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# ILLUSTRATED PRESS

EST. 1975

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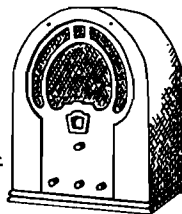


HARRIET HILLIARD & OZZIE NELSON  
AFTER THEIR MARRIAGE IN 1935

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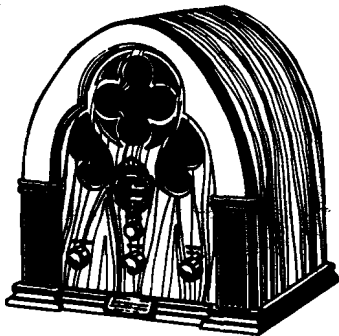
THE OLD TIME



RADIO CLUB

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THE OLD TIME RADIO CLUB  
MEMBERSHIP INFORMATION:

Club dues are \$17.50 per yr. from Jan. 1 through Dec. 31. Members receive a tape listing, library lists, a monthly newsletter (The Illustrated Press), an annual magazine (Memories), and various special items. Additional family members living in the same household as a regular member may join the club for \$5.00 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 \$10.00 per year and includes all the benefits of a regular membership. Regular membership dues are as follows: if you join in Jan. dues are \$17.50 for the year; Feb., \$17.50; March \$15.00; April \$14.00; May \$13.00; June \$12.00; July \$11.00; Aug., \$9.00; Sept. \$8.00; Oct. \$7.00; Nov. \$6.00; and Dec. \$5.00. 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 \$29.50. Publications will be air mailed.

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

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

ILLUSTRATED PRESS (letters, columns etc.) & OTHER CLUB BUSINESS:  
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 100 Harvey Drive  
 Lancaster, N.Y. 14086  
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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.  
 Chuck Seeley  
 294 Victoria Blvd.  
 Kenmore, N.Y. 14217

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The Old Time Radio Club meets the second Monday of the month (September through June) at 393 George Urban Boulevard, Cheektowaga, New York. Anyone interested in the "Golden Age of Radio" is welcome to attend and observe or participate. Meeting starts at 7:30 p.m.

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DEADLINE FOR IP #95 - August 13  
 #96 - September 10  
 #97 - October 8

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ADVERTISING RATES FOR MEMORIES

\$30.00 for a full page  
 \$20.00 for a half page  
 \$12.00 for a quarter page

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

Advertising Deadline - September 15th

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PLEASE NOTE CHANGE IN NAME AND ADDRESS FOR THE TAPE LIBRARY AND CLUB DUES.

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Cover Design by Eileen Curtin

# RATING THE OTR DEALERS

Each February, for the last several years, I have had a column in which I have discussed purchases and experiences that I have had with OTR tape dealers. I frankly ran out of dealers this year, and didn't have any to talk about until Jay Hickerson listed some that were new to me, in HELLO AGAIN. So, here we go again, although a few months late. In previous columns we have reviewed the operations of 38 dealers, and we will now add seven more to that list.

As always, I must caution you that my comments are based on a very limited number of purchases, and so while I am being honest about my experiences, what I say may or may not be typical of the entire operation. When I comment on the sound quality of shows I am using a five point scale (excellent, very-good, good, fair, and poor). In ordering, I do not try to pick any particular shows that I think will be good or bad. I simply look for something that is new to my collection, and that is often not easy. I have put the tapes and cassettes I received from the dealers into the club's tape library, so you can request them to decide for yourself if you agree with my sound ratings. We have moved into an era when it is no longer possible to identify the brand of tape used, most of the time. I will now only mention brands where I can identify them in some way. With the others it was impossible to tell what they used.

Prices given for catalogs and tapes are what I paid. They could well have changed since I made my purchases, since there has been a seven month period of time from when I started with my requests to these dealers, and the time that you read this. Sending the dealer a stamped self-addressed envelope should bring you current information.

Finally, we have continued our practice of sending a copy of the first draft of each review to the dealer in question. They have been invited to respond to my comments. The responses that we received, this time, follow my column. We also invite you to send in your comments on experiences you have had with these dealers.

Joe Williams, 181 Meadow Drive, Elyria, Ohio 44035 was exceptionally speedy in responding. His catalog arrived five days after I mailed my request, and I received my tapes six days after sending in my order. This is strictly a cassette operation; no reels are available. Price is \$3.00 for an hour cassette, plus shipping. His free catalog (you must enclose a 20¢ stamp when asking for it) states that he uses Columbia or Scotch cassettes. Although it doesn't actually state it, he clearly implies that all shows will be in very-good sound, or better. The catalog lists 616 cassettes, and I was pleasantly surprised to find a number listed that don't seem to be in routine circulation. There was some new stuff here. I ordered four cassettes and found the first, a new Major Bows from 1939, to be in very-good sound, although it suffered from a very rough cutting job between sides one and two. I had problems with some of the other shows. I rated one of them as very good, one as good, one as good-minus, and three as only fair. I found one to have a heavy line hum, one to be off speed, and four to be suffering from sound distortion.

It took five days to receive the catalog of Hall Closet Cassettes, Box 421, Morton Grove, Illinois 60053. The cassettes arrived two weeks after my order. Again, this is a cassette only operation at \$6.95 for an hour cassette, plus shipping. The catalog, which is free, appears to list 171 tapes, but that is a little misleading since many are listed twice under separate headings. It is extremely difficult to use the catalog, at least for those of you with a collection of any size at all. For example: one of the shows I ordered was from the Hallmark Playhouse series. It was not listed under the title of the program; it was listed in the "E's" under Elizabeth (not Taylor), the star. This makes it exceedingly difficult to find what you want. I ordered three cassettes from this source, and graded three shows as good and two as very-good. Problems encountered: a heavy disc scratch, which is something that I really guess we can't complain about, and an

extremely heavy line hum on an hour long show. One of the thirty shows was cut off at the end because of a short cassette. None of the story was missing, but part of the closing credits was.

R. H. Ayers, 316 Main Street, Plaistow, New Hampshire 03865 sent me a brief sampler catalog. It contained a price list for a number of separate catalogs. To get all catalogs would cost a total of \$10.35, so I ordered only the "general program catalog" and the "news catalog." Prices were \$12. for an 1800' quarter track reel (six hours), or \$9. for a one hour cassette, postage included. Both catalogs and tapes were sent promptly. I could not identify the brand of reel tape used, but the cassette was TDK. I found numerous problems. First, I went through his LUX listings in the catalog. I found numerous errors: incorrect dates, shows that were listed as LUX that were not, and South African LUX that was listed as though it were the American show. I ordered a Suspense show that I didn't have, but it turned out to be incorrectly dated in the catalog, and I did already have it. I returned that show to Mr. Ayers, with an explanation, for replacement. The replacement arrived in less than two weeks. He states in his catalog that "all programs listed in our catalogs and supplements are very-good sound quality or better." Not so. Of the 26 shows I received, I found only three to be very-good, none better, and all the rest less. I graded one reel as almost entirely "good minus." Some of the shows really were on the very verge of being unacceptable. Problems were severe cross talk, speed fluctuation, hum, and sound distortion. With the other reel, the program list enclosed in the tape box, carried the note, "whistle", for one show. There was indeed a whistle there, but there were much more severe problems, and even the whistle was not noted in the catalog itself.

Rare Radio, Box 117, Sunland, California 91040 took well over a month to answer my request for information. They sent a sampler catalog with the note that the complete catalog would cost \$3.50. That arrived promptly, as did my tape order. The complete catalog was 96 pages long with a complete explanation of each show. This is a cassette operation, at a price of \$6.00 for an hour cassette (discounts for quantities), plus shipping. There is a sound grading system, and this points out the need to always carefully read all information. Their lowest grade is

"very-good," but their explanation shows that this would mean "good" in most other catalogs. They put an intermediate grade between "excellent" and "very-good". That intermediate grade would carry the "very-good" label for others. It is carefully explained, but be sure to read the directions. I ordered four shows labeled excellent and two labeled very-good/excellent. Using Rare Radio's own sound grading system, I found the shows to be as follows: five very-good and one very-good/excellent. With normal grading systems, this would be five good and one very-good. I found none to be excellent. There were definite problems in all but that final show. Two were badly cut (one appeared to have a couple of minutes missing between sides one and two of an hour long show). Three of the shows were badly distorted. Although I can't be sure, they sounded to me as though the distortion was caused by someone who tried to correct problems with an equalizer, and in doing so made them worse. On two of the shows this distortion was carried right to the edge where any further copying, should you want to trade with someone else, would probably turn these into "poor" sound recordings.

The word "slow" best describes The Sound Vault, P.O. Box 593, Ypsilanti, Michigan 48197. Both my initial request for information and then the order for their catalog were handled at a leisurely pace. Their order blanks tell you to allow four to six weeks for delivery. They stretched that right to the limit, taking five weeks and six days to get the tapes to me. The catalog costs \$2.35, and lists 228 shows. They deal in custom cassettes and reels at a price of \$11.95 an hour, plus a shipping and handling charge. Shows are not graded, but the introductory information speaks at great length about using "only original material" and the explanation would lead you to believe that what you get will all be in super sound. I ordered five shows and graded one very-good, two good, and two as good-minus. One of the latter was bordering on the unusable. I found four of the five to be suffering from a "cutting job." One show had severe noise, it was cut, and it had a disturbing speed fluctuation at several points. In listing this show, the catalog mentioned only that "there are a few skips in the recording." That was the very least of the problems with it. The reels are recorded at only 7½ i.p.s., with only one hour on each reel. I was disturbed when the catalog spoke of cutting spliced one mil tape (that's what 1800' reels are

made from) to make 1200' reels (the only size they will use). However, the tapes I received were normal 1200' ones.

A couple of dealers failed to respond to me. One was Old Time Radio, P.O. Box 27301, Denver, Colorado 80227. You might want to check out Tom Monroe's letter about this company in the October 1983 ILLUSTRATED PRESS. Tom has now sent me the information that there is a warrant out for the arrest of the owner, Richard G. Abel, for "felony theft." It is believed that he is now living in Florida.

The other dealer who failed to answer my request for information was Radio Memories, Box 56, California, Maryland 20619. Since the Post Office didn't return my letter, I assume that the address was correct and that my request was received. Although I enclosed a stamped self-addressed envelope for their reply, I received nothing. They couldn't even bother to scribble across my letter that they were no longer in business, or that they were out of catalogs, and that I should write again in six months or whatever. They simply ignored me.

## ..... and THEIR REPLIES

Dear Mr. Snyder: Thank you for your letter of May 1, and the copies of your column.

The main reason that I am thanking you is that you brought to our attention a serious error in our letter that we did not know had occurred.

When you commented in your review that our explanation about using only original material "would lead you to believe that what you get will be in super sound" our first reaction was that you must not have read the whole letter. We have always explained that while we deal in original material, we do not want our customers to think that everything we have is in "mint" condition. We got out a copy of our letter and read it, and that explanation was not there, for the first time in eleven years!

Our letter that we used previous to the one you received (copy enclosed with an arrow pointing to that section) was one we were not happy with. We had pasted it up oversized and had it reduced and we didn't like the looks of it. The margins were too wide, the print too small, and we felt it was too long. So we revised it, but it was still four pages long. We trimmed and trimmed until it way down to two typewritten pages and thought that we had included all important details, but soon found that we had omitted the sentence that explains that our programs are not licensed for broadcast, which is an important point to make when selling these tapes. Until your letter, we thought everything else of importance was there. We have since revised the letter (copy enclosed) and have added a full page including the important section about quality. Also, because you accused us of cutting programs, we added a long paragraph explaining that we do not cut anything from programs with the exception of local

commercials on locally syndicated programs. To correct this error cost me two solid nights of work re-working the letter and typing it (and this letter constitutes the third night) and will cost the company around \$150.00 in costs for reprinting the new longer letter and destroying the remaining copies of the old one.

One thing that you should know about our company is that the furthest thing from our mind is to deceive anyone. The reason that we go to such detail in our listings is so that our prospective buyer will know exactly what he is getting. So many shows have wrong numbers, wrong dates, titles made up by collectors (that is a pet peeve of mine!) that we feel we should write complete plot descriptions for dramatic shows and list each song on musical shows so that collectors know that they are not getting a duplicate of something that they already have. To further prove our intent, look at program 88 on our Big Band pages. We tried to play detective and figure out a tentative date for that program. Note that we said the "ASSUMED DATE" was January 10, 1942 - and then we went to great detail as to why we assumed that was the right date. Well, a knowledgeable collector on the "Spotlight Band" series wrote us and gave us the correct date, along with information to back his claim. He then told us that our "assumed date" was being circulated among collectors as the actual date, which tends to add to the confusion of dates and numbers for collectors. So, to correct this, we have sent letters out to all the people that bought that program from us to give them the correct date and ask them that they correct it on their listings.

This obviously is going to get a bit lengthy before it's through, as I've only skimmed the surface of what I want to say, so please bear with me.

In our new letter we have eliminated a sentence that were quite proud

of, which claimed that we "have never had a customer complain about the quality of our product." Believe it or not, in over eleven years in the business, we never did have a customer complain. In fact, we've gotten a lot of raves, but we've never published them as some companies do. But, in our desire for honesty, we felt that we should remove that now that you've found what you think is a lot of fault with our product.

Now, to comment on your review. Your initial request for information was dated 2/12/84. We received it on 2/15/84 and sent you a letter on 2/23/84 (6 working days after we received it). A little slower than we like to operate, but we wanted to write a personal note to you, which takes our response out of the ordinary task of stuffing sheets into an envelope. We asked you to let us know what you were interested in so that you could help us determine what the collecting public is interested in and thereby help us plan future listings. You didn't extend the courtesy of a reply, by the way, and is six days really a leisurely pace? Your request for catalog pages was dated 2/27/84, received 3/1/84, and pages mailed 3/6/84 (3 working days after receipt). Is that also a leisurely pace? In regard to your order, we ask that customers allow 4-6 weeks for delivery. Yours was received in less than six weeks. Enough said? If we planned on being able to process orders in 1-2 weeks we would have said so! If you had waited 8 weeks you would have a complaint, but we came through according to our agreement. By the way, also on the order blank, with a box around it to draw attention is a statement: Personal checks must clear our bank before processing your order. Postal money orders will speed delivery. You sent a personal check - correct me if I'm wrong. Check clearance takes 3-4 weeks, depending on where the home bank is located. We then allow a week to ten days to process the order and up to a week in transit (again, depending on where the package is going) - thus our 4-6 week delivery time.

Next, your comment on our catalog. You claim it costs \$2.35 and contains 228 shows. First of all, our catalog (including the two pages you initially received) is actually 307 shows. The price for the pages is \$2.00 (not \$2.35) and the \$2.00 is refundable with an order, which essentially means the catalog can be free. The unfair thing about this part of your review is that

1) You did not mention that the cost is refundable, 2) By the time your review is printed we will have added close to 100 Big Band and Jazz programs (a page of 50 has just been printed and another page is near completion) and we have written plot outlines, etc., for another 100 shows for our general catalog which will be printed before August, 3) What you didn't know (and is included on our revised letter) is that those people that show a genuine interest in our products by sending for the catalog pages will also receive, free of charge, additional pages as they become available - whether or not they have purchased tapes from us. So, those people that will read your review in August based on what you have written now will in fact have a false impression of what is really going on here.

Your comment on the sound quality has been dealt with as far as our end is concerned with the revised letter. We don't feel that people in the future will be left with the impression that you were, now that we've revised the letter. By the way, here's something that you would be interested in regarding both sound quality and our "leisurely" pace. We are currently running an ad in AUDIO magazine. We have received many requests for information about our company since receiving your review, and have delayed sending anything out until we could get our revised letter completed so that these people will not be misled about quality. But, because of our concern, we have sent nothing to these people for about nine days now. Are they going to complain about our "leisurely pace" not knowing that the delay was because we wanted to make sure that they didn't misunderstand anything about our company?

We certainly are not going to have time to write a letter of apology to all of these people and explain why their information didn't leave here the day we received their letter! Think about that.

Regarding your quality ratings, I have to wonder about many things. First of all, did you listen to all of the shows all the way through? Secondly, have you been generally disappointed in the sound of OTR shows, and rate most of them as good-minus? Thirdly do you have a collection that is so superb that you can rate our shows so low? If so, let me know your sources, as I'd like to get some of them for my own personal collection!

I don't know what you graded what, but I'll tell you a little about the shows. I've listened to each of our master tapes since hearing from you to try and figure out what the heck you are talking about.

Sound ratings. We don't use them, and this is an example of why. One man's good is another man's excellent - what bugs some people doesn't bother anyone else. We have a collector friend that is so upset by any surface noise that he has installed all sorts of de-clicker, equalizing, compressing, expanding, etc., equipment and filters his material so much that there is nothing left but mush. His programs sound like you're listening to them with cotton in your ears. But, he then proclaims them to be in "excellent" condition, simply because he's filtered out 75% of audible material. I won't even listen to them. I would personally rather hear surface noise and ticks and pops and be able to hear the program in its original fidelity than to have everything filtered down to a pile of mush in order to mask the surface noise problems. We find most companies simply state that the programs on a given reel are in VG-E condition, which in most cases will actually contain every imaginable sound quality and flaw. So, if you want to fault us for lack of quality ratings, feel free to do so.

To show you the difference in opinion on sound ratings, we will take your order show by show and give you what our ratings would have been, plus explain why you might have found some faults. When I say "we" I mean myself and other people that I could gather at the time I was reviewing our masters. The rating is a combined effort, although we seemed to agree on everything. THE HERMIT'S CAVE. VG-G with some skips. The fact that we mentioned that this show was reconstructed from 78's should have told you something. 78's run from three minutes (10") to about six minutes (12") per side. This should have told you that some material would be missing, simply because there were so many discs involved and had to be changed so often. The fact that it contains many skips covers what I consider to be it's most severe fault. The speed fluctuations that you mention happens only twice and is so quick that I think the two together would amount to a second if you could measure it. Here is an example of a home recording that we are glad to have in any shape. We all enjoyed the show, even with its faults and would rather have this copy than no copy at all. There aren't that many "Hermit's Cave" programs available in any form.

BURNS AND ALLEN. This was a cardboard base disc. If you've ever worked with original discs, you know that most discs are aluminum, coated with what was either referred to as acetate, vinyl or lacquer. During the war, the aluminum had to be used for the war effort, so other bases were sought. They were usually glass, but in a lot of cases cardboard. A disc is only as good as its base material - just like painting something with a spray can, if the surface is not perfect, the coated surface will mirror the base. So, no cardboard discs were super because of the cardboard base and will have more "rumble" than most. This particular disc happened to separate at the edge in one spot (the cardboard itself separated and the edges of the disc curled up) and we had to play the beginning of both sides with a lot of weight to hold down the curl. Actually, the acetate coating was trying to come off and we were afraid that it might peel off in the process of playing the disc, but it didn't. You'll notice that the sound clears up after the first minute of each side. We would rate this program as VG-E with excess surface noise at the beginning of each side.

HITLER. This was a recording made from a short wave broadcast. Short wave broadcasts are not terrific even today. This is an excellent recording, even though the short wave itself was only typical. We would rate this show as E. SCREEN GUILD PLAYERS. There was a slight groove distortion that appears here and there, but the recording itself was excellent - maybe a little bright, but no objectional problems. We would rate this show as E with occasional groove distortion.

MARCH OF TIME. This was a thick Edison-type 16" disc. Any of the old transcriptions that were recorded on the material that 78's were recorded on are going to be slightly noisy as the shellac was a very hard and brittle surface. 78's weren't bad because of the high speed, but using that material for 33 1/3 reproduction made for a noisy disc. We would rate this show E-VG. Music discs of the same period, pressed on rubber or plastic, generally did not have any of this surface noise at all. In fact, I just listened to one from 1935 today that sound as good as any LP from the 1950's!

So, I don't know what you rated what, but those are our opinions. And who's to say that you're right and we're wrong, or vice versa? We could both argue for our side.

Now, regarding your stating that "four of the five suffered from a cutting job"...I have to take offense

to that statement. PROVE to me exactly where the cuts were! The only one that would have had anything missing from it would have been the Hermit's Cave, and that's explained by the fact that it was recorded on 78's. The Burns and Allen is totally complete except for the closing network ID, which was cut by the engineer. Hitler's speech is not cut. Screen Guild is an AFRS copy which would have commercials cut by AFRS, as they did on any show they did. The March of Time had no commercials, except to references made throughout the show for the "new" magazine TIME. So where are the cuts? I fully expect you to come up with an answer there, because this is not just a quality review, which I place no value in anyway, but an allegation for which there are absolutely no grounds!

Also, you mentioned that we offered cassettes and reels, but neglected to mention that we also offer 8-Tracks.

The programs that you requested are a far cry from the cream of the crop that we offer, but I would say that they are at the norm. Some are worse surface noise-wise, a lot are almost flawless, but it's hard to rate them and we won't try. What we try to do is rescue these discs, clean them up and get them onto master tapes. We can't make apologies for their past history. We're just as disappointed in the sound quality as some of our customers are, but at least we get a chance to hear them again. It is exciting when they sound good, though. We have a Tommy Dorsey 1939 remote that sounds almost as good as if the band were broadcasting it today.

We have a lot of rarities that we haven't even tried to get into yet - for example a Shadow "The Chess Club Murders" which, to our knowledge rests only in our library. It's a set of original WOR discs with original Blue Coal commercials. There is a crack in one disc, but it's not offensive. We have a home recording of "Baby Snooks Show" done the week after Fanny Brice's death, but it actually becomes a tribute to Fanny by Frank Morgan and cast, with an orchestra and chorus. We have a live recording of Tommy Dorsey playing at an Air Force Base dance. We have what sounds like Joe Louis' last fight (at least on the disc he proclaims that it will be his last fight - he promised his mother that he would never fight again). We have the first "Tales of Tomorrow" radio show, which collectors have begged us for for years. We have several "Suspense" shows which would

fill in some of the blanks in the log of available shows. We have test cuts from a Glenn Miller dance, where an engineer recorded bits and pieces of one performance in order to get proper levels for the actual performance he was hired to record. We have many complete and near-complete television series, such as "Our Miss Brooks," "One Step Beyond," "Mary Tyler Moore," "Mary Hartman," and too many more to mention. We want to get this all out in the open, but it will take some time.

I don't know why I bothered to do into that last paragraph, except that we are excited about our company and want to offer as much new material as we can to our collector friends, and are bothered when someone might think we're not doing our job! As I said, this is our first complaint, and the first one always hurts. I can assure you that when the next one comes forth, and it will (but I hope it takes another 11 years), we won't bother to take the time for such a lengthy answer!

I hope that my lengthy reply will alert you to the fact that when you review a company's work, you don't know all the answers as to why you might have received what you did, when you did, or why you did.

I have to tell you this, at this point. My reply to you was not to try and get you to change your review, although I do hope that you will either prove to me that your claims are right, or apologize for oversights on your part. To be honest with you, I have never heard of The Old Time Radio Club, or the Illustrated Press, and because my customers over the past 11 years have never mentioned either to me, your criticism - bad or good - will probably never reach them. Your report will only alert people that we are not aware of to our services, and for that I thank you.

To be honest with you, I have no use for critics. I've never been able to understand where they gain any kind of credibility that would make anyone reading their criticism think that their comments are valid. Some of the greatest movies were originally panned by critics. Some of the best restaurants I've frequented and some of the finest hotels have only received two stars out of five by critics. Critics like Leonard Maltin, who has no more to his credit than his love to go to movies (and then hate the ones he saw!) and his "gee-whiz" evaluation of those that are of a sci-fi nature, leave me cold. I watch and laugh.

What are your credentials to qualify you as a critic? I'm not



passing smart comments, but asking a serious question. Have you gone through the problems of working with original discs, so that you understand the problems that those of us that supply the OTR collectors with new material are faced with? Or are you one of those that just happily enjoys re-taping our efforts and criticizing what you don't know we went through to achieve our goals?

It's easy to criticize others' work. It's another thing to get into the ring and prove that your criticism is based on the fact that you can do better. It's like the old saying "Those that can do, do -- those that can't, teach" (or in this case, criticize!).

Send me a tape of what you consider to be excellent. I'll give you an opinion of my own on your work and send you an equal amount of what I consider to be excellent from our collection!

Sorry to bend your ear (eyes) for this amount of time, but in this one case it was necessary. As I said, this type of answer will not happen again, but there's always a first!

I sincerely hope that you will come back again for more material, and that you will look upon future reels with a different prospective. We're trying! If we don't satisfy everyone, that's to be expected. But, please don't write or think things about our company that aren't true!

I look forward (and expect) to hear from you again. This reply has taken me over four hours to write. I don't expect the same from you, but would like to hear from you. Sincerely,  
Jerry Charles- SOUND VAULT



## INNER SANCTUM at 8:30 p.m.

The door to the Inner Sanctum creaks slowly open, and the lugubrious voice of Raymond, your host, greets you every Saturday night in a program about equally compounded of thrills and chills, laughter and suspense. Behind the door of the Inner Sanctum lie mysteries; go in with Raymond and enjoy them!

## YOUR HIT PARADE at 9:00 p.m.

Frank Sinatra heads the glittering cast of this superb program of the ten top tunes of the week. With Frank you'll hear a corps of expert vocalists, and the music of Mark Warnow's orchestra, as Your Hit Parade rolls smoothly along.



# CBS Network - Radio's Finest

BURNS & ALLEN



## The CRYSTAL EGG



### HY DALEY

Bob Davis knows what he's talking about when he tells you there are gems in your collection you don't even know about. Although painfully, I listen to every show in my 1350 plus collection, often I'll return to a show later and enjoy it more than the first time.

I paint in the summer and you'd be amazed how much OTR I can soak up, listening to my reel to reel while I spend 40 to 50 hours beautifying Corry.

I'm also weeding out the collection. So Frank Bork, be ready for more tapes! I've reached the point where I've collected too much. Yes, I confess! I'm an OTR junkie.

Now, I feel better after getting that out of my tubes. On to the "N's". NAT & BRIDGET--The Natural Bridge Pair -2. This early 30's show was transcribed in 78 rpm records and sponsored shows between songs and patter-very unsophisticated, but historic.

NATIONAL BARDANCE-3. During the war years and thereafter, this show was the Saturday night tradition for a wartorn rural population. The two shows I heard were from early 1945 and late 1944 and featured Lullu Belle and Scottie.

NBC STORY SHOP-3. This kid's show featured a Disney piece called "Donald's Vacation" in 1947.

NBC UNIVERSITY THEATER-4. Highbrow entertainment. Some titles include: Main Street 1984, and A Bell for Adano.

NEHI PROGRAM-2. Norman Brokenshire, one of the dean's of radio announcing, brought this late 20's/early 30's show to the ether. Veronica Wiggers & The Rondeleers provided the songs.

RED NICHOLS SHOW--2. Music in the Red manner.

NIGHT BEAT--4. Probably Frank Lovejoy's best role. The titles can give you an idea of the seamy side of life viewed by a reporter on the Nightbeat: "the Bug's Death," "The Slasher," "The Dwarf and the Juke Box Girl."

NIGHT SURGEON --1. Medical drival. MARY NOBLE, BACKSTAGE WIFE--2. This classic is probably best kept secret.

PAT NOVAK FOR HIRE--4. Great scripts

with Jack Webb's tough of realism makes this a must for collectors. One show about little Jake who is shot in a church is very memorable. NORGE KITCHEN COMMITTEE--2. The Mills Brothers and Louis Armstrong's visit in 1937 to the Norge Kitchen made it almost bearable. #? FRONT STREET --2. Only heard one show; 10-27-47. "The Shiek" Routine crime shows.

\* \* \* \* \*



## Dennis and Judy

*return tonight*

Hear the-tuneful and lively

### Day In The Life Of Dennis Day

at 9:30

*and following right after*

the melodious (?) and riotous

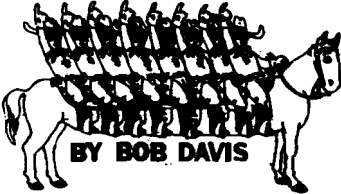
### Judy Canova Show

at 10:00

**WHAM** *dial*  
1180

# SAY!

WHO WAS THAT MASKED MAN?



Jim Snyder (who??) wrote to me about the May column. He said.. "I had to laugh at your column in May. It sounded exactly as if you had just discovered old time radio to listen to." (Tsk, tsk, ending a sentence with a preposition! Hope your students don't hear about this! That ain't no good english hardly!) He goes on, "You came across as a little surprised that you enjoyed it."

The intent of that column was to show that sometimes we are more concerned with the size of our collections, or the quest for only specific series, that we can easily overlook the "goodies" that are out there. My main trading interests for a long time were almost strictly Suspense, Escape, and Lux Radio Theater. All others fell into the secondary category and were picked up on a very loose basis-sometimes just to fill out a reel.

There was nothing wrong with these shows but their priority on my listening list was pretty low. Now that I'm temporarily out of trading I've been listening to these shows and the results are pure serendipity. In a way I'm almost like a novice with his/her first reel of old shows. There's really good stuff there and it is a bit of a surprise that I hadn't discovered it before. My favorites will remain my favorites but that doesn't mean that there isn't room for more. I love OTR...more now than ever!

SHEESH, another serious column! What's going on? I haven't even picked on Seeley or Olday or anybody. I must be getting old!

Question to dear Lee Allman (and she is!). Lee, in which city was The Green Hornet set? I've researched and asked everybody I know but have been unable to come up the the answer. Please...an answer if you would.

THE HOW'S THAT AGAIN DEPT....  
Just ran across a blooper in an Old.

Sgt. Preston show. Challenge of the Youkon for you purists. In the introductory moments of the show about Paul Dupree and his wife, the announcer gets the cart before the horse, or in this case the sled before the dog, and said..."The young couple had cashed in everything they owned in the States and when they arrived in the settlement of White Horse, Paul, hoping to get quick rich, had put all but a small part of their thousand dollars in a mining venture known as the Good Hope Mining Company."

Not exactly a thigh-slapper but humorous enough to mention. I'm sure there are many, many of these "bloopers" around. Kermit Schafer made a living gathering them. How about you? Have you heard any? How about writing to me care of the I.P. and let me know if any you might have heard. When I get enough I'll do a column on them...OK?

I'm fighting a deadline now. Never do today what you can put off till tomorrow-that seems to be my new motto. These columns are turned in at our meetings and the next meeting is only about an hour away. This is going to be the last one for the summer months and I sure don't want to miss it so I'll have to keep this column on the short side. The next one will be longer...I promise. In fact I'll start in on it first thing...tomorrow...maybe!

See ya next time.

\*\*\*\*\*

6:00 pm *Griffing Bancroft and the News!*

6:15 pm *Around the World*

6:30 pm *Guns smoke*

7:05 pm *The Edgar Bergen Show*

8:00 pm *Paul Niven and the News*

8:05 pm *Our Miss Brooks*

8:30 pm *The Gene Autry Show*

9:05 pm *The Mitch Miller Show*

10:00 pm *Two for the Money*

11:00 pm *News of the Night*

11:15 pm *The Nite-Cap*

10/9/55

Dial 1460

CBS Radio

# WHEC

### Program Notes

Two old time radio series end their present runs. They do, however, return either in modified form or in different time frames.

First, The WCFL Radio Theater with Chuck Schaden was broadcast for the last time on 5/18/84. It had become very popular during its run from September 1983 and received wide listener support. The sale of WCFL brought an end to this delightful series.

Chuck will be back with a new series, beginning on 7/2/84 on WAIT, 820 KHZ, Chicago, and WMRO, 1280 KHZ, Aurora, Ill. One will be a 3 hour format, Mondays through Fridays. Final air time is not available as of this writing; it will be either 7-10 pm CST or 8-11 pm CST. Other stations are expected to join the above to form a mini network for these broadcasts.

The other change in OTR is given by Public Station Manager Bill Devine of WEBR 970 KHZ, Buffalo, New York. Part of the present OTR schedule will end 6/30/84, that segment being the 8-9 pm slot Mondays through Fridays. The weekend schedule will continue between 6-7 pm Saturdays and Sundays. This will include Sgt. Preston of the Yukon, NBC Short Story, The Great Gildersleeve, and a new series, The Man Called X, with Herbert Marshall.

Bill Devine says that it was with great regret that these changes were made. OTR when first aired on WEBR was quite popular, membership pledges were high as were the ratings, and the programs were underwritten by a major bank. As the amount of listener support declined, so was the amount what was underwritten. When membership pledges dropped further, the bank discontinued all funding. Acquisition costs and broadcasting are approximately \$40,000.00 annually, a large investment for the small audience being served. It has been difficult to justify this cost when listeners and membership pledges are so few. Bill, however, is hopeful that there will be enough support to validate the decision to keep OTR on the air on this reduced basis. Special OTR programming separate from membership drives, is in the planning state, possibly for Saturday afternoons.

The OTRC has continued to support OTR and WEBR, which is one of the factors that has helped keep OTR on the air for as long as it has. But this is only part of the support. Each individual making his own separate pledge is a vote for the programming he wants. If you have been using this service and never pledged individually, it may have been your

vote against OTR on the air. Remember, as I pointed out in the past, if we use any public radio service, we must support it or this will help contribute to the loss of service we might otherwise have continued to enjoy.

Bernie Sandler brings more Big Band music your way on the Sandler Style, every Sunday at 7 pm on WECK, 1230 KHZ, Cheektowaga. The music Makers with Skitch Henderson follows on the same station.

Dick Olday refers us to Jay Hickerson's newsletter (Box C, Orange, Ct., 06477) for the following program information:

On KRCC-fm, 91.5 MHz, Colorado Springs, Col is the Kevin Shields variety program on Sundays from 9-11 pm WCBU-fm in Peoria, Illinois, has variety programs with Frank Thomas on Sundays between 7-8:30 pm.

KLAF-am, 1230KHZ in Salt Lake City, Utah has programming all day (from 5 am to 12:00 midnight) with Gayle Morgan.

Remember, if there is an OTR and/or Nostalgia program in your area that you think might be of interest to other members, drop me a line. Even though we cannot receive all the programs that are being broadcast through the country, it is still fascinating to know how much is around that proved Old Time Radio is still alive and well!

Joe O'Donnell  
206 Lydia Lane  
Cheektowaga, N.Y. 14225

\*\*\*\*\*

### TALLULAH BANKHEAD!



"THE BIG SHOW!"

The greatest radio show launched in years! Tallulah Bankhead, Jimmy Durante, Ethel Merman, Fred Allen, Mandy Patinkin, Danny Thomas, Meredith Willson! A full hour of wonderful entertainment every Sunday at 4:30 p. m. Hear the premiere next Sunday!

SUNDAY—4:30 P. M.

### BOYS-GIRLS

Listen to



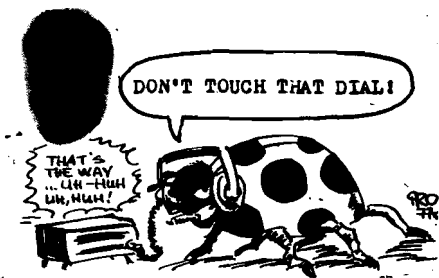
### THE DEVIL BIRD

EVERY WEEKDAY (Ex. Sat.)  
5:15 P. M., KMOX

Hear the thrilling tales of three Boy Scouts in the South American Jungle.

Learn how to get a **WORLD'S FAIR PUZZLE FREE**

### HORLICK'S MALTED MILK



## JERRY COLLINS

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

This is my concluding article on the beneficial effects of radio. After discussing both the relaxing effects of radio as well as the inspirational benefits during the Great Depression, I will now elaborate on the role of radio during World War II.

Many of the adventure series of the 1940's used the war theme in their stories. Superman would frequently be found chasing Nazi spies. On *Big Town* both Steve Wilson and Lorlai Kilbourne traveled through Europe, North Africa and the Middle East gathering war stories.

As *One Man's Family* attempted to parallel real life, members of the Barber Family participated in World War II. Teddy, Paul's adopted daughter, was an army nurse in Europe. Nicky, Claudia's husband, was sent on a secret mission to Europe. Claudia and the children attempted to follow him, but were captured by the Germans and sent to a concentration camp, where Nicky Jr. died. Paul immediately traveled to Europe in search of the family. Jack also fought in the Pacific Theater of World War II.

*Counterspy* and *Mr. District Attorney* both became famous for their realistic coverage of German and Japanese espionage during the war.

Even *Jungle Jim* and *Tom Mix* left their unique settings to become involved in the war efforts.

Other shows dealt completely with the war effort. They included such shows as *Hop Harrigan*, *Captain Midnight*, *Don Winslow of the Navy* and *Terry and the Pirates*. Even the original transcriptions of the *Air Adventures of Jimmy Allen* were released in the early years of the war.

Most other shows made frequent references to the war. The time would be announced at 9:00 Eastern War Time. *The Archie Andrews Show* frequently included excerpts on Red Cross fund raising drives, saving grease etc. Gracie Allen advises her listeners to eat more macaroni and less roast beef. The Lone Ranger frequently

invoked patriotic themes. Henry Aldrich and his friends frequently involved themselves in such worthwhile projects as scrap metal drive and clothing drives. Over a million fans joined Jack Armstrong's "Write a Fighter's corps." The members pledged to send at least one letter a month to a serviceman overseas. They also collected rubber, tin etc, as well as planting victory gardens.

No coverage of the war would be complete without mentioning Bob Hope and all those performers who entertained our troops. Hope gave more than 500 performances before the war even began. According to one source he put on only one studio show between Pearl Harbor and the end of the Second World War. Jack Benny, Edgar Bergen, George Burns and Gracie Allen, Kate Smith, Fibber McGee and Molly and Jerry Colonna all made major contributions in the entertainment of our troops. In addition Kate Smith raised millions for orphanages and war bond drives.

Big band music played an integral part in the entertainment of our troop. Many band leaders like Glenn Miller and Artie Shaw actually joined the service and put on hundreds of shows for servicemen. Others remained home and made V Discs for the men overseas.

The Victory Parade of Spotlight Bands brought the big band sounds to the home front. Most of the big bands performed at army camps, hospitals and war plants.

Stagedoor Canteen, a variety type show, provided both live as well as radio entertainment for servicemen still in the United States.

With World War II in full swing the networks sent their best young newsmen around the world, reporting on the fast moving events of the war. "this...is...London." These would be the dramatic words that would always be associated with Edward R. Murrow. William L. Shirer, Richard Hottelet and Howard K. Smith all covered Berlin before 1941. Eric Sevareid covered the war in the China-Burma-India Theatre, while Charles Collingwood and Winston M. Burdett reported from North Africa. Back home men like Elmer Davis, George Fielding Eliot, Quentin Reynolds and Gabriel Heatter reported on the war effort.

In his show *SPIRIT OF '41* John Daly provided the country with important war news. *VOX POP* moderated by Parks Johnson carried interviews with servicemen. With the coming of the war *THE MARCH OF TIME* dealt entirely with interviews and action from the scene of action.

One of radio's greatest creative geniuses was Norman Corwin. He was

both extremely patriotic as well as very anti-Nazi. Many of his productions combines these feelings. Some of his most famous shows were: **THEY FLY THROUGH THE AIR WITH THE GREATEST OF EASE**, "PASSPORT FOR ADAM", "THE LONG NAME NONE COULD SPELL" and the classic "ON ANOTE OF TRIUMPH".

The war also witnessed three equally creative but lesser known shows: **THE FREE COMPANY**, **EVERYTHING FOR THE BOYS** and **THE FREE WORLD THEATER**. In **THE FREE COMPANY** men like orson Welles, Robert Sherwood, Ernest Hemmingway and others sought to combat foreign propoganda through their dramatic presentations. **EVERYTING FOR THE BOYS** was a collaboration between Ronald Coleman and Arch Obler to provide our fighting men with dramatic entertainment. **FREE WORLD THEATER** was another Arch Obler production. It was a dramatization of ideas, offered by world leaders, for dealing with the war and the coming peace.

Two other shows attempted to deal with Nazi propoganda. In **TROMAN HARPER**, **RUMOR DETECTIVE** and **OUR SECRET WEAPON** with Rex Stout Nazi propoganda statements were discredited.

Now we come to the shows produced by or in cooperation with the United States Government. **TIME** called **COMMAND PERFORMANCE** "The best wartime program in radio," but few Americans at home ever got to hear it. This variety show featuring the best talent in radio was produced by the War Department for direct transmission to troops fighting overseas.

**THE ARMY HOUR** gave Americans their first in depth look at the war. Through the use of dramatic stories about our aircraft warning system, **EYES ALOFT** attempted to bolster the system. **KEEP 'EM ROLLING**, produced by the Office of Emergency Manpower, promoted national defense. **FLYING PATROL** dramatized stories about Coast Guard flyers. **CHAPLAIN JIM** told of actual battle field experiences during the war. **WE DELIVER THE GOODS** was a seaman's show produced by the men of the Merchant Marines. **PACIFIC STORY** was an attempt to acquaint Americans with the Pacific Area of the World. **THIS IS OUR ENEMY** was a dramatic show that depicted Nazi brutality.

The Treasury Department also produced a few of their own shows. **MILLIONS FOR DEFENSE**, a variety show, pushed the sale of war bonds. **Treasury Star Parade**, a 15 minute dramatic show, was designed to plug the Allied cause.

Some forty years have passed, but it is still very easy to say that radio fulfilled its obligations during the Second World War.

Until next month "Goodnight all".

### OTRC PICNIC

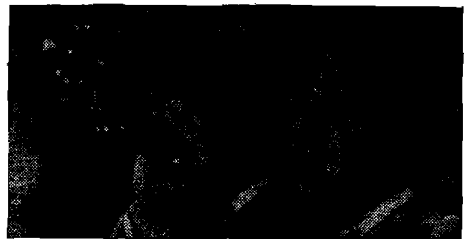
Our annual outing will be held on Sunday August 12, 1984 at Queenston Heights Park in Canada beginning at 2:00 pm. Please note the new location: To reach Queenston Heights Park, turn right after going over the Lewiston-Queenston Bridge into Canada and proceed to the first stop sign where you should turn left. This event is the highlight of our summer activities and provides a good time for all. See you in Canada.

\*\*\*\*\*



### THE WORLD TODAY at 6:45 p.m.

Columbia correspondents in London, Algiers, Cairo, Ankara, Chungking, Australia... Columbia analysts and reporters in Washington and New York... pool their talents to bring you the latest news of the world today. Wherever the news is breaking... all over the war-torn world... CBS finds the news, reports it, analyzes it, brings it to you here at home.



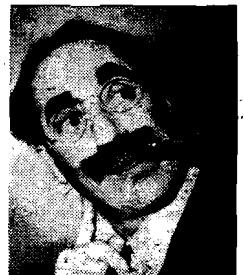
### HARRY JAMES at 7:15 p.m.

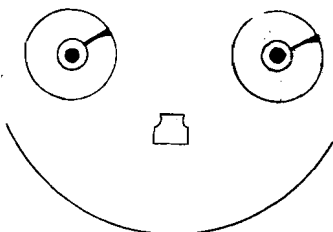
Toe-ticking Harry James and his red-hot trumpet will swing out tonight... and tomorrow and Thursday... in a program of music to make you roll back the rugs and dance. Or if you like to take your swing at your ease, stay right in your chair and let Harry James swing.

### GROUCHO MARX

at 10:15 p.m.

Groucho keeps open house every Saturday night at 33 Blue Ribbon Lane. And he entertains folks like Robert Armbruster, Donald Dickson, and Virginia O'Brien, who do some entertaining in their own right!





**REEL-LY SPEAKING**

Oops, somebody goofed. In the May issue of I.P. reel to reel tape #R191 is really #192. Reel #R191 is missing. Listed below is Reel #191. Please correct your personal catalog. Just received twelve cassettes and five reels from Jim Snyder. I played several of the cassettes and most of them are great. I did, however, find one that was not too good. It is still worth listening to anyway. Thanks Jim. Dick Olday donated another Pat Man cassette. Are you trying to tell me something, Dick? Really, I am sticking to my diet, Dick, well, almost. It is those weekends that get me. Joe O'Donnell donated two reels to the club library. One comedy and one mystery that are great listening. Thanks, Joe, for the reels, also, thanks for the Sherlock Holmes reel you made for me. You were right, Joe, a couple of the shows were quite bad, but for Sherlock Holmes I don't care, just as long as I can hear them. Thanks again Joe. Craig England, a new member, donated 6 reels to the club. I haven't had a chance to hear any of them but I'm sure they'll be good. Craig ordered 6 tapes from the club which he can use with no charge. Thanks Craig. I received 4 reels from Hy Daly today. I haven't had time to listen to them either, but I will, that's for sure. Ed Wanat, our host at all the club meetings, (we have all our club meetings at Ed's home) loaned me his reel of Kay Kyser's band. Now that is really great, as Kyser is one of my favorite big bands from WW II days. I copied the reel using my new equalizer with the echo chamber on it. Wow, what a sound. I taped a Lights Out show using the echo chamber. Now that is scary! Thanks for the use of your reel Ed and also for the stack of records you loaned me. That Bill Cosby record is hilarious. Thanks again. Don't forget guys and gals, save the tape and reel listing from the I.P. for your own records. Listed here are 9 cassetts.

C-139 POINT SUBLIME:  
Ben Willard Returns  
A Cottage for Murder

- C-140 THE FAT MAN  
The Nightmare Murder  
A Window for Murder
  - Q-141 MOLLE MYSTER THEATER  
Solo Performance  
Close Shave
  - C-142 COMEDY CARAVAN  
Gary is 30 years old  
Trying to Sell Circus
  - C-143 SIX SHOOTER  
Virtue City  
Half way Creek
  - C-144 THE CISCO KID  
Senorita Wildcat  
Rip Rougenos New Colt 45
  - C-145 CAMPBELL PLAYHOUSE  
Victoria Regina
  - C-146 GANGBUSTERS  
The Park Ave. Pilferers  
The Three Million Dollar Robbery
  - C-147 PERIL  
The Last Man  
A Cup of Tea
- Reel 191 - All Suspense  
The Bride Vanishes  
Till Death Do Us Part  
Two Sharp Knives  
Nothing Up My Sleeve  
The Pit & the Pehdulum  
The Devil's Saint  
The Doctor Prescribed Death  
Fear and Trembling  
The Customers Like Murder  
The Dead Sleep Lightly  
Fire Burn & Cauldron Bubble  
Fear Paints A Picture

By: Francis Edward Bork

\*\*\*\*\*



**Block and Sully**

are those smooth comedians introduced to radio by Eddie Cantor. They are featured on the new Big Show program

WEBR CUT BACK IN OTR

As I walked into the Channel 17 TV Auction the other day, I was pleased to see my very good friend Bill Devine, General Manager of WEBR Radio in Buffalo. Then it happened, Bill informed me of the good news and the bad news.

The good news is that the Man Called X will be on WEBR for 52 weeks beginning July 1.

Now the bad news is that OTR will be cut back to Saturdays and Sundays from 6 to 7 pm on WEBR.

The very first thought that came to my mind was you #1!"@!!!! For the past fifteen years I worked long and hard at the Channel 17 TV Auction which helps to support WEBR. I have also spent many hours at "Begging for Dollars" on Channel 17 and WEBR listening to some of the retards that call in and say take those jerks off the air and continue the regular scheduled programs. I would defend the Public Stations right to Beg for Dollars as a badly needed source of income and to those who didn't like it I would threaten to chop off their UHF dial on their TV and their AM dial on their radio. During those long membership drives as they call them, I would go to sleep and dream of their pitch which anyone who works those drives has memorized every one that they use to shame or intimidate the public into supporting Public Stations. I also thought of the many ways that the OTRC has supported WEBR to keep OTR on the radio. Now you have the nerve to do this to us. Dam!!!!!!

Then I listened to the rest of what Bill had to say, WEBR has been presenting OTR for almost 5 years and has presented most of the OTR programs at least twice. The audience for OTR has dropped over the past two years. The OTRC has been a very good supporter of OTR and that is one of the reasons that OTR will remain on WEBR.

Now, what can we do to get back the full OTR schedule on WEBR? One of the ways is for each OTR member that uses WEBR to become a member of WEBR and encourage his (her) friends to do the same. If your in an area that has Public Radio stations, do the same.

It all boils down to the dollars and cents needed to keep OTR on the radio. I don't want to sound like begging for dollars but the Public Stations will listen to their members and try their utmost to accommodate them.

Perhaps the OTRC could help

air the OTR programs in a format similar to Chuck Shadens.

However, I'm not going to let WEBR off the hook that easy, there have been many errors in the OTR programming at WEBR and I'll talk my friend Joe O'Donnell into collaborating with me to make a reel of errors that have been made during the OTR programming. I'm sure that between the two of us we can fill up such a reel, dub it, donate one copy to the OTRC library and the other to WEBR.

Ending on a positive note, Bill Devine did assure me that there will be several OTR specials in the future. I'll do whatever I can to restore OTR back to its full schedule on WEBR.

Frank C. Boncore

\*\*\*\*\*



**DINAH SHORE at 9:30 p.m.**

"The Tennessee Thruah" is what they call this lovely lady with the lovely voice. Now she heads her own program, with a fine band for musical background, and with Cornelia Otis Skinner for comedy... and such comedy! Dinah and cast are at their very best in this new and strikingly pleasant program.

**HERE'S TO ROMANCE at 10:30 p.m.**

The beautiful voice of Dick Haymes, accompanied by Ray Bloch's 28-piece orchestra and a chorus of 14 voices bring you sweet music. Jim Ameche is master of ceremonies.





# THE SHADOW

COPYRIGHT:  
STREET & SMITH

## TREASURES of BEACH

Dec. 15, 1933

### CHAPTER V UNSEEN STRATEGY

The old brownstone house where Terry Barliss lived seemed different by the light of day. The sinister aspect of the side street had vanished. In its place was a quiet but decadent neighborhood.

When Harry Vincent pulled his coupe to the curb, he felt positive that he was pursuing a useless course. Harry decided that The Shadow's plan had gone awry. Nevertheless, it was his job to follow instructions as given.

Harry glanced at the stoop-shouldered figure beside him. Crab-like, old Hawthorne Crayle was preparing to step from the coupe. Harry was afraid the old curio dealer would fall. He reached out a hand to help him; but Crayle shook it off and managed to gain the sidewalk.

Harry and his companion were admitted to the house. The solemn servant who opened the door ushered them into the living room. A few minutes later, Terry Barliss appeared, carrying a book under his arm.

"Mr. Crayle?" he questioned.

Harry's companion arose. He held out a quivering hand which Terry Barliss accepted. Then, with sudden recollection, he turned toward Harry Vincent.

"This is Mr. Vincent," explained The Shadow, in the cackling voice which belonged to Hawthorne Crayle. "He was kind enough to bring me here."

"Glad to meet you, Mr. Vincent," said Terry.

Harry Vincent shook hands. He found himself liking Terry Barliss at first sight. Harry and Terry were of a type; both clean-cut and decisive in manner.

"I am glad that you have come here, Mr. Crayle," began Terry, as he seated himself. "I find myself perplexed by what seems to be an unsolvable mystery. Something may be wrong; at the same time I may be mistaken."

"I am no detective," came the old man's cackle. "I came here to see the Villon manuscript----"

"that is exactly why I am glad that you are here," interrupted Terry. "I understood from my uncle that he had shown the manuscript to different persons. Some seemed to think that it was genuine."

"I was not one who saw it."

"But perhaps you can tell me if it is actually the manuscript which my uncle claimed to own."

The stooped head was shaking, the long hands were faltering as The Shadow reached for the manuscript which Terry Barliss extended. As old Hawthorne Crayle, The Shadow was performing a perfect impersonation.

"I am no authority on rare books," he crackled. "I am a dealer in curios. Nevertheless, such a remarkable object as a parchment manuscript comes into my field of endeavor. Perhaps----"

The false Crayle was opening the volume as he spoke. His fingers were turning the pages. At last the crackling voice returned, together with another shake of the head.

"This is not a Villon original," was statement. "It is spurious--and for one so astute as your uncle, it seems unlikely that he could have believed it genuine."

"Exactly!" affirmed Terry. "That is what I have maintained. Rodney Glasgow, my attorney, feels somewhat as I do. He has been unable to help me, however. All that he has done has been to give me items of information, none of which have aided me."

Terry Barliss looked directly at the face of Hawthorne Crayle. He detected a gleam in the eyes that were before him. Those optics seemed to urge him to continue; yet no word was spoken. Looking at Harry Vincent, Terry again saw an expression of interest. He paced across the floor and began to speak.

"My uncle," he declared, "died with that manuscript in his hands. He claimed that it was a unique work, 'Les Rondeaux de Paris,' an authentic manuscript of the French lyric poet, Francois Villon."

"The manuscript should have contained five ballads. It has only four, however. That places it in a comparatively valueless class at the outset; moreover, it leaves genuineness of the manuscript a matter of considerable doubt."

Terry paused to consider certain facts. When he resumes, he expressed himself with deliberation.

"Detective Cardona," he asserted, "advised me to gain some specific information. So far, I have obtained none. My uncle placed that manuscript in his wall safe, prior to his final illness. As proof of the fact, I have the testimony of the nurses and I feel sure that it will be

corroborated by my uncle's physician."  
 "Did they see him put the manuscript in the safe?" questioned Harry.  
 "No," returned Terry, "they did not. That is why I know the manuscript must have been there for two weeks. My uncle was confined to his bed for that period. Those visitors who came to see him were never out of sight of the physician or the nurses."

Harry Vincent was displaying intense interest. He knew now that he was not following a blind lead. The Shadow had evidently known that Hawthorne Crayle had intended to visit Terry Barliss. This was certainly the quest which had been deputed to Harry.

"My uncle's servant," added Terry, "is a very trustworthy man. He claims that he knew nothing of the wall safe and I believe him. Out-glide of Doctor Fullis and Rodney Glasgow, there was no one who visited my uncle regularly. Only one man came more than once. That was Compton Salwood, the interior decorator."

"Why did he come to see your uncle?" questioned Harry, when he noted that Hawthorne Crayle seemed stupidly disinterested in the conversation.

"He makes a specialty of renovating old houses," explained Terry. "My uncle had fixed up his little library; a few months ago, Salwood came to offer an estimate on the rest of the house. Salwood had not done the library decoration; he merely studied that room and arranged to make a figure for the remainder of the second floor."

"He returned about a week ago and chatted for a short while with my uncle. Then he came four days ago and left his estimate. The matter was dropped, however, pending a partial recovery by my uncle."

"I mention Salwood only because he represented the most extensive visitor. The nurse was in and out of the room while he was here the last time. My uncle, as was his habit, was drowsy. Yet the nurse states that Salwood could never have moved from the chair beside my uncle's bed. So he could not possibly have gained access to the wall safe."

"It is obvious, gentlemen, that my uncle stored the Villon manuscript himself; and it is also apparent that no one could possibly have taken it from its hiding place."

"Your uncle"--these words came suddenly in the crackling tones of Hawthorne Crayle--"seemed sure that he had a genuine Villon manuscript. He claimed that people had pronounced it genuine. Now if some

expert had maintained otherwise---"

"That's it!" broke in Terry. "There was an expert who termed it spurious. He was probably the last one who saw it; he came here only a few months ago."

"His name?"  
 "Eli Galban."

A withered smile appeared upon the countenance of Hawthorne Crayle. It was not to Terry's liking. He seemed to be annoyed by it.

"Eli Galban," declared The Shadow, in his false crackle, "is highly recognized. I have heard of him. His opinion is to be valued."

"So I believe," admitted Terry. "Therefore, I am inclined to believe that my uncle was in error. There is no use of my seeing Eli Galban."

"Why not?"  
 "Because he has already declared this manuscript to be a fake."

"Yet he may have been mistaken."  
 "That is true----"

"And if, by some odd chance, the real manuscript has been stolen and replaced by this false one, Eli Galban might give you information."

"You're right!" exclaimed Terry Barliss. "I never thought of it before! Say--if I could see this fellow Galban! Where does he live?"

"Somewhere in New Jersey, I believe," came Crayle's crackle. "It would not be difficult to find out where."

"Could you go to see him with me?"

A negative shake was the response.

"I must go to Cincinnati," decided the Shadow, in his role of Crayle. "I would advise, however, that you take some one with you. Galban may be a trifle obscure in his statements. Some one who has at least a passing knowledge of manuscripts----"

A pause. A light appeared in the eyes that accompanied the face of Hawthorne Crayle, as those eyes turned toward Harry Vincent.

"Mr. Vincent!" exclaimed The Shadow, with Crayle's characteristic chuckle. "He is the very man! He seems interested in this matter. Perhaps, Mr. Barliss, he would be willing to work with you."

"Gladly," asserted Harry, with sincere promptness. "this is of great interest to me, Barliss. I have leisure time at present; I should like to visit Eli Galban when you take your manuscript to him."

"Agreed," returned Terry. "This is fine of you, Vincent. I have been ready to drop the matter entirely; now, I consider it worth while to at least see Galban."

The Shadow was rising from his chair. With the stooped shoulders

and withered face of Hawthorne Crayle, he appeared as an almost pitiful figure.

"I am returning to my office," he declared. "By taxicab"--these words were accompanied by a sour smile--"despite my dislike of such vehicles. I must go to Cincinnati. You, Mr. Vincent, will wish to stay here and discuss matters with Mr. Barliss."

Harry Vincent caught himself on the point of volunteering to take Hawthorne Crayle downtown. Harry was still playing circumstances. He realized that this break would leave him with his new friend, Terry Barliss. It suited Harry exactly.

Hence Harry said nothing. He watched Terry Barliss go to the hallway, he saw the stooped form of Hawthorne Crayle bending beneath the overcoat. Then Terry had ushered the old visitor to the front door and was returning.

"Perhaps we can see Eli Galban tonight," suggested Harry. "I'll try to find out where he lives. There are several places that I can call for information."

"Good," returned Terry. "It seems hopeless, though. After all, the only way a genuine manuscript could be taken would have been before my uncle placed it in the safe. He might have put the false one there. I am assuming, of course, that it had been substituted for the real."

"Which seems doubtful."  
"Except for the fact that the only way my uncle seemed to recognize that this one was not genuine was when he found the Fifth Ballad missing. He might not have examined the manuscript so closely when he placed it in the safe."

His statement finished, Terry Barliss shook his head. He seemed to be giving up his own theory. Harry Vincent nodded to agree with him.

Something was stirring in the hallway. Neither Harry nor Terry knew that some one was there. The door had opened; the form of Hawthorne Crayle had returned to linger. The old man's face was the same; his figure, though, was erect.

The Shadow in form; Hawthorne Crayle in countenance. The Shadow had returned long enough to catch Terry's last words. Amid the gloomy silence which followed, The Shadow turned to the door and made a silent departure.

Stooping like Crayle, this visitor to the Barliss home hailed a taxicab and crackled a destination to the driver. In the cushions of the rear seat, his set face

relaxed. A soft, whispered laugh replaced the chuckle which had been Hawthorne Crayle's familiar affectation.

The Shadow knew that Terry Barliss had unwittingly hit the truth. The only time at which a genuine Villon manuscript could have been stolen from Shattuck Barliss was while the bound volume rested in the library.

A substitution would have done the trick. The removal of the genuine--the replacement of an imitation, without the Fifth Ballad--was a deceit that Shattuck Barliss might not have discovered, prior to the night when he had died.

Harry Vincent and Terry Barliss were to visit Eli Galban. The two were friends, through the efforts of the person whom both had taken for Hawthorne Crayle. The Shadow, however, had gained a clew which both young men had completely overlooked, even thought it had been discussed.

Because of his own knowledge, his own study of the events surrounding the death of Shattuck Barliss, The Shadow had seen significance in the visits of Compton Salwood, the interior decorator whom Terry Barliss had mentioned.

Salwood--by Terry's statement--had made at least three trips to the old brownstone house. On one, a few months previous, he could have taken the genuine Villon manuscript. On the first visit during the illness of Shattuck Barliss, Salwood could well have learned the old man's critical condition and the fact that Terry Barliss was being summoned to New York. On his final visit, Salwood might easily have substituted the useless capsules for the potent ones.

The Shadow had gained results. His agent was with Terry Barliss. The two were going after further information, which Harry Vincent would report to the Shadow. In the meantime, The Shadow, himself could learn more concerning the interior decorator, Compton Salwood.

The unseen strategy was at work. Yet the laugh that reverberated softly within the confines of the taxicab was no token of success. It was a pre-arrangement of unexpected obstacles that blocked the path ahead.

The Shadow knew that he had started on the trail of crime; along that trail he foresaw complications. Lurking danger cried a sinister warning to any who might seek the source of subtle crime. Lurking danger was threatening, even to The Shadow!

#### CHAPTER VI OLD ELI GALBAN

Terry Barliss had been somewhat

disappointed by the visit of Hawthorne Crayle. He had expected to gain some tangible information from the old curio dealer. His disappointment, however, was tempered by his quick acquaintanceship with Harry Vincent.

To Terry Barliss, Harry seemed a real friend on sight. Terry was elated because Hawthorne Crayle's companion had remained.

Harry Vincent lost no time in taking up the matter of Eli Galban. Harry seemed as anxious as Terry to learn all that he could regarding the Villon manuscript.

Consultations of the telephone directories brought no information regarding the residence of Eli Galban. But Harry did not stop there. He called a friend who was an investment broker; through him he learned the name of a prominent book collector who was one of the broker's clients; and finally, from the collector, he found that Eli Galban lived in the suburban town of Houlton, New Jersey.

Inasmuch as it appeared difficult to reach Galban by telephone, Harry proposed a personal visit. He and Terry started out in the coupe. They reached the Holland Tunnel, took the highway beyond, and rolled on toward Houlton.

Harry's only mistake was the choice of a roundabout road; detours added to this error. It was approaching dusk when the coupe neared Houlton. The place proved to be a drab suburb of a New Jersey manufacturing city.

Harry and Terry rode past rows of dingy houses which served as homes for factory workers. Many of these were empty. The answer was given when the riders reached a newer neighborhood. Completed building operations had evidently provided the workers with better and more modern homes.

Harry drew up beside a corner drug store. He found the proprietor behind the counter and inquired if the man knew where Eli Galban lived.

"Sure enough," declared that druggist. "Go down to the street which has all those old row houses. Follow it north. You'll see Galban's place. A large house right at the end of the town."

Harry returned to the coupe and took the direction indicated. Rows of houses lined both sides of the street; as they neared the town limit, Terry Barliss remarked upon the fact that the final block seemed entirely deserted of occupants. The rows came to an end. Immediately afterward, Terry spied a large and gloomy mansion on the right.

Harry slowed the speed of his car. He noted that the empty house at the end of the row was no more than forty feet from the side of Galban's mansion. Dull lights glimmered in windows of the large building. A high picket fence stretched around the place and the windows of the big house were provided with bars.

"Shall we drop in now?" questioned Harry.

"Let's eat first," suggested Terry. "Maybe Galban is having dinner. It would be preferable to call early in the evening."

Harry agreed. He turned the coupe and they rode back into Houlton, where they found a restaurant. It was after eight o'clock when the pair started forth to make their call on Eli Galban.

The mansion was now set in complete darkness. The glimmer of the windows seemed more apparent. Harry drew up in front of the gate. He and Terry alighted. The gate clanged as they opened it and took the front walk directly to the house.

Harry Vincent sensed that their arrival was known. The clang of the gate had been loud. It was almost as if watchful eyes were peering from one of the dulled windows. Arrived at the front door, Harry pulled a bell cord. The action produced a muffled clang from within the house.

A few minutes passed. The front door opened inward. Harry and Terry both stepped back in momentary alarm as they faced one of the most grotesque persons that either had ever seen.

The man answering the door seemed all shoulder and head. His body, although stalwart, was spread out like a mushroom at the top. From his massive shoulders extended powerful arms.

The overproportion, however, did not end there. The man's head was gigantic. It seemed much too heavy for his weight. This illusion was increased by the fact that his head sagged forward. The man's huge chin rested upon his chest and seemed to cover half his body.

Tall and standing on a raised floor, this uncouth individual looked like a monster conjured from some fantastic dream. His facial development was in proportion to the size of his head; hence his features were large, coarse, and repulsive. His glaring eyes were challenging to the visitors.

The fierce creature started as though he expected the two men to take to their heels. In fact, both Harry Vincent and Terry Barliss had the

inclination to do so. It was apparent that this man's purpose was to discourage visitors. Terry, however, altered the situation by drawing a calling card from his pocket and thrusting it into the hand of the big-chinned fellow.

"We want to see Mr. Eli Galban," stated Terry.

The uncouth servant did not even glance at the card. He glowered while he held it in his left hand. He stepped slowly inward from the doorway; then, with a fierce gesture, slammed the door itself. Harry and Terry found themselves staring at the barrier.

It was a short while before the two visitors recovered from their surprise. Harry Vincent was the first to make a comment.

"Pleasing chap," he remarked sarcastically. "I wonder if he's coming back?"

"I guess he'll take the card to Galban," returned Terry. "Only thing to do is wait and see."

"A nice house to go into."

"Well, there's two of us."

"I'd just as soon have a squad."

While Harry and Terry continued their comments, tense minutes went by. At last, the door again opened. The doorway revealed the same fierce servant. He was as repulsive as before. His spoken words alone betokened welcome, although their tone was defiant.

"Come in," rumbled the huge-headed man.

As the big servant stood aside, Harry and Terry entered. They found themselves in a short but wide hallway; beyond it was a curtained arch.

The uncouth servitor made a jerky wave with his arm. Harry and Terry walked solemnly through the dim hall toward the curtained opening.

Harry was the first to pass through the curtains. He stopped short with an exclamation of surprise, then stepped forward as Terry joined him. They were in another hallway, longer than the first, and in the dim illumination the place was grotesque to the utmost.

Arranged about the hallway were lifesized figures in wax. The expressions of their molded faces were amazingly realistic. There were at least a dozen of the figures; they had evidently been brought here from some museum.

Men in military uniform, gowned beauties, a bejeweled rajah with dark-waxed face, an Indian chief holding a heavy war club--these were specimens in the impromptu museum of waxwork curios.

Harry felt uneasy in the place. His feeling was increased as he stared back toward the curtains and saw the huge attendant standing there. The man had followed the visitors; his eyes were evil and his big chin rested heavily on his chest.

There was a menace in the servant's attitude that prevented Harry from making another view. Harry gave a warning sign to Terry. The two visitors remained near the waxwork figures wondering what they should do next.

There was a stairway ahead, but Harry did not care to ascent it until the servant gave the word to do so. It was a peculiar stairway; it went upward through the opening in a paneled wall. There was a landing a dozen steps above with a turn to the right. The stairway probably made another turn before it reached the second floor.

While Harry Vincent, forced to bewilderment, stared from servant to waxworks to stairway, a sliding noise attracted his attention. A panel situated alongside the stairs slid back. Harry and Terry looked with surprise at a new arrival.

A tall, stoop-shouldered man was coming from a small elevator. He was dressed in a black suit that gave him a funeral air. His hands and face, pallid to the extreme, were a contrast. He was rubbing his hands together in a benign air; he held his head ridiculously erect above his this, hunchbacked shoulders.

"Good evening, gentlemen," said this arrival, in a wheedling voice. "Good evening, which of you is Mr. Terry Barliss?"

"I," answered Terry. "Are you Mr. Galban----"

Terry broke off as the man from the elevator shook his head. Then came another statement.

"My name is Mercher," said the man from the elevator. "Lycurgus Mercher. I am Mr. Galban's secretary. He asked me to invite you upstairs."

The man pointed to the elevator as he spoke. Harry and Terry advanced. Over his shoulder, Harry saw the big-headed servant follow; then Mercher stopped the grotesque servitor with a wave of his hand.

"Stay here, Fawkes," he told the servant, in a strained whine. "I am responsible for these visitors."

Fawkes grunted a gruff acknowledgment. Mercher joined the visitors in the elevator. He closed the panel. The little car started upward. It stopped after two flights. Mercher pushed aside the panel.

Harry Vincent and Terry Barliss stepped into a comfortable sitting room. The Place appeared to have no

entrance other than the panel through which they had come. It was furnished with oddly shaped furniture. Twisted andirons stood beside a lighted grate. Distorted pictures, of futuristic trend, adorned the walls.

More amazing than the room, however, was the man who occupied it. Seated in a chair by the fire, his legs outstretched upon a large footstool, was a kindly-faced, gray-haired man who had a sparkle of youth in his eyes to belie his advanced age.

"Good evening!" exclaimed this man, in a cheery voice. "Good evening, Mr. Barliss. You are welcome here and your friend is welcome also. I am Eli Galban."

With a motion of his hand, Eli Galban waved his visitors to chairs. Harry Vincent and Terry Barliss seated themselves amid this odd room which, by its very cheeriness, seemed to belong elsewhere than in the gloomy mansion which contained it.

\*\* CONTINUED NEXT MONTH \*\*



GROUCHO



YOU BET YOUR LIFE

GROUCHO  
MARX



Two for Tonight



You'll have the fun-time of your life with these lovely gals and their boy friends, in that new radio smile-fest...

"MY FRIEND IRMA"

Starring MARIE WILSON and CATHY LEWIS...and presented by

SWAN SOAP

Mondays, 10:00 to 10:30 over WIBX

Tune in tonight: See what a beautiful, practical brunette goes through when her roommate is a beautiful, impractical blonde. Swanderful pair!



Comedians Bob Elliott, left, and Ray Goulding tape a radio broadcast.

THE TRIALS, TRIBULATIONS &  
REPERCUSSIONS OF WRITING AN  
OTR BOOK

BY: BOB BURNHAM

Hi there. Bet some of you wondered what ever happened to me and my taping articles, huh? No? Didn't think so. Actually, somewhere along the way from my tape decks to my typing chair, I noticed a light bulb lighting atop my head (a stroke of brilliance--perhaps, but most likely, I lost something and was using a reading lamp to try to find it...). After writing for all you OTR people and getting a steady flood of mail (well, maybe it was only a trickle!) asking questions about recording OTR, I decided to put together a book on the topic. The whole idea started out simple enough. I'd just write down everything I do when I record radio shows myself. That sounds innocent enough, doesn't it. After writing a chapter or two, I ended up crumbling the bulk of the mess up and tossing in the trash and starting over. By that time, I had gone through about two reams of paper and half a dozen typewriter ribbons. I kept analyzing and re-analyzing and trying to put things into perspective in such a way that it would relate directly to the average every day old time radio buff. By that time I had nearly everything in my mind that I wanted to cover, the only thing left to do was sort out this mess in my mind and put it onto paper in a somewhat readable form. I don't think my Journalism teachers in college would have particularly approved of the style I ended up with, but who cares about them, anyway. After all, I don't think any of them belong to the Old Time Radio Club, nor do they have any interest in old time radio, to begin with. So be it.

Anyway, for the next several months, I hibernated in my taping room in front of this typewriter. I'm glad I'm a person, rather than a typewriter (or a tape deck) because people can certainly be harsh and demanding on these things, particularly, a "people" like me. Sorry, typewriter, but I'm-calling on you again!

After I got a rough draft together, I sent it to a few people to see what their reactions would be. I was a little puzzled. One reaction was that the reader "envied my work." Another reaction was that the reader was "NOT envious" of the enormous amount of work I had ahead of me in getting a final draft

ready and preparing a final copy for publication. You see my friends, what had started out to be an "innocent" few pages of basic "stuff" (which my columns in here and elsewhere were based on) had grown to about 50 pages of single spaced typewritten copy. After considerable modification, I shrunk that down a bit, but ended up adding a few more things--and by then, a few people had gotten involved in my project in providing additional information. Then every time I would think I had a completely thorough discussion on a given topic, Tom Monroe would call me up and say "Well are you gonna talk about leader tape," or "I hope you're gonna cover how we can tame our tape counters." Tom is currently having problems threading those funny reels that used Ampex 641 comes on--the ones with only a round hole in them, and no slot to stick the tape in. I haven't decided whether or not to add a few sentences about that. I do think I have a solution for Tom about threading those funny Ampex reels. Maybe with his copy of my Technical Guide (which he insists I autograph) I'll send him a case of deluxe empty reels from Gary Kramer's catalog. Tom wasn't the only one who helped out in making the book as thorough as possible--but he sure kept me on my toes in areas that I never would have thought of. I'm still working on a solution for threading reels, and I'm convinced nothing short of throwing the reel out and putting the tape on a new empty reel WITH a slot will work. Honestly, I don't have problems threading those things myself. I actually find them a little EASIER to thread than certain 10-1/2 inch reels which have been through a few wars and don't have "slots." I THINK the reels were designed as "self-threading" reels, but depending on your equipment, as well as your experience with the equipment, they may not be as self threading as they're supposed to be.

Well to make a rather long and tedious story short, I finally DID get the book together, and am waiting for a few more details to be completed before I deliver the stack of copy to my printer. To the folks who have helped in whatever phase they helped, a word of thanks (they know who they are). To Mr. Monroe, yes, everything you asked for will be there, except for maybe the "threading" problem, but I'm still thinking about that one...just maybe I'll have another "light bulb" go on above my head and I'll be able to include a "last minute paragraph." Most likely, that

"light bulb" above my head means I've lost my pen and am looking for it. I can't give Tom an "autographed copy" without it, you know.

But seriously, if you really are interested in the art of wearing out a typewriter, writing a "hand-book" on old time radio collecting is one heck of a good way to do it. My machine actually broke down near the end, and I managed to fix it myself with an old raisin jammed in to keep the mechanism that moves the ribbon from binding (true story--don't worry IBM, I'll let you have a look at it one of these days!).

My book is 18 chapters long. I don't remember how many chapters Chuck Seeleysbook had back in 1978 (don't worry Chuck, I give you credit for being the "first" to do it.) I suppose I could have told the "story" in less chapters, and combined some topics. I think I could have also made it 25 chapters. My Favorite parts are the beginning and the ends of the book...the beginning, because it is not interesting to me, and contains a lot of information I didn't know before. It is also one of the few sections I did not write. This is the "pre-face" which is authored by my newsletter publishing sidekick for many years, Joe Webb. Joe tells about the history of the hobby--how it got started and grew, and mentions many of the early collector yarns. Joe offers several statistics, including the number of collectors versus the number of serious collectors, the "typical" collector (sort of a profile), as well as a list of club publications containing a high percentage of radio information (as opposed to those with only club-oriented news). Interestingly enough, (and accurately enough) there are only THREE club publications listed here, the I.P. was one!, although there are EIGHT old time radio clubs listed elsewhere in the book. Another bit of nostalgia--a list of old time radio publications of the past-12 publications are listed which have come and gone--with the exception of the immortal HELLO, AGAIN. Perhaps the most interested of all the statistics are the two graphs showing recording methods used by collectors (disk, half track reel, cassette, etc.) and years they were/are in use. The other graph shows how the hobby has grown in number of shows in circulation from 1965 to the present...another item from Joe is his personal recommendations for "WHAT TO LISTEN TO." This is guaranteed to be a controversial item. Joe later mentioned he had hoped I'd make up my own list of

what to listen to, but having thought about it, I'm just as happy I didn't. Now people can go after him with hatchets, for not listing "their" favorite "on purpose!" Maybe a list of what NOT to listen to would be more in order for me. Not that there's a lot of shows I don't like, but there are a few--but I don't want Vic and Sade fans coming after me because I hate the show, nor do I want Jim Snyder playing "darts" with my columns just because I list-- or misspell "Lux Radio Theater" with an "S" rather than an "L"...actually, there are some Lux Shows that are quite good...but some of them..well...

The other part at the end I mentioned I liked also was not my own idea..Terry Salomonson actually wrote the 18th chapter in the book on LOGS, but that's not what I'm referring to. I'm talking about the Collector Directory. This section is in various states of assembly, at this writing. The whole concept of a directory of old time radio people probably belongs to Jay Hickerson. His is much more extensive, but mine is provided as a "starting point" for beginners in the hobby to start trading. No attempt or claim is made to list "every" collector, or even very many collectors--just a small sampling, or cross section of people. The other sections or "directory" portions of the book contain the already mentioned club list, a list of independently produced OTR pubs, a list of blank tape and supplies sources as well as a chart showing where to buy WHAT product, as well as a list of sources of equipment, disk dubbing equipment, etc. The whole thing ends with a few personal words from me on how I got started and then the back cover comes after several ads from various dealers. The front cover is still a mystery to me at this writing, so it will be a surprise to EVERYONE.

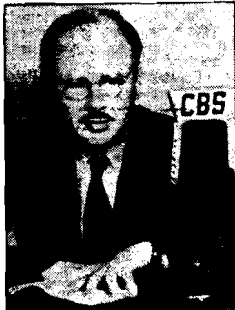
As far as what's inside the book between the "beginning" and "the end", well that's a long story in itself. If you can imagine everything I've ever written in the Illustrated Press, Golden Years of Radio/TV, Radio Digest, Collectors Corner and where ever else I showed up in, COMBINED with every imaginable topic on old time radio collecting I've NEVER written about, then you have a basic idea of what A TECHNICAL GUIDE TO COLLECTING OTR is all about. It's been a long exhausting project, and believe me, I'm happy the work is over and now the fun part begins when I see what everyone thinks about it when it comes out. So in case you hadn't already guessed about my disappearance from the Illustrated Press, NOW the story has been told. I was in



hibernation--book writing. But now that the summer season is underway, I can come out of hibernation and start visiting you a little more regularly. As for this tired typewriter...well, so far, the raisin is holding out so it doesn't look like I'll have a problem...If so, well, I'm sure I'll eventually find that pen I lost and can hand write the column...If not, I was wondering if the Illustrated Press accepts articles scratched in blood with a pin? No that's too gruesome. Maybe some used motor oil???

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**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.



William L. Shirer in 1941.

**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.

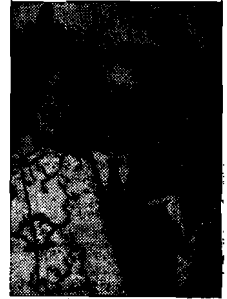


**MA PERKINS**  
at 1:15 p.m.

Ma (Virginia Payne), kindly, penetrating, full of humor, is a fountain of homespun wisdom and a rock in time of trouble. Warm, wholesome, hearty, her story is the satisfying story of all women who are "Ma" to family and friends alike.

**BRIGHT HORIZON**  
at 11:30 a.m.

The simple, heart-warming story of a young man's struggle for personal happiness and success in a legal career. You'll find Michael and Carol West are charming, modern young people. Richard Koltmar, Renee Terry, Joan Alexander and a splendid cast.



**MORTON GOULD**  
at 10:30 p.m.

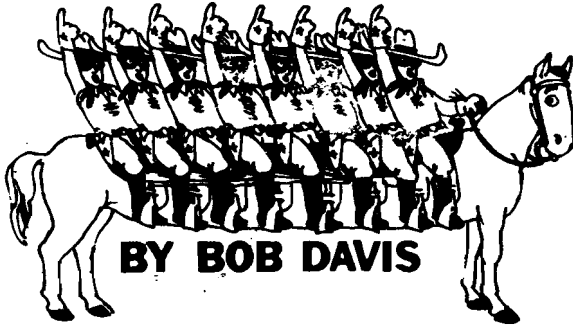
A rainbow of music in the grand manner...with the brilliant young composer-conductor, Morton Gould, his orchestra, and the delightful piano artistry of Alec Templeton.

**TONIGHT**

- 6:00 THE ESSO REPORTER**  
Jack Ross reports the latest news.
- 6:10 BOB TURNER — SPORTS**  
Always vivid, interesting!
- 6:45 THREE-STAR EXTRA**  
World news direct from Washington.
- 7:15 NEWS OF THE WORLD**  
Morgan Beatty and NBC newsmen stationed in all parts of the world.
- 8:00 DANGEROUS ASSIGNMENT**  
A Big Parade Show with Brian Donlevy.
- 8:30 THE FALCON**  
Exciting, fast-moving mystery series.
- 9:00 BREAK THE BANK**  
Bert Parks is the popular M. C.
- 9:30 DISTRICT ATTORNEY**  
Mr. D.A. fights the rackets in his city.
- 10:00 THE BIG STORY**  
True stories of reporter's scoops.
- 10:30 RICHARD DIAMOND**  
Dick Powell as a private detective.

EVERY NIGHT IS ALL-STAR NIGHT ON WHAM

# WHO WAS THAT MASKED MAN?



## "ADVENTURES IN WONDERLAND"

### Part I

If you are a steady reader of the I.P. you probably know that Chuck Seeley and I have been doing a radio show for the last eight years with a local radio luminary named John Otto. John runs a call-in talk show and we have been his trivia "experts", fielding questions from listeners and arguing with him about some of the answers.

Like I said, we've been doing this show for eight years and it still continues to be an absolute ball. John and his crew are professionals, everyone knowing and doing their jobs in a highly professional manner. BUT, as the old joke goes, "nothing can go wrong..go wrong..go wrong!"

There was the time when we showed up at the studio and were just a few minutes away from going on the air. There was only one problem... the engineer was nowhere to be found. Now a call-in show is a complicated thing to run. Switches, buttons, dials, and meters all have to get set and set right just to get the show on the air. It was now about five minutes before air time and nothing was set!

John frantically called the stations sister TV station and tried to get some help from the engineer there but it seemed that no one there knew what switches to hit and what buttons to push. It got so bad that even Chuck and I were trying to get us going. You know things had to be really desperate for that kind of thing to happen!

Keep in mind that this was ten o'clock at night and we were the only ones in the station with the exception of the DJ that was about to sign off. This DJ finally came in while his last record was playing and threw the proper switches to get us on the

air. He was able to set us up so that we were on the air and able to accept phone calls but the tape delay system that is necessary with these type of shows never did get turned on and we went through the whole show hoping that nothing filthy was going to be said. We were also unable to "screen" the calls before hand to weed out the weirdo's and the sicko's. Finally, after about two hours, the program director showed up and a few minutes later, the engineer. The studio is soundproof but we were still able to

hear the talking out in the hallway. It seemed that there was a schedule mix-up and the engineer was scheduled off that day and no one had noticed that there was no engineer slated for that night! Sheesh!!!

Well, after the "discussion" in the hallway was over and we were running with a full compliment of crew again, about two and a half hours had gone by and we hadn't played one commercial. That has to be some sort of record for a commercial radio station. Hey Guinness Book...take note!

Obviously someone was out there listening because the next day there was a large article in the newspaper about what had happened. I found out later that it was that program director's first week on the job. It almost turned out to be his last!

When we first started doing the show with John, his show ran from 11:30 p.m. to 2:00 a.m. Then the hours were changed to 10:00 p.m. to 2:00 a.m. Last year John changed stations to a huge 50,000 watt station that can be heard up and down the east coast. The story is that under certain conditions we can also be picked up in England! (Blimey!) The show's hours on this station started out as 7:00 pm to 10:00 pm but now have been expanded to a 6:00 pm starting time, so you can see that timewise we're really getting around.

And then there was the time that the station was having a promotion in which they were giving away helium filled balloons. We were doing the show and everything was moving along when the engineer (yes, we had one this time) came into the studio and handed the two of us each a balloon. Well, a glint came into ol' Chuck's eyes and right away I knew what he was thinking. I nodded to him and we both untied the balloons. He inhaled the helium briefly and started to talk.

His voice was raised appreciably in pitch and was really strange. Then it was my turn.

Nobody ever told me that a little gas goes a long way and so I inhaled the entire contents of the balloon! I swear the voice that came out of my mouth sounded just like Alvin and the Chipmunks! Anything I said with that breath made me sound like I had just escaped from munchkin-land. It even broke me up and I started laughing like an idiot until I realized that I couldn't draw another breath! The residual gas had somehow blocked my breathing and some anxious seconds went by until I was finally able to inhale again. The whole bit got a good laugh but took about ten years off my life.

For about a week afterward I had a sore throat like you wouldn't believe. I'll never try that stunt again even though Chuck insists that the soreness was caused by the pack of cigarettes that I smoked that night.

That's another thing. All three of us smoke and when we are in one of the small studios the air in there gets almost bad enough to set off smoke alarms. One time the woman that does the show right after us and uses the same studio, came in ready to do her show. In her hand she carried a small portable fan to clear the air. On her face was a look that could peel paint off the wall. I guess she doesn't smoke!

My one big worry over the years has been that I would swear over the air. For many, many years I worked in a steel mill and coarse language is a natural thing there. In there, if you say three sentences without at least one swear word they consider you some sort of religious fanatic. After a very short time those words become standard usage words and you use them without even thinking.

I've always been able to avoid using them once outside the steel mill but the worry is always there. So far...so good.

This column is getting too long so I'll have to continue next month. In that one I'll tell you about being "kicked" off the air, the big drip, the breakup, and the toughest show we ever did.

See ya next time.

TRADERS CORNER

Over the past couple of years I have had many requests to print a membership listing so that our members could trade tapes among themselves. Since many of our members did not want their names and addresses printed, I decided to institute a TRADERS COLUMN or a compromise. From the small response, I can see this was not a good idea and it won't be repeated. However, if anyone is interested in trading, they can take advantage of our classified ads in TAPESPONDENTS.

Trading reel to reel and some cassettes. Prefer mysteries, adventure, S-F, drama.

Thomas H. Monroe  
1426 Roycroft Avenue  
Lakewood, Oh 44107  
216-226-8189 (Evenings)

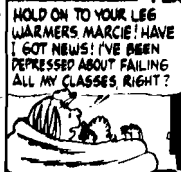
Trading Reel to reel.  
Ken Krug  
49 Regal St.  
Depew, N.Y. 14043

Trading Cassettes.  
Richard Olday  
100 Harvey Dr.  
Lancaster, NY 14086

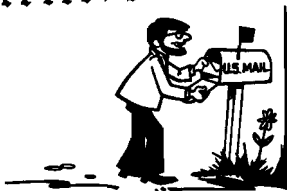
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\*\*\*\*\* PEANUTS



## Letters



Dear Editor: You want a letter, you got it. Item #1 - OTRC I LOVE IT! Being new to OTR I was some what in the dark. Being a member of your fine club is like a breath of fresh air. I forgot, BE SPECIFIC. Item #2 - Illustrated Press. LOVE IT! I especially enjoy the letter column, Reely-speaking, J.C. Say, I guess what I'm trying to say is I enjoy the whole mag. Suggestions, possibly a column on equipment or taping. I know you have already done it but being new, the more information the better. Item #3 - Tape Library FANTASTIC! I could not believe the turn around time of the various club official in performing their duties. KUDO. Pete & Francis had my requests out within a matter of days. Come on Chuck, where are my back issues. The tape lending library is a tremendous idea. All the members can share what they have. I would even be interested in forming a group to buy the best available copies for the library. In a group, we all could get a copy of 1st rate material and turn the master over to the library. I guess I'm dreaming. I just made up a reel of shows I will be sending the tape library. It was my first effort at putting together a reel. I just have one R-R and a bunch of cassette decks. I had to take shows off of reel, put on cassette, put back on reel. Over 12 hours work for one reel, but it was worth it. But I have got to find another R-R. I'm starting to ramble. Item #4 - Reference library. Probably the most important functions of the club for a new member. Being a voracious reader, I can't seem to get information fast enough. Sincerely & specifically yours,

Philip w. Scott

P.S. Enough of the B.S. I really enjoy your publication. Before you contacted me, I read about it in HELLO AGAIN. I didn't know it was a club publication, and tried to find it at the local book stores, and library. Boy I sure am embarrassed.

Dear Dick, Recently one of our members brought an article by Jim Snyder to our attention. It was listed in your Issue #89, February newsletter. We were outraged and shocked by the

blaring inaccuracy of the column. The only correct piece of information found in the column concerning SPERDVAC was the spelling of Snyder's name. We are saddened to think that you would print such slurs without checking with us with regard to accuracy. In order to obtain the fullest of information, we are requesting that you send any subsequent issues with any SPERDVAC mentions. It's too bad that a seemingly fine publication such as yours must be cluttered with false and inaccurate columns such as Snyder's.

In keeping with our aim to stay up to date with all clubs and organizations we send complimentary copies of our Radiogram to the various clubs around the country. We would like to receive yours if possible. Please send to our editor, Dan Haeefele. He can be reached at 6535 Repton St. #4, Los Angeles, Ca. 90042.

Thanks for your help. I've been trading with Gary Filroy for 3 years. He has said some very nice things about you and suggested I contact you on behalf of SPERDVAC. I hope to hear from you soon. Yours truly, Larry Gassman, SPERDVAC Vice-President

P O Box 1587  
Hollywood, CA 90028

((First of all, I do not and will not censor my columnists. If you have any comments such as your above letter, I will be happy to print them. However, I will also print any letters from our members commenting on your replies. (See the following 2 letters.) Second, we will be sending you copies of the I.P. per your request.Ed.))

TO: Larry Gassman, Vice-President; SPERDVAC I am very troubled by your letter to the editor in the July issue of the ILLUSTRATED PRESS, in regard to my February column in which I was highly critical of the SPERDVAC board of directors. I am not troubled by what you said, but by the fact that for several years I have written letters to SPERDVAC'S Officers, as have many others, only to be completely ignored. The troubling thing is that it took a "public" statement to get your attention, and any kind of response. This is absolutely the first time I have ever heard of anyone getting any kind of response at all to anything written in criticism of SPERDVAC.

Your letter to the editor stated that there was nothing correct in that column of mine. Well, I have been informed that there was indeed one error. I had said that the SPERDVAC board of directors had given four board members \$412 plane tickets to attend the OTR convention in Newark last November. Apparently I erred in the number. Only one person,

Bobb Lynes, was given such a ticket. I do apologize for that error in numbers, but that does not really alter the point I was trying to make. It doesn't matter if it was one or four people, any plane tickets being purchased was clearly a misuse of funds. All of the other comments I made in that column were accurate, dead accurate.

The SPERDVAC board of directors has consistently ignored its membership. At least my February column has accomplished one thing, it has opened up a dialog that in the past the SPERDVAC board has simply refused to enter into. I hope that you will now let this dialog continue. Sincerely,  
James L. Snyder  
517 North Hamilton St.  
Saginaw, Michigan 48602

Hi, boys and girls! It's time again for another adventure in the wonderful world of SPERDVAC. This months adventure: The Empty Treasury-Chapter Two.

As you will recall in our last episode, Jim Snyder sighted a flock of Sperdvacians during his travels through the looking glass to the OTR Convention. Well, as luck would have it, the Sperdvacians invited our Jim to a tea party. Being somewhat skeptical, Jim asked his familiar question "Who's buying". To this the Sperdvac dilittant answered in unison "The members are buying! The members are buying!" As a member himself, Jim was shaken to the core and proceeded to lambaste the wastrels in the Feb. edition of the Ill. Press.

Well, we all know how long it takes for news to travel to the wonderful land of Sperdvac; especially if it is in the Ill Press. Now, sometime later, we at the OTRC in beautiful Buffalo receive a mysterious package from Sperdvac Land. Hurriedly opening this package with trembling hand, out pops a Jack who tells us his name is Larry. Larry is having some problems with the English language as he tells us that Jim Snyder is both inaccurate and not correct, but spells his name properly. Apparently his friends the Mad Hatter, the March Hare and the Queen of Diamonds have sent him to protest Jim Snyder. Larry wants Jim and all such Sperdvac observers censored as they are in Sperdvac Land. We expect Larry will tell us next that we are irrelevant; but he hasn't gotten to that yet. Instead he tells us he is not a true blue Sperdvacian because he trades radio shows. We suspect Larry is just saying this to gain our confidence, but gosh, it's hard nowadays to know who to believe. Never fear, Jim will have all the answers.

Meanwhile, Jim has departed on

a long, long trip to the Land of Oz where he plans to trade radio shows with the Wizard and inquire as to a little known antidote for Sperdvac venom. We call Dorothy in Kansas to ask if she knows of Jims whereabouts. Dorothy tells us that she recently travelled to the wonderful land of Sperdvac to find out why they had forbidden anyone to go over the rainbow. They wouldn't tell her why but kept insisting that she must pay for her last trip over. Dorothy was understandably mad, but decided to leave without an answer when they tried to put her ruby slippers in their formidable Archives where nothing is ever seen again. Unfortunately Dorothy didn't know where Jim was because they were repairing the Yellow Brick Road. Wow! what do we do now???

Gosh, boys and girls, while Jim is away we don't know what part of him is merely inaccurate, but Larry insists nothing about him is correct (except the spelling of his name of course). Do you think that none of us correctly saw a convey of Sperdvacians living it up at the last OTR Convention; was Jim incorrectly imagining that tea party; will the March Hare stay in his hole during this crisis; will the Mad hatter spill tea on us; will the Queen of Diamonds order our heads chopped off; and finally, will the beleagured Sperdvac Treasurer be able to sweep the cost of their tea party under the rug to avoid scorn on their members???

Better be certain to tune in again next time for the further adventures in the wonderful world of SPERDVAC. And don't forget to send for your Sperdvac masks. All you have to do is promise never, ever to trade radio shows and above all never, ever say anything bad about you know who. Send money today to pay for yesterdays Tea Party. This is the Purple Network.

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

Jerry, although the following information is not directly related to our OTR hobby, some of our club members may be interested in writing and/or science fiction (I'm interested in the latter!) This looks like a good way for a new budding author to get a start.

David L. Easter  
1900 Angleside Rd.  
Fallston, MD 21047  
A CONTEST FOR NEW & AMATEUR WRITERS  
Sponsored by:  
L. Ron Hubbard  
For original works of science fiction of short story or novelette

length. 1st prize: \$1,000, 2nd prize \$750, 3rd prize \$500, trophies. All entries must be original works of Science Fiction or Fantasy. Plagiarism will result in automatic disqualification. Entries must be either short story length (under 10,000 words) or novelette (under 17,000 words). Contest is open only to those who have not had professionally published more than three (3) short stories or one (1) novelette. Entries must be typewritten and double spaced. Each entry shall have a cover page with the title of the work, the author's name, address and telephone number, and state the length of the work. The manuscript itself should be titled but the author's name should be deleted from it in order to facilitate anonymous judging. Entries must be accompanied by a stamped self-addressed envelope suitable for return of manuscript. Every manuscript will be returned. There will be 4 quarterly contests during the year commencing Jan.1,1984. To be eligible for a quarterly contest an entry must be postmarked no later than midnight of the last day of the quarter. Only one entry per quarter. Winners of a quarterly contest are ineligible in further participating in the contest. The winners of the quarterly contests will be eligible for trophies to be awarded after the conclusion of the contest. (ed. Note; Also, I have it that competition is not as stiff as you may think. This gives new writers a good chance of winning.) Send your entry to:

Writers' Award Contest  
 2210 Wilshire Blvd. #343  
 Santa Monica, CA 90403

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**DR. CHRISTIAN at 8:30 p. m.**

Jean Heraholt's brilliant portrayal of one of America's finest, most beloved characters, the country doctor—friend of all mankind. With his young nurse, Judy Price, Dr. Christian looks after the health and welfare of a typical American town: River's End, U.S.A.



1984 OTR CONVENTIONS

The 9th Convention of Friends of Old Time Radio will be held on Friday 10/19 and Saturday 10/20/84 at Holiday Inn-North, Newark Int'l. Airport, Newark, New Jersey. The cost is \$53 for the 2 days. Motel reservations are \$50 for single/\$55 for double per night. Make out all checks to Jay Hickerson and mail to him at Box C, Orange, Ct. 06477. For further information write or call Jay at (203)795-6261 or (203)248-2887.

On the West Coast, SPERDVAC will be having its 10th anniversary convention on 11/9-11/11 at the Viscount Hotel in Los Angeles. Cost is \$39 until 10/9/84. For further information write SPERDVAC, Box 1587, Hollywood, Ca. 90078.

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# Editor's DESK



Since our June issue was delayed at the printers and a 3-day remodeling job at our house turned into 3 weeks, I decided to combine our July and August issues to get back on schedule. If all goes well, you should be reading this during the 1st week of August. Combining the issues actually gives you a little more material since page 2 and the back address cover are not duplicated. Plans for a special promotion advertising campaign are underway now and they will include present as well as new members. More about this in our September issue. Arlene and I hope to see most of you at our OTRC picnic in Canada.

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

**RADIO PREMIUMS**-Sky King Spy Detecto Writer, Tox Mix Brass Compass and Magnifier, Lone Ranger 6-Gun ring, Captain Midnight Secret Compartment Ring, plus many more rings, badges, decoders, Pep Rings. Send for free sales list.

F. E. Gabryelski  
61 Lincoln Avenue  
Clifton, NJ 07011  
(201) 772-3254

**WANTED** - Jack Armstrong Shows from 1930's starring Jim Ameche.  
Mr. J. Sekeres  
9902 Rosehill  
Cleveland, Ohio 44104

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

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# MOST EXCITING RADIO SHOW OF THEM ALL!



## REDS USE BLACK MAGIC IN PUERTO RICO!

Author Wenzell Brown tells how the Russians are using voodoo and native superstitions to incite Puerto Ricans to rebellion against the U.S.A.!

## MARK TWAIN'S RELATIVES

Relating unknown and hilarious anecdotes about the personal life of the great humorist!



## LAST AMERICAN TO SEE GENERAL DEAN IN KOREA!

Hear Sergeant John M. Emmel tell of the last time he saw the hero General in Korea.

# "WE, THE PEOPLE" TONIGHT

AT 9:30 P. M.  
STATION WHAM

Dan Seymour, M. C.  
Oscar Bradley Orth.

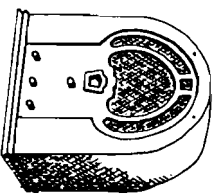


# FIRST CLASS MAIL

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