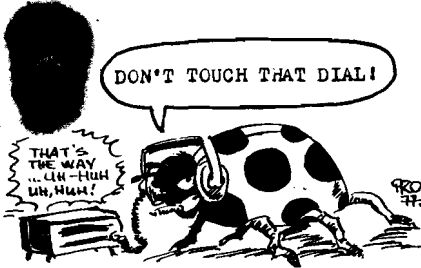
"I'll get them," Pritchard told Nick Carter. He went away into the house.

Nick turned back, without a word to either his assistant or his client's daughter, and went upstairs. Down in the kitchen he could hear Geoff Pritchard asking the servants to come up and be questioned. Nick wondered whether this next trail would lead any place, whether it would lead to the gold.

NICK CARTER, MASTER DETECTIVE is a role Lon Clark has played ever since the beginning of this popular Mutual series. Lon's interest in show business dates back to childhood days in Frost, Minnesota. He used to go to the movies free because his mother played the piano accompaniment to the silent pictures on the screen. Lon, who is a singer as well as an actor, moved to N. Y. in 1941 and has been busy playing tough guys—and nice guys, too—on radio. He has 2 sons, Lon, Jr., and Stephen.







JERRY COLLINS

KENNY BAKER -
SINGER, COMEDIAN and M.C.

Kenny Baker got his start as an entertainer when he won a radio contest in 1933. After this he had a few small movie roles. In October, 1935 Jack Benny discovered him while he was singing at the Coconut Grove.

A month later Kenny Baker was hired as a singer on the Jack Benny show. He soon established the pattern of the scatter brained comedian-singer, made so famous a few years later by Dennis Day.

After he left the Jack Benny Show, Baker performed in a number of variety-comedy shows in the 1940's.

The Texaco Star Theater was a popular variety show in the 1940's. Baker was one of the singers on the show in the early 1940's.

Baker was also an occasional guest on the Fred Allen Show during this time.

The Blue Ribbon Town, a comedy variety show made its debut on March 27, 1943. It featured Groucho Marx, Virginia O'Brien, Donald Dickens and Kenny Baker. The show lasted only one year.

Glamour Manor was a variety show that made its debut over ABC in 1944. Originally Kenny Baker was an M.C. and singer on the show. The show was unique in that it was a variety show heard at noon five days a week.

Gradually the format of the show changed. Baker played the slightly confused proprietor of the Glamour Manor Hotel. Don Wilson played the part of the hotel's star boarder.



Norman Brokenshire

Editor's DESK



This issue is going to the printers 2 weeks late. I hope that Millie is able to print this issue quickly so as we are able to get back on schedule. In late June, my father became gravely ill and much of my time was spent with our family. On Sunday, July 24, my father passed away at the age of 74 due to cancer. I respectfully dedicate this issue in loving memory to my father, Harold Olday.

Special thanks to J. Thompson for donating a year's subscription to Chuck Schaden's Nostalgia Newsletter and Radio Guide. These issues may be borrowed from our Reference Library.

The newspaper article on the Green Hornet was printed in our local weekly newspaper, The Lancaster Enterprise, on the third week of July and is approximately 99% correct. See you in 30.

TAPESONDENTS-Send in your wants and we'll run them here for at least two months.

I have many radio show transcription records from 1947 and 1948 that I have no way of listening to. Can anyone help me? I'd like to get the shows onto tape if someone out there has a way of playing the records. I'd be willing to give the records away for the tapes, or any idea anyone has would probably be acceptable.

Thanks very much.

Mitchell Weisberg
620 Greenbrier Court
Fredericksburg, Va.
22401

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

Walter Winchell



The Arcade Herald has two Lone Ranger collector's issues for sale. June 23, 1983 issue - a 12-page Lone Ranger/Fran Striker Commemorative Issue. June 30, 1983 - a 2-page illustrated section covering the Lone Ranger 50th Anniversary Festival held in Arcade. First issue, \$1.50; each additional, \$1.00, includes postage. Send check or money order to Arcade Herald 290 Main St., Arcade, N.Y. 14009. Please specify how many copies of each issue you want.



**Come On, Big Fella — Let's Ride!
Radio Drama Lives Again in Arcade, N.Y.**

The sounds of galloping hooves and blazing pistols echoed from radio receivers once again June 25 as actors recreated an original script by the late Fran Striker, a former writer at Buffalo's WEBR and creator of THE LONE RANGER, in a live broadcast airing on WEBR and marking the 50th anniversary of the series.

The event took place as part of a three-day festival held at "Fiction Farm," the Striker family's home in Arcade, N.Y. during the years he wrote THE LONE RANGER, and was performed at the

request of the writer's son, Fran Striker, Jr. A room in the home has been designated as a museum for LONE RANGER artifacts.

Taking part in the festivities were veteran radio actors John Barrett (the first Lone Ranger on WEBR), Lee Allman and Dick Osgood.

WEBR program director Al Wallace not only produced and did sound effects for the broadcast, but starred as the voice of the macho masked man.

These pictures were captured by WNED staff photographer Diane Bush:



Fans of all ages got a close-up look at the fascinating world of old-time radio drama.



Fran Striker, Jr., son of the Lone Ranger's creator, hosted the weekend at "Fiction Farm."



WEBR producer Al Wallace (l.) not only starred as the voice of the Lone Ranger but did live sound effects for the broadcast with a revolver and bricks. (The hoof-beats were pre-recorded.)



Three stars of early radio attending were (l. to r.) John Barrett, who played the first Lone Ranger at Buffalo's WEBR, Lee Allman, who starred as "Lenore Case" in The Green

Hornet, another of Striker's many serials; and Dick Osgood, radio actor and author of an unauthorized 50-year diary of Detroit's WXYZ called "Wxyie Wonderland."



Recreating roles from an original radio script were (l. to r.) Laurie Githens, and WEBR staffers Mark Hamrick, David Waples, Dennis Keefe and Leon Thomas.



Top Husband-Wife Team — Burns & Allen nation's favorite radio couple.



Husband-Wife Team — No. 2. Ozzie and Harriet Nelson tangled in second.



Husband-Wife Team — No. 3. Fibber McGee and Molly placed third in race.

Green Hornet

by PAUL KULLMAN

When the golden age of radio broadcasting was brought to an end by the advent of television, many people bid farewell to the likes of Captain Midnight, Johnny Dollar and the Green Hornet.

Many people, that is, but not all. For a group of just under 200 people, the spirit of radio continues to live on, along with all the heroes and villains of that "bygone" era.

The Old Time Radio Club (OTRC), founded in Buffalo in February 1975, has continued to keep alive the memories of such former radio favorites as Tom Mix, the Lone Ranger, Al Jolson, and Fibber McGee and Molly.

According to Richard Olday of Harvey Dr., editor of the OTRC's monthly publication *Illustrated Press*, the club first began as a "splinter group" which broke away from the pop culture enthusiasts of the Buffalo and Erie County Historical Society. The Lancaster resident said this group was interested in all types of nostalgia from the 1930s to the 1960s, including radio serials, programs, and the like.

"They were a catch-all organization," he said.

"Our radio club broke off from that and narrowed their interests down to radio programs."

Thus, the OTRC was officially born. "There were only about eight or nine members when it first started, but it grew rapidly," Olday said.

"By 1979, we dropped 'Buffalo' from the name because we found out we had many more members out of town than

we had locally.

"Presently, we have many members up in Canada, as well as members right across the United States, right to California."

Olday said OTRC members meet once a month from September to June to listen to various tapes of old programs, talk about them, and trade them back and forth.

"The sort of ideal situation with the Old Time Radio Club is that you can have your cake and eat it, too. I keep my programs and can still trade them away just by dubbing them," he said as he pointed to a tape recorder which was doing just that.

Among his personal old-time favorites, Olday said he liked "Yours Truly, Johnny Dollar" the best. "That program ran from 1949 to 1962, but I liked it best when Bob Bailey played Johnny Dollar from 1955 to 1960."

Unlike other hobbies, like coin collecting, which sometimes have profit-making as a motive along with personal satisfaction, Olday said this is not the case with the OTRC.

"I would say there's not a lot of profit in it simply because it's so easy to duplicate a program. There's no problem in dubbing a program for personal usage, but we do not sell programs and we do not let them out for broadcast over the air.

"There are some dealers that do sell programs," he pointed out, "but those programs are sold with the understanding that they cannot be used over the air."

For any old program to be broadcast over the air, Olday said a station has to

Heroes of radio's golden age live on in hearts of fans

receive permission from whoever holds the copyright of that particular program, and then make royalty payments to that same person after the program is broadcast.

"A radio station is taking quite a chance if it broadcasts programs without clearance in that it faces the possibility of being sued."

Olday did say that there are many programs available today on which the copyright has run out. He said daily shows, like "Superman," which required much effort to put out, often were not copyrighted.

"There were a lot of other things to take care of and producers never really dreamed these shows would have any value. Now these shows are in 'public demand' and almost anyone can broadcast or reproduce them because there's no copyright."

Olday said that in addition to old-time American programs, club members also collect and listen to programs from the British Broadcasting Company, as well as from places like Australia and South Africa.

Although the OTRC does not have a permanent office, members do allow their home to serve as meeting places and as tape and reference libraries. All other members are then allowed to borrow from and contribute to these "libraries."

"We're not by any means the only OTRC either," said Olday.

"There are many clubs in the U.S., but we are one of the larger ones, though not the largest."

Maybe not yet, but the OTRC could be on its way to becoming just that, as is evidenced by the fact that it has just started up an overseas membership.

"We just got a request from Singapore," Olday said.

"I don't know how they found out about us, but I do know our members have been very good about promoting the club."

For those interested, a club membership costs \$15 per year and entitles one to 12 issues of the *Illustrated Press* and two issues of the bi-annual club magazine called *Memories*. Olday can be reached at 684-1604.

★COMEDY
★VARIETY



SUNDAY

- 6:30 NBC-*Bob Hope*
- 7:00 CBS-*Gene and Harriet*
- 7:30 CBS-*Jack Benny*
- NBC-*Harvey Korman*
- 7:30 NBC-*Paul Harris*
- CBS-*James G. Hasty*
- 8:00 NBC-*Frank Allen*
- CBS-*Life With Lubbock*
- NBC-*It's a Living*
- 8:30 CBS-*Our Miss Brooks*
- 10:30 CBS-*Low 'n' Al*
- 10:30 CBS-*It's Not the Amount*
- 11:30 NBC-*Gene Autry Show*

MONDAY

- 7:30 CBS-*Steinbick*
- 8:30 CBS-*Valeri Sevets*
- 10:30 CBS-*My Friend Irma*

TUESDAY

- 6:30 NBC-*This Is Your Life*
- NBC-*George G. Heenan Show*
- 7:30 NBC-*Alan Young*
- 8:30 NBC-*Bob Hope*
- CBS-*My the People*
- 9:30 NBC-*Philly Phanatic & Molly*
- 10:30 CBS-*Mr. and Mrs. IAME*

WEDNESDAY

- 6:30 NBC-*Shenandoah*
- NBC-*Can You Top That*
- ABC-*Original Airbrush Hour*
- 7:30 NBC-*Alfred Hitchcock*
- 8:30 ABC-*Simon & Schuster*
- CBS-*County Fair*
- NBC-*Bobby's Town*
- 10:30 ABC-*Johnny Carson*
- 10:30 NBC-*Harold Lloyd*

THURSDAY

- 6:30 NBC-*Admiral Family*
- ABC-*Abbott & Costello*
- 7:30 NBC-*Sharon & John*
- 8:30 ABC-*Der Job Is Minuteman*
- 9:30 NBC-*Al Jolson*
- 10:30 NBC-*Barbary Coast*

FRIDAY

- 6:30 CBS-*Jack Carson*
- NBC-*Love Me to the Girls*
- CBS-*My Favorite Husband*
- NBC-*Henry Burdett*
- 7:30 NBC-*Eddie Cantor*
- 8:30 NBC-*Red Skelton*
- 10:30 NBC-*Life of Riley*

SATURDAY

- 7:30 CBS-*Winston Tate AM*
- ABC-*Johnny Ffether*
- 8:30 CBS-*Gene Autry*
- NBC-*Judy Canyon*
- 10:30 NBC-*Sammy Day*
- NBC-*Grand Ole Opry*

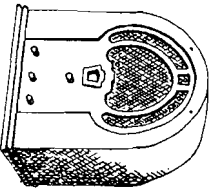


Dean Martin and Jerry Lewis NBC's new comedy team.

FIRST CLASS MAIL

THE OLD TIME

100 HARVEY DRIVE



RADIO CLUB

LANCASTER, N. Y. 14086