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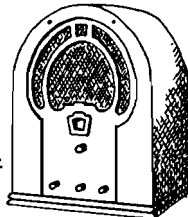
Jim & Marian Jordan



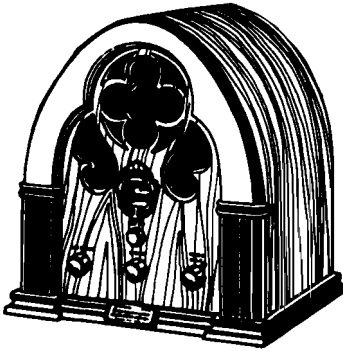
FIBBER McGEE & MOLLY

FIRST HEARD ON NBC BLUE 4/16/35

THE OLD TIME



RADIO CLUB



THE OLD TIME RADIO CLUB
MEMBERSHIP INFORMATION:

Club dues are \$17.50 per year 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 \$12.00 per year and includes all the benefits of a regular membership. Regular membership dues are as follows: If you join in January dues are \$17.50 for the year; February \$17.50; March \$15.00; April \$14.00; May \$13.00; June \$12.00; July \$10.00; August \$9.00; September \$8.00; October \$7.00; November \$6.00; and December \$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.

THE ILLUSTRATED PRESS is the monthly newsletter of The Old Time Radio Club headquartered in Buffalo, N.Y. Contents except where noted, are copyright ©1985 by the OTRC. All rights are hereby assigned to the contributors. Editor: Richard A. Olday; Assistant Editor: Jerry Collins; Production Assistance: Arlene Olday. Published since 1975. Printed in U.S.A. Cover Design by Eileen Curtin

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

NEW MEMBERSHIP DUES:

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

CHANGE OF ADDRESS,
ILLUSTRATED PRESS (letters, columns, etc.) & OTHER CLUB BUSINESS:

Richard Olday
100 Harvey Dr.
Lancaster, NY 14086
(716) 684-1604

REFERENCE LIBRARY and
MEMBERSHIP RENEWALS

Pete Bellanca
1620 Ferry Road
Grand Island, NY 14072
(716) 773-2485

TAPE LIBRARY

Francis Edward Bork
7 Heritage Drive
Lancaster, NY 14086
(716) 683-3555

CANADIAN BRANCH:

Richard Simpson
960 - 16 Rd., R.R.3
Fenwick, Ontario L0S1C0

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

Dominic Parisi
38 Ardmore Pl.
Buffalo, NY 14213

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

DEADLINE FOR IP #104 - May 13 1
#105 - June 3
#106 - July 1

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 15.



JERRY COLLINS

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

In my third and final episode on the Shadow I will elaborate on the settings as well as the locale of many of the Shadow shows.

The frightening titles and diabolical plots certainly scared the audiences on a regular basis. In addition to this the writers of the Shadow were always able to create a setting that would bring terror to even the most mature listeners.

It always seemed that Lamont Cranston and Margot Lane were always running out of gas or experiencing car trouble in the worst situations and at the worst times. In "Mansion of Madness" Lamont's car stalls on a deserted country road in the midst of a storm. Looking for a telephone Lamont and Margot stop at a haunted castle built in 1640. They soon discover that the castle is owned by a half crazed woman, there is no telephone and the nearest house is ten miles away.

In "Murder By a Corpse" Lamont and Margot are driving on a deserted country road during a thunder storm. As they pass a cemetery they collide with a car driven by a woman with a shovel and a box in the back seat. Before long the woman is shot to death in the cemetery.

"Terror at Wolf's Head Knoll" takes place in a deserted mountainous area along the coast. After another automobile accident Margot Lane is treated at a hospital that has been taken over by an escapee from a mental institution.

In the "Werewolf of Hamilton Mansion" Lamont Cranston runs out of gas ten miles outside of town on a stormy winter night. The car breaks down near the Hamilton Mansion which is being terrorized by a werewolf.

Lamont and Margot are driving in a blinding snow storm in the beginning of "The House That Death

Built" Lamont stops to make a telephone call at a haunted house owned by Ben Falkenberg, the former state executioner. In addition, Cranston arrives just as a group of men are trying to exhume Falkenberg's body.

Lamont Cranston was a regular visitor at the morgue. In "Dead Men Talk" he stops at the morgue while on a date with Margot Lane.

In "The Drums of Obi" the story begins with F. Theodore Jedrick II ordering his own casket from the Heavenly Hope Funeral Home. As he leaves the home he is killed by a speeding car.

In "The Terrible Legend of Crownshield Castle" the castle is described as a "...desolate castle rising on the bitter bluff as a blissard rages in the wintry night."

"The Phantom Racketeer" begins as a fierce summer storm lashes the Florida Keys.

A trip to an island by Lamont and Margot usually meant a show filled with horror and terror. "The Isle of Fear" deals with the topic of voodoo and human sacrifice on the Island of Haiti. In "The Isle of the Living Dead" Margot and Lamont travel to the Island of St. Jude. Arriving in the midst of a thunder storm they discover that half the island is controlled by the Devil.

Margot Lane decides to join Lamont Cranston as he decides to visit his former classmate Arthur Wittington in the "Voice of Death." As the story develops we discover that Wittington is a demented former medical student. The visit to this gloomy mansion takes place on a damp foggy night in the swamps of the Louisiana Bayou country.

In "Reflections of Death" much of the activity takes place in a dark mysterious attic. In "The Walking Corpse" the scene of action moves to a dark basement occupied by dead bodies.

"Murder at Dead Man's Inn" is one of the most frightening of all SHADOW shows. In this show Lamont and Margot travel to haunted Dark Cliff Inn in the midst of a terrible thunder storm. The results of this trip are worth a half an hour of your listening time.

The very popular "Carnival of Death" episode dealt with strange happenings in the fun house as well as haunted trains with dead passengers.

Swamps were another favorite locale of episodes of the SHADOW. In "The Legend of the Living Swamp" members of the Calhoun family are swallowed up by the quicksand at Devil's Dip. "Swamp Creature" and

"Phantom of the Swamp" both dealt with the task of chasing crazed killers.

This three part series on the Shadow has been a definite labor of love. THE SHADOW has always been one of my favorite shows. I feel that my study of the titles, plots and settings of this show has helped to explain the suspense and terror associated with the show as well as the ultimate success of THE SHADOW, a show that lasted for twenty-one years on the radio. Long may it live in the memories of all of us.

Until next month "Goodnight

all."

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.

CANADIAN BRANCH: Rental rates are the same as above, but in Canadian funds. Postage: Reels 1 or 2 tapes \$1.50; 3 or 4 tapes \$1.75. Cassettes - 1 or 2 tapes \$.65; for each additional tape, add 25¢.

Obituaries

Harold Peary, 76, Dies; Played 'Great Gildersleeve'

L.A. Times-Washington Post
TORRANCE, Calif. — Harold Peary, who rose to stardom during radio's Golden Age as the pompous but lovable "The Great Gildersleeve," died Saturday of a heart attack. He was 76.

Best known for his portrayal of Throckmorton P. Gildersleeve, the harassing next-door neighbor of Fibber McGee, Peary's character was such a hit that he was given his own radio show titled "The Great Gildersleeve" in 1941.

The show ran until 1958 and was considered one of the last great comedy series of radio. Peary left the program in 1950 and was replaced by actor Willard Waterman, who sounded so much like Peary that their voices were almost indistinguishable.

Born Harold Jose Pereira de Faria, the son of a Portuguese immigrant, he grew up in San Leandro, Calif.

By the time he was 17, he had become a singer with touring companies performing musical comedy.

He began his radio career in the late 1920s, singing on an NBC show, and moved to big-time radio in Chicago in 1935, where the flexibility of his voice allowed him to play as many as half a dozen parts in a single radio show.

In 1937 he originated the Gildersleeve role — the blundering windbag whose heart of gold was usually well concealed behind a wall of bluff.



Harold Peary

The famous line, "You're a baseassard man, McGee," became a national catch-line, as did imitations of the famous Gildersleeve "dirty laugh."

An accomplished character actor, Peary also played guest roles in many television series including "That Girl," "The Doris Day Show" and "The Brady Bunch."

His movies included "Comin' 'Round The Mountain," "Look Who's Laughing," "Country Fair," "Here We Go Again," "Seven Days' Leave," "The Great Gildersleeve," "Gildersleeve's Bad Day," "Gildersleeve on Broadway," "Gildersleeve's Ghost," and "Clambake."

The Saginaw NEWS WEDNESDAY, MARCH 13, 1985

Day recalls early broadcast entertainment

BY MARY LAWRENCE FOREMAN
 News Staff Writer

The many faces and voices of Dennis Day were shared with the Saginaw Town Hall audience Tuesday in Heritage Theater of the Saginaw Civic Center.

Day, a veteran singer and entertainer, was the last speaker in this season's lecture series.

He reminisced about his beginnings during the days of live radio broadcasts and the early days of television, when he portrayed the youthful and naive singer on the Jack Benny Show.

Looking youthful at age 67, Day described his days as a "silly, singing, sometimes stupid kid," on the Benny show as some of his best.

"I considered those shows to be some of the best television," Day said. "It's hard for youngsters today to understand what live radio

was like. With radio you had to use your imagination. The theater was in your mind."

When Day joined the Jack Benny Show cast, the radio program was already a No. 1 hit in households throughout the country. Day said the show's staying power is evidenced as reruns of the program being picked up by cable television.

"When I started on the show," Day said, "it was with a two-week option. I never thought I could make a living singing. To me singing was just for fun."

Originally Day, whose real name is Owen Patrick McNulty, had plans for a career as a lawyer, but all of that changed after Mary Livingston — Jack Benny's wife — heard him sing and recommended him to her husband.

Day landed the part because Benny, who died in 1974, thought he

would be the perfect stooge for his jokes and gags. But his talents as a singer and a mimic were appreciated by Benny and the audience alike.

"Dennis," Benny once said, "is the only person I know who can sing the Los Angeles telephone directory and make people applaud."

And so he could, and in some 25 different accents ranging from Italian and Yiddish to Swedish and German.

"I grew up in a melting pot neighborhood in New York," explained Day, "and all the different languages I heard become part of my every day speech."

In addition to sharing his show business memories, Day entertained his Saginaw audience by singing about a half-dozen songs including "MacNamarra's Band," and "Oh Danny Boy," in honor of St. Patrick's Day.



Dennis Day

Program notes

Good news for local OTRC members is the return to WBFO 88.7 MHz, Buffalo, New York of the excellent science fiction series, BRADBURY 13. All thirteen parts will be broadcast at 6 pm Sundays, starting April 28. This NPR series is probably one of the best of its kind to be broadcast on radio. An excellent front page story in the WBFO program guide gives much information on the program.

Check with your local NPR station to find broadcast times in your area, since local NPR stations may not necessarily broadcast programs when available, but may tape them for future broadcasting that fits its local format. It may even be a number of months after a program is available before a local station uses it.

Dick Olday reminded me to mention programming on CHUM- FM, 104.5 MHz, Toronto, Ontario. Each Sunday at 11 pm can be heard SUSPENSE, followed by THE SHADOW.

The recent death of Hal Peary (see Frank Boncore's article elsewhere in this paper) reminds us of the pleasure he brought in THE GREAT GILDERSLEEVE and FIBBER MCGEE AND MOLLY. We can still enjoy THE GREAT GILDERSLEEVE at 6 pm Sundays on WEBR, 970 KHz, Buffalo, New York. It is also heard on the Golden Age of Radio Theater, which is broadcast over some 400 stations.

Please send OTR program information. Thanks.

Joseph O'Donnell
206 Lydia Lane
Cheektowaga, NY

Editor's DESK



A barrage of material this month has bumped The Shadow until next issue. Keep it up folks!

MEETING CHANGE: Beginning in June, our meeting night will change to the first Monday in the month. Please mark your calendars.

This year's OTR convention is scheduled for October 11 & 12 at the Holiday Inn-North, Newark, NJ. Cost is \$24 for Friday and \$33 for Saturday. Both prices include an evening buffet dinner. Rooms are \$53/58 per night payable upon arrival to the Holiday Inn. Convention registration monies should be mailed and made payable to Jay A. Hickerson Box C, Orange, Ct. 06477. Tentative plans include Lone Ranger and Green Hornet cast reunions.

See you next month!

WHAM

ROCHESTER'S
NO. 1 STATION

Starts tonight!

"CONGRESS SPEAKS"

7:30 P. M.

FRANCIS J. MYERS (D., Pa.) • IRVING M. IVES (R., N. Y.)

"What's Ahead for the Second Session of Congress?"

Starting tonight, WHAM will bring you, every Monday night at 7:30 a report direct from Congress in Washington. You'll hear personally from every one of the senators and representatives who represent the vast audience in WHAM's clear channel coverage area. Tune in tonight and every Monday!

★ MONDAY IS THE NIGHT FOR MUSIC!
HEAR THESE FINE PROGRAMS TONIGHT!

7:00 Light-Up Time
Frank Sinatra and Dorothy Kirsten!

8:30 Voice of Firestone
Leonard Warren, baritone, in guest soloist.

8:00 Railroad Hour
Gordon MacCrea and Dorothy Kirsten in "The Merry Widow."

8:00 Telephone Hour
Edo Piazz is featured soloist. Don't miss it!

HEAR 1/3/44.
A WOMAN OF AMERICA



one of the greatest love stories ever told

**TODAY AT 3
WGY**

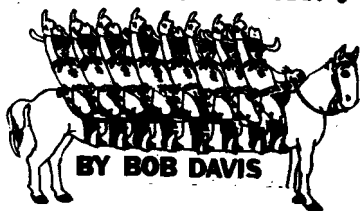
• Covered wagons, rolling prairies, hardy pioneers with swiftness — here is the exciting background for one of the greatest love stories ever told. You'll love this new and different program. Tune in... Monday through Friday!

With the compliments of
IVORY SNOW

It's ANOTHER ALL-STAR NIGHT ON WHAM!

SAY!

WHO WAS THAT MASKED MAN?



"Bits and Pieces, and a Few Un-answered Questions."

Why is it that there has been such a absolute absence of any "new" SUSPENSE shows coming out? For a while it seemed that every 8-12 months a least two or three reels would pop up out of nowhere. In the last two years there have been none!

There are still large gaps in my SUSPENSE collection that are just begging to be filled. I know that somewhere out there in the reel world someone has them and is just hanging on to them. Com'on guy! Break loose with a few! There are a lot of us out here frooling for them!

No Virginia, the old trivia man has no plans for another quiz in the immediate future. I'm still in trouble with the club for digging up THE ANSWER MAN for last month's column. They said if I did that again they were going to do something really nasty to the lower portions of my body. Something so foul that I cannot even repeat it here! A trivia column right now might be pushing my luck a bit!

Hey, I've discovered something I want to pass along to you. It's a "new" radio series that I've gone ape over. From about five years ago, and broadcast over P.B.S., the series is called Night Fall. It's an anthropology-type program that is very Twilight Zone-ish in flavor. Terrific and sometimes terrifying stuff!

The club library has four reels of them in great stereo sound. If you like this kind of story then I recommend that you give this series a try. Try it..You'll like it!

A sign of the times?...Recently I set out to buy new pressure pads for my open reel recorder. I stopped into a Radio Shack store and asked the clerk if they had any. His answer was, "Pressure pads...pressure pads? What are they?"

I explained and he answered, "Frankly, I've never heard of them! What are they, something for 20 years ago?"

I knew I was fighting a losing battle so I left that store and went to another electronics store. It was basically the same story there! The clerks were young and I guess to them open reel recorders were something that their grandparents used to have. I ended up making my own pads but man, did I feel old! Hey Virginia, pass me my shawl and slippers!

I asked about this a few years ago and never got an answer, so now I'll try again. Within the last fifteen (15) years, a west coast station did a broadcast about the San Andreas Fault finally letting loose and massive earthquakes hitting California and devastating it completely. The broadcast, done docu-drama style, was modelled after Orson Welles' War of the Worlds classic show. It was a sort of "You are There" but with a fictional basis.

Now I've heard OF this show and, in fact, it even made a mention in the Buffalo newspapers, but I've yet to see it anywhere in anybody's catalogs. Does anyone out there have this show or is it one that slipped by us all?

Let's hope that it didn't! Please let me know if you have any info on it.

Well, that's it for now. See ya next time.

6/16/47



GLADYS

SWARTHOUT

SINGS TONIGHT ON THE

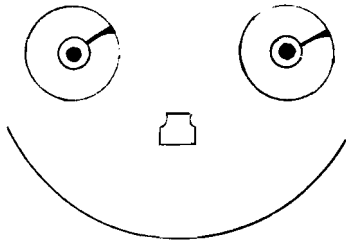
TELEPHONE

9PM HOUR

Daylight Saving Time

Great stars of the musical world are heard on "The Telephone Hour" every Monday evening, with Donald Voorhees conducting the Bell Telephone Orchestra.

NEW YORK TELEPHONE COMPANY



REEL-LY SPEAKING

By: Francis Edward Bork

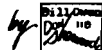
I haven't been out to our camp-site yet, we got more snow here, but that's not the reason. I've just been too busy. I've been copying some of the club's tapes and say we really have some great stuff here also some pretty bad shows too. I could never understand why anyone would send poor quality shows to the club. I mean shows that are so bad that you can hardly understand what's going on. Oh, by the way, Bob Davis has joined the "Evil Trio". What's the Roman word for four? Well, anyways thats what they are now, all four of them. Last month Bob borrowed four reels from the club library, all "Alien Worlds" reels #226-239-240 and 241 and he told me at the last club meeting that all four were bad. He even made out a form along with the aid of Prof. Boncore to help grade any reel I send out to members. Alas, poor me, more work! I really had meant to listen to the reels but I haven't had the chance yet so I'm holding the reel in question and asking any member who has a good copy to send them to me to replace the defective ones. Lets try to up the quality of our library. I think the form Bob and Frank made up is great and hope our members will use it and return it to me when the reels are returned. Thanks you mean guys, I mean Prof. Boncore and Master Davis. A note tucked inside the cassette box telling of the quality would be helpful too. I just bought 200 new reel boxes to replace the bad ones. Now all reels will be shipped in good boxes inside a wooden box holding a maximum of four reels. This should help preserve the new boxes. "I Hope"?

Dick Olday replaced some of the missing cassettes I had asked for in February's IP and Jim Snyder replaced some cassettes and the reels also. That great guys, thanks. Now once more our library is complete. Ed Coons, my life long buddy has finally joined the club. He's been going wild taping this past year.

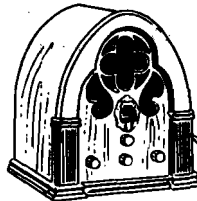
He took over the spare bedroom at his house for his collection when he started taping last year. Now he's not only taping cassettes (1049 at last count) now he's got two new reel to reel units and he's really going wild copying anything and everything he hears. Ed's got the best selection of Big Band music I have ever seen, bar none. Hey Ed, that's a good name for your collection the "Bar None". Why you could even get a little branding iron and brand them little critters with your very own brand, The Bar None brand of Eden, New York. How about that, sound good? Oh by the way, Ed donated ten cassettes to the club library, thanks Ed. Also last week I received four reels from Tom Monroe, all science fiction and really great stuff. I'm listening to them and making a copy for my collection. All the reels Tom has sent to the club have been first class shows. Thanks once again Tom, they really are great shows. I haven't had the chance to list the reels from Tom or the cassettes from Ed yet, but I'll have them ready for next month's IP.

Till next time, good listening.

RETURN WITH US TO...



THE GUIDING LIGHT



THE FORERUNNER OF THE TELEVISION SOAP OPERA OF THE SAME NAME FIRST APPEARED ON NBC RADIO IN 1937. FOR A TIME IN THE EARLY 1950S THE TV AND RADIO EPISODES WERE IDENTICAL. THE GUIDING LIGHT WAS CREATED BY THE QUEEN OF SOAPS...IRMA PHILLIPS.

IN TODAY'S EPISODE, WE FIND ROSE KRANSKY TALKING WITH NED HOLDEN ABOUT MARY AND DR. STEWART. ROSE IS SOBING SOFTLY AS WE JOIN THEM IN THE GARDEN BEHIND THE RUTLEDGE HOME...

AMONG THE MEMORABLE CHARACTERS ON THE GUIDING LIGHT WERE...



DR. JOHN RUTLEDGE

ELIUS SMITH (MR. NOBODY FROM NORRIDGE)



(PLAYED BY SAM WHITAKER, THE GARDEN, MARY MILLER AND RAYMOND EDWARD JOHNSON.)

A KINDLY CLERIC WHO SHOWED PEOPLE HOW TO LIVE A GOOD LIFE THROUGH PATIENCE AND UNDERSTANDING. (PLAYED BY ARTHUR PETERSON.)

THE GUIDING LIGHT THEME WAS "AFRODITE"

"HAROLD PEARY"

He was born Harold Jose Pereira de Faria in 1908, the son of a Portuguese immigrant, he grew up in San Leandro, California.

At the age of 17 he became a singer with touring companies performing musical comedies.

He began his radio career in the late twenties singing on an NBC show and moved into big-time radio in Chicago in 1935. He played many different characters throughout his radio career. On "the Tom Mix Ralston Straightshooters" he was Sheriff Mike Shaw. When he left the series he was succeeded by Willard Waterman. On "Blondie" (on radio and TV) he was Herb Woodley, the Bumsteads' neighbor. On "The Signal Carnival" he portrayed Mr. Smugooznok.

He is best remembered for the creation of his character, the pompous Throckmorton P. Gildersleeve which he originated on the "Fibber McGee and Molly" show. Peary emerged in 1939, in a succession of loud roles, all characters named Gildersleeve. By 1940, he had become the Gildersleeve and settled down next door to the McGees. Gildersleeve and McGee were forever on the brink of mortal combat, and once did fight it out with hoses while watering lawns. Gildersleeve's most famous line in every show was "You're a hard man McGee!" Gildersleeve was McGee's only radio match in the hot air department. Peary developed his "dirty laugh" especially for Gildy. In the summer of 1941 Gildersleeve moved from Wistful Vista to Summerfield, where he became the town's water commissioner and set about raising his nephew and niece. His new mortal enemy was Judge Hooker whom Gildy referred to as the "Old Goat". In 1950 Peary became bored with Gildersleeve and left the series and was again succeeded by Willard Waterman.

On September 20, 1950 Peary starred in "Honest Harold" a situation comedy series which lasted only one year. Peary also appeared in the "Phillip Morris Playhouse". Peary also worked as a local disc jockey in Los Angeles in 1953.

An accomplished character actor, Peary also played in many television series in guest roles including "That Girl", "The Brady Bunch", and "The Doris Day Show." His movies included "Comin' 'Round The Mountain," "Look Who's Laughing," "Country Fair," "Here We Go Again", "Seven Days," "The Great Gildersleeve," "Gildersleeve's Bad Day," "Gildersleeve on Broadway," "Gildersleeve's Ghost," and "Clambake."

On March 30, 1985, Harold Peary was stricken with a fatal heart attack and died at the age of 76 years old.

NOTE: The OTRC Library has 3 reels of the Great Gildersleeve and several cassettes available to our members and at this time, I am asking our members for more donations so that we may continue to enjoy the Great Gildersleeve. Does anyone out there have any "Honest Harold Shows" they would like to contribute to our library?

Frank C. Boncore

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.

Harold Peary (1908-1985). After a number of years on the stage, Harold Peary made his radio debut with the Oakland Tribune juveniles on January 21, 1923, on KZM-Oakland; in 1929 he signed a long-term contract with NBC in San Francisco. In the Thirties, Peary was featured on *Blondie and Fibber McGee and Molly*, and it was on the latter program that he introduced the character of Throckmorton P. Gildersleeve in 1937. In 1941, *The Great Gildersleeve* became a program in its own right on NBC, with Peary playing the pompous but good-natured main character, a part which he continued to play through 1950 when boredom made him quit the series and start on the short-lived *Honest Harold* for CBS.

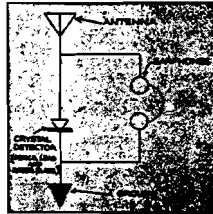
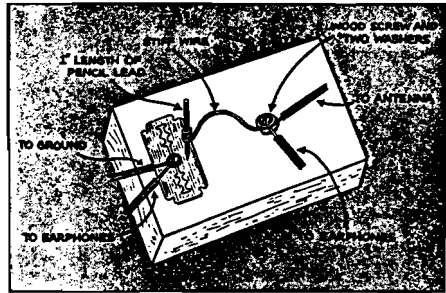


Wireless Wanderings



JIM SNYDER

When I was a kid, there was an item in *BOY'S LIFE* on how to make a radio out of a razor blade and a piece of pencil lead. I tried it out and much to my surprise the darned thing really worked. It was kind of fun to make too. Since I became a member of the OTRC, years ago, I have tried to find a copy of that article, with no success at all. I mentioned this to a friend this winter, and in a couple of weeks he provided me with a copy of that original article. We are including it here for you. Your own kids might enjoy trying it out, just as I did.



Razor Blade RADIO

By WILLIAM W. CONNER

THE ONLY THINGS to buy for this radio are earphones and the antenna wire and insulators. These may be obtained at almost any radio shop. You can find the following items in your house: a double-edged razor blade, a one-inch length of lead from inside a wooden pencil, two round-head screws, three metal washers, and a length of ground wire.

The radio will fit on a small board. First, decide where the razor blade goes, start a hole for the screw to hold it, and fasten the blade loosely with a washer under the screw head. The second screw has two washers and is started about an inch from the edge of the razor blade. The pencil lead will be attached to this second screw with an arc of stiff wire. Any fairly stiff copper wire is good.

Wrap the wire around another wire (about the diameter of pencil lead) several times, then shape as shown above and gently insert the pencil lead. The other end of the wire is looped to fit under the antenna screw.

Suspend your antenna between two insulators about 50 feet apart. The antenna should hang free of all obstacles. The lead-in wire from the antenna to the set should be covered with insulation wherever it contacts part of the building. Attach the end of your lead-in to the radio as shown in the drawing.

The ground wire may be any wire, not necessarily insulated. Attach it to any metal pipe that leads directly into the ground: a radiator or water pipe are fine. Now, attach the earphones to the proper screws and you are ready to listen.

To operate the set, move the pencil lead, which should be tight against the razor blade, around on the blade to locate a sensitive spot. If you can't locate a spot, scrape some of the shellac or bluing off the blade and try that bare spot.

This kind of set works because broadcasting stations send out radio waves which are picked up by your antenna. These electron waves flow from the antenna into the pencil lead, to the razor blade, and on into the ground. But when they turn around to go in the opposite direction, they are diverted into the earphones where they cause the vibrations which you hear as sound.

If you have trouble getting a station to come in clearly at first, try changing the length of the antenna by a few feet to see if that doesn't give better reception. Sometimes, changing the direction in which the antenna is lined up helps, too. The higher the antenna is hung, the better it is able to intercept radio waves.

WHAM

HOW WOULD YOU FACE THIS

Widow's Dilemma!

Ellen Brown is an attractive, intelligent woman. Besides caring for her two fatherless children, she is faced with starting a new marriage. In her attempt to help her future sister-in-law avoid a disastrous marriage, she unwittingly exposed herself to the censure of her friends and, most of all, to Dr. Anthony Loring, the man she loves. How will she meet this challenge today?

HEAR

YOUNG WIDDER BROWN

4:30 P. M.

Daily—Monday thru Friday

WHAM

Smart, smooth and tough, Charlie Wild, private detective, played by John Perry Mason, detective, is approached to break up another gang of racketeers! McQuade, is hired to plumb another exciting mystery!

Mr. Chameleon — 8:00 P. M.

Tonight Karl Swanson plays the role of the Man Of Many Faces in "The Suspicious Mother-in-Law Case." Be sure to tune in this exciting adventure-mystery-thriller!

Saturday, February 15, 1969

COMEDIANS TALK ABOUT COMEDY—I

By Larry Wilde

How Jack Benny Became a Comedian: The Violin Took Some Funny Bounces

This is the first in a series of 12 daily articles excerpted from a new book in which a group of the funniest people of our time tell what they personally find funny.

PERHAPS Jack Benny's most famous comedy moment has him walking down a dark street. Suddenly a holdup man appears from out of the darkness and shoves a gun in his ribs, saying: "Your money or your life!"

Because he is notorious for penitencing, there was what seems like an interminable pause, during which the audience is convulsed with laughter. Then at the very last split-second, Jack says, "I'm thinking it over!"

As a guest on Fred Allen's radio program, on which the comedians carried on their hilarious "feud" to the delight of millions of listeners, Fred Allen got off a particularly funny ad-lib, which practically stopped the show. Jack Benny, not to be outdone, came back with: "Fm,mm, you wouldn't say that if my writers were here!"

JACK BENNY was born Benny Kubelsky on February 14, 1894, in Chicago, but he grew up in Waukegan, Illinois. He spent the early part of his career touring the vaudeville circuits, eventually doing Broadway musicals for Earl Carroll and the Shuberts. He entered the new medium of radio in 1932, and switched to television in 1950. *Benny prepares for special.*
Page 10, TV Topics

1950, where he proceeded to win eight "Emmy" awards for the excellence of his program.

Jack's latest enthusiasm is performing as violin soloist with the top symphony orchestras in America, with all proceeds going to charitable causes.

THIS MEETING took place in Mr. Benny's Beverly Hills office. The walls of each room were decorated with plaques, pictures, awards, tributes, citations, copies of newspaper and magazine articles, even a photograph of Salisbury and Benny, his first act. Fifteen minutes passed while Mr. Benny worked on some material with his writer for an upcoming Laska Tahoe appearance. As we chatted, it became increasingly difficult for me to believe that the man sitting behind the desk was in his 70s. He looked 35.

WILDE: To kind of get started, Mr. Car . . . eh . . . Mr. Benny, I would . . .

BENNY: As long as you're gonna make a mistake with my name, call me Jack!



JACK BENNY
Still Borrowing Violins

WILDE: All right, Jack! How many years did you play the violin before you decided to become a comedian?

BENNY: WE-E-ELL . . . when I was about fourteen, fifteen years old in Waukegan, I used to play with dance orchestras. We would play in stores on Saturdays and maybe get a dollar and a half for the day. Then I studied and I went into vaudeville as a violinist. There was a woman pianologist, or whatever they called them, who sang and did talking, comedy songs. Her name was Cora Salisbury. She took me with her on the road. We did a violin and piano act — Salisbury and Benny.

WILDE: Did you do any comedy?

BENNY: No, only a little bit of kidding with the violin, but I never talked.

WILDE: What happened to make you give up being a musician and become a comedian?

BENNY: Well, Cora's mother became very, very ill and she had to give up the stage. Soooooo . . . I found another partner, a fellow by the name of Woods and I called the act Benny and Woods. That's how I have Benny as my last name — Benny is my right first name. We stayed together doing a violin and piano act until the First World War and then I joined the Navy.

WILDE: Until then, you still had not done any comedy?

BENNY: No comedy at all. Then in the Navy at Great Lakes, David Wolfe, who became a very dear friend of mine later, was the author of a couple of sailor shows for Navy Relief. And in this show I did my violin and piano act with Zez Confrey. But David Wolfe needed somebody to play the part of an admiral's orderly, who only had one or two comedy lines. He happened to see me and said: "Hey, young fella, come over here!" (I was a young fella then.) And I read a couple of lines and he liked it, because the next day he added lines for me and by the time the show opened in Chicago, I had practically the comedy part of the show. Then I realized I could talk and get laughs. When I went into vaudeville again, I went back as a single act. But I always held the violin . . . did a lot of violin playing and just a little bit of talk. And then gradually I kept talking and less violin, until finally I dropped the violin entirely. If I wanted to have a finish for my act I borrowed a violin from the orchestra.

WILDE: How long was your spot?

BENNY: Around fifteen minutes.

WILDE: Where did you get the material you used?

BENNY: I would get help occasionally from writers and I would pay them for that particular routine — thirty-five or fifty dollars — but I wrote a lot for myself. In those days I was able to write because I had to. The only trouble . . . I was always walking down the street staring and people would stare at me and say hello and I would not even know who they were. I was always thinking of jokes.

WILDE: Was your delivery basically the same as it is today — that is, leisurely, unhurried?

BENNY: Basically the same, but I was always nervous, the first few years, when I talked. I wouldn't gesticulate enough . . . and though I work easy and smoothly now and I put something into it, in the old days I was afraid to.

WILDE: In the beginning of your career, did you sit with other comedians and discuss jokes and audiences and comedy in general?

BENNY: YES. Most comedians, strangely enough, are very good friends. It doesn't always happen in other branches of our business . . . for some reason or other, actors . . . although I do think in our business people are very very close, and even though there is competition and you have rivals or you try to reach a point where a friend of yours has already reached. Like Phil

Baker never thought I would get any place. He thought I worked too blab! But we were all pretty good friends. Maybe some of them in their hearts would not like to see others do well, but . . . comedy is not the easiest form of entertainment. That is, to reach a point in your career where you become a star or an institution or a household word, there just has to be something more than just getting laughs. Laughs are NOT everything. People can scream at a comedian and yet can't remember anything afterward.

WILDE: What qualities are required?

BENNY: In the first place, to become a real successful one you must like you very much on the stage. They must have a feeling like: "Gee, I like this fella!" — "I wish he was a very good friend of mine" — "I wish he was a relative." You see, it's like a television show — if they like you, you may think sometimes you're doing a bad show and you're not at all. But if they don't like you, you cannot do a good show. Of course, we had good schools in those days — vaudeville and burlesque, which they haven't got today. That's why I give all the new comedians a lot of credit for making it as quickly as they do and actually getting big laughs. For instance, I can walk on stage and if I want to be secure I can open up with a stinky joke and everybody screams. Well, a lot of comedians who haven't got those characterizations have to actually make good as comedians, not as institutions or household words. Not that I'm bragging that I'm an institution. I'm just trying to explain . . .

WILDE: When you started, were there any comedians you admired or patterned yourself after? You said Phil Baker was your idol —

BENNY: It was not so much that Phil Baker was a great comedian — he was a great personality. One of the handsome fellas you have ever seen and people loved him. He would always have somebody working with him to get the laughs. Like I do on television. I used to like Frank Fay very much. Al Jolson was the world's greatest entertainer. I don't think there's been anybody since then that had his magnetism, and particularly when he was in black-face. He had a sympathetic quality. I have always thought Ed Wynn was the world's greatest comedian, and I still think there is nobody that has ever been as funny, or will be in my time, as he was in his heyday.

Excerpted from "The Great Comedians Talk About Comedy" by Larry Wilde, Copyright 1969 by Larry Wilde. Published by Citadel Press, Inc.

NEXT—More talk with Jack Benny.

ED WANAT CORNER:

Remember back in 1969 when you could pick up a news paper and read about your favorite comedians, well return with me back to yesteryear, part one.

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

WANTED: The following audio cassettes (Lux Radio Shows)
 9/6/48 Mr. Peabody and the Mermaid
 William Powell

3/14/49 Red River-John Wayne
 5/9/49 Paradise Lost-Joseph Cotton
 6/13/49 The Bachler and the Bobby Soxer-Cary Grant, Shirley Temple
 10/10/49-Mr. Blanding builds his dream house-Cary Grant, Irene Dunne
 4/9/51 The Third Man-Joseph Cotton
 12/24/51-Alice in Wonderland-Jerry Colonna

Kent Coscarelly
 2173 Willester Ave.
 San Jose, Calif. 95124

WANTED: CBS Radio Mystery Theatre, "Watchers of the Living". Will buy or trade on cassette or reel to reel.

Duff Campbell
 P O Box 4371
 Panorama City, Ca. 91412

WANTED: Johnny Dollar radio shows, audio portion of Tonight Show, Late Night with David Letterman. Old/new basketball games (any games or teams). Also selling/trading old radio shows. Send want lists.

Chris Wong
 2667-B Tantalus Dr.
 Honolulu, HI 96813

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

Letters



I trust that all is well with you and all your OTRers. I'm now doing a few OTR specials on a local nostalgia radio station-salutes to Elizabeth Taylor, Lou Costello (birthday) Arthur Godfrey and Gloria Swanson. With a 50th anniversary of Fibber McGee and Molly radio special coming up soon-I'd like to hear from folks who are involved in OTR shows re the legal and copyright aspects of a regular show. Some people play whatever shows they want. I have a station manager here who is very nervous on the matter. And he's with a public service non-commercial station. I'd like to hear from folks

who know.

Also, I have a hand full of OTR scripts I'll xerox for anyone who wants them. Just send a dollar for the listing. It'll be deductible from the 1st order. Thanks and take care - OTR Lives!

John A. Barber
 1807 1/2 Burgundy
 New Orleans, La 70116

It would seem that the HOARDERS of old time radio shows will soon have no one to believe in!!

The main hero of this despicable group, SPERDVAC BOD's own John Tefteller, has taken out an ad in Movie Collector's World offering to sell Radio Transcriptions, Master Tapes of all Groucho Marx's last appearances (1975 1977) and "You bet your Life" Masters 80% complete, and other things. For sure many of these shows are found in SPERDVAC archives which members can listen to by promising their first born as ransom.

John once described himself to me as the saviour of the OTR hobby. He has "condemned" dealers as pirates; Originated the SPERDVAC archives concept wherein you may listen but not trade or sell; taken long rides at SPERDVAC expenses to search out rare radio shows only to return empty handed. In my very brief encounter with Mr. Tefteller he seemed genuinely proud of his Marx collection and boasted of his efforts to keep the material free of commercialism

(Dealers-pirates) mainly through litigation (claims to have won court suits against Nostalgia Broadcasting, When Radio Was King L.P. and George Garabedian for marketing "You Bet Your Life" shows which he is now selling himself.) John also intimated a dislike for collectors of OTR because they are not capable of providing excellent sound on tape.

Now I am not here to point out the HYPOCRISY of selling something you won't even allow your constituents to trade; or to wonder how much of this hoard John is selling actually belong to SPERDVAC. Obviously, this has been done in the past. My purpose is to simply wish John well on his sale and to hope that his latent role as a dealer/pirate causes him no remorse. However, I cannot resist an appropriate quote from Wilde's "Importance of Being Ernest" which goes something like this:

"I hope you have not been leading a double life, pretending to be wicked and being good all the time"

I now have an unconfirmed rumor that John has gone off on a "Snit" and quit SPERDVAC; taking all their "toys" with him. Such a shame

that these folks can't get along better with each other while dividing all the loot. There must be something in the water out in California. Send money, cards won't do it.

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

Your publication came to our attention through our friends, Lee and Slim Allman.

We are enclosing an article we have written especially for The Illustrated Press about WCAU-AM's First Annual Radio Classics Writing Competition. We thought that you and your readers might be interested in this station's encouragement of radio script writing.

Jessica T. Howie
Jim Martin
1525 Maple Avenue
Haddon Heights, NJ 08035

Molto
of the
Day

Sunday's
HIGHLIGHTS

By
Walter
Winchell

Flattery should make you feel good, but not better than anybody else.

Highlights For Sunday, July 24

HERE'S your chance if you think you can write saggy. On the CBS *Everybody's Music* program at 3:00 this afternoon, E.D.S.T., Howard Barlow is playing the first of several compositions by unknown Associate composers. Barlow will then invite anyone listening in to submit musical compositions to him, and if he likes them he'll play them on the *Everybody's Music* program. He's looking for an American Beethoven—or something. Today's new composition is the first in the series. . . Still in the big music department, *Willem Van Hoogstraeten* returns to conduct his eighteenth season with

the *New York Philharmonic* in its *Lewisohn Stadium* concert over CBS at 8:30. He's the conductor who is largely responsible for starting these out-of-doors concerts. . . At 2:00 this afternoon, *Linton Wells* talks on the *Magic Key* program, NBC-Blue, from Port au Prince, Haiti, and you really ought to listen in because Haiti is one of the most romantic places in the world. . . Tonight's is the last broadcast of *Winchell's Column Quiz*, on NBC-Blue at 6:30, with *Ben Grasser*. . . Don't forget a *Tale of Today* on NBC-Red at 6:30. You'll like *Norme Peterson*, who plays *Sally Ackerson* in this weekly serial.



A Tale of Today's Norme Peterson, who files to study sociology in her spare time.

Highlights For Sunday, July 31

HAVE you Wednesday-night listeners been missing the *Kostelanetz* broadcasts which were a feature of that evening for so long? If you have, tonight's your chance to catch up. *Andre Kostelanetz* is leading a South American orchestra on a broadcast that's being short-wheeled to the West Coast and put on the CBS network at 3:00, E.D.S.T., this afternoon. It's the first of a series of three, and if *Mrs. Roosevelt*—*Walter Winchell*'s on today's, she will be one of the others. . . *Walter Winchell* is back tonight from his vacation—on NBC-Red at 8:30, with a revery ill is much better now.

Cost at 7:00. . . *Linton Wells*, working back toward the United States, talks from Havana, Cuba, on the *Magic Key* show at 2:00, NBC-Blue. . . *Willem Van Hoogstraeten* conducts his second broadcast from the *Lewisohn Stadium* on CBS at 8:30. It's *American Composer's Night*, and *Jon Plink*, violinist, is the guest star. . . *Eddy Duchin* and his orchestra open tonight at Atlantic City's *Steel Pier*, all set for an engagement of almost a month. You'll hear the music, as you hear all *Steel Pier* music, exclusively over NBC. . . And here's hoping *Eddy's* little son who's been very ill is much better now.



Back after his vacation, Walter Winchell is on NBC-Blue tonight at 9:30.

Highlights For Sunday, August 7

ACCORDING to all the schedules, *Nelson Eddy* ought to be back on the *Chase and Sanborn* program tonight at 8:00 on NBC-Red—but your *Almanac* isn't promising anything because even the best-laid schedules sometimes go wrong in this radio business. Anyway, listen in, which you'll probably be doing anyway, and don't be surprised if you hear the *Eddy* harpists. . . *Andre Kostelanetz* is booked to send another concert to the United States from South America today—over CBS at 3:00. . . And *Linton Wells* completes his radio tour of the Latin-American countries by talking to you this af-

ternoon from on board the *Bermuda Clipper* plane, en route from Bermuda to New York. He's on the *Magic Key* program, NBC-Blue at 2:00. Tonight *Leighton Noble's* orchestra opens at the *Surf Beach Club* in Virginia Beach, Virginia, and you can listen in over CBS. . . Not to forget such Sunday regulars as *Hobby Lobby* on NBC-Red at 7:00, the *John Neschit Family Parade* on CBS at 7:30, *Win Your Lady*, with *Jim Amache* and *Betty Lou Gerson*, on NBC-Blue at 9:00, *American Album of Familiar Music* on NBC-Red at 9:30, and *Horace Heidt's Brigadiers*, 10:00 on NBC-Red.



If everything goes as planned, Nelson Eddy will return to his old show tonight.

PACIFIC STANDARD TIME	STANDARD TIME	STATION	PROGRAM
8:00	7:00	NBC	Evening Daylight Time
8:00	7:00	NBC	Peaceful Trio
8:00	7:00	NBC	Organ Recital
8:00	7:00	NBC	Four Pictures
8:00	7:00	NBC	Four Showers
8:00	7:00	NBC	Animal Hour
8:00	7:00	NBC	From The Organ Loft
8:00	7:00	NBC	White Rabbit Live
8:00	7:00	NBC	Alice Remson, Geo. Grimm
8:00	7:00	NBC	Tom Terriss
8:00	7:00	NBC	Melody Moments
8:00	7:00	NBC	Press Radio News
8:00	7:00	NBC	Church Of The Air
8:00	7:00	NBC	Steady Hand
8:00	7:00	NBC	Sound Of The Bible
8:00	7:00	NBC	Wings Over Jordan
8:00	7:00	NBC	Dreams of Long Ago
8:00	7:00	NBC	Charles Post
8:00	7:00	NBC	Press Radio News
8:00	7:00	NBC	Alice Remson, contralto
8:00	7:00	NBC	Annex Klops Out
8:00	7:00	NBC	Neighbor
8:00	7:00	NBC	Major Owen Family
8:00	7:00	NBC	Ballad Time
8:00	7:00	NBC	BM Stars
8:00	7:00	NBC	Baroness Quartet
8:00	7:00	NBC	Southwestern
8:00	7:00	NBC	Alto Strings
8:00	7:00	NBC	Ball Lake City
8:00	7:00	NBC	Radio City Music Hall
8:00	7:00	NBC	Church Of The Air
8:00	7:00	NBC	Madrigal Singers
8:00	7:00	NBC	Foreign Program
8:00	7:00	NBC	Back Home
8:00	7:00	NBC	Olga Barwin, Charlotte Lanning
8:00	7:00	NBC	Poet's Guild
8:00	7:00	NBC	Walberg Seward Springs
8:00	7:00	NBC	Music Key of RCA
8:00	7:00	NBC	Sandoz Dinner at Aunt Fanny's
8:00	7:00	NBC	Summer Season
8:00	7:00	NBC	Oldsters
8:00	7:00	NBC	Vivante Concert
8:00	7:00	NBC	Everybody's Music
8:00	7:00	NBC	Loudie Florida
8:00	7:00	NBC	Madame Medeiros
8:00	7:00	NBC	Three Cheers
8:00	7:00	NBC	Sunday Vespers
8:00	7:00	NBC	Rangers' Serenade
8:00	7:00	NBC	Carol Weyman
8:00	7:00	NBC	The World is Yours
8:00	7:00	NBC	There Was A Woman
8:00	7:00	NBC	Marian Talley
8:00	7:00	NBC	Gay Lombardo
8:00	7:00	NBC	John Sabban
8:00	7:00	NBC	Radio Network
8:00	7:00	NBC	The Master Builder
8:00	7:00	NBC	Paul Cook's Almanac
8:00	7:00	NBC	WFL Summer Concert
8:00	7:00	NBC	Catholic Hour
8:00	7:00	NBC	Canadian Grandeur Band
8:00	7:00	NBC	A Tale of Today
8:00	7:00	NBC	John and Murrell
8:00	7:00	NBC	Popular Classics
8:00	7:00	NBC	Hobby Lobby
8:00	7:00	NBC	Interesting Neighbors
8:00	7:00	NBC	The World Dances
8:00	7:00	NBC	Ray at Large
8:00	7:00	NBC	Edward Arnold, Edgar Bergen, John Carter, Edward Tiviss
8:00	7:00	NBC	Win Your Lady
8:00	7:00	NBC	Annabhatan Harry Go-Round
8:00	7:00	NBC	Walter Winchell
8:00	7:00	NBC	American Album of Familiar Music
8:00	7:00	NBC	Irene Rich
8:00	7:00	NBC	Norman Clatter Orchestra
8:00	7:00	NBC	Harold Holt
8:00	7:00	NBC	Headlines and Bylines
8:00	7:00	NBC	University of Chicago Round Table Discussions
8:00	7:00	NBC	Dance Orchestra
8:00	7:00	NBC	Dance Orchestra
8:00	7:00	NBC	Dance Music

RADIO RENAISSANCE?.....

By: Jessica Howie
and
Jim Martin

WCAU-AM, "Newstalk 1210", Philadelphia, boasts one of the finest news and talk show lineups in the U.S. We've often spoken with show hosts like Maxine Schnall and appreciated the sage financial advice of Harry S. Gross. The station's numerous sport and newscasters are all top drawer. But the toppest drawer of all is the one marked RADIO CLASSICS.

This regularly scheduled series, hosted by the exuberant Gary Hodgson, puts the very best of the old-time radio shows back on the air where they belong -- Fibber McGee and Molly, Nightbeat, The Green Hornet, Allen's Alley, The Jack Benny Show.. the list goes on and on. Thanks to the WCAU-AM radio beacon, the Lone Ranger rides again.

Gary's infectious enthusiasm for classic radio has spread to a multitude of fans across 38 states and Canada. And not just old nostalgia seekers like us. When the phones are opened to the listeners, so many of the callers are kids. Real young. Pre-teens, some. Kids whose parents seldom saw a radio outside of a dashboard. And they are enjoying and learning. Learning, we believe, a most important part of America's heritage.

We are fortunate enough to know Lee Allman, who grew up in the thick of radio Detroit (WXYZ) and was heard on many of their shows for over 20 years, particularly as Lenore Case on The Green Hornet. Lee and husband Slim are two of our most valued friends. Because we played a minor role in bringing them to the attention of Gary Hodgson, we were privileged to sit in on a couple of Radio Classics shows where Lee was a special guest, and to meet some of the neat people on WCAU-AM's nightbeat, uh, night shift. A fascinating experience.

Even with this background and our awareness of the station's dedication to the public interest, the latest development came as a surprise to us. As reporters for The Speedliner, a local newspaper, we received a call on March 2 from our publisher, H. John Henry, to review the Live broadcast of the three finalists in the First Annual Radio Classics Writing Competition for high school students. This was the first we had heard of this contest, sponsored by WCAU-AM and open to all junior and senior high school pupils in the Delaware Valley. We thought


it was a great idea, especially since young people had demonstrated to much enthusiasm for old-time radio. And who but Lee Allman was asked to judge the competition -- along with former Radio Classics host Jim McCormick and WEAZ (EASY-101) News Director (and radio buff) Rod Phillips.

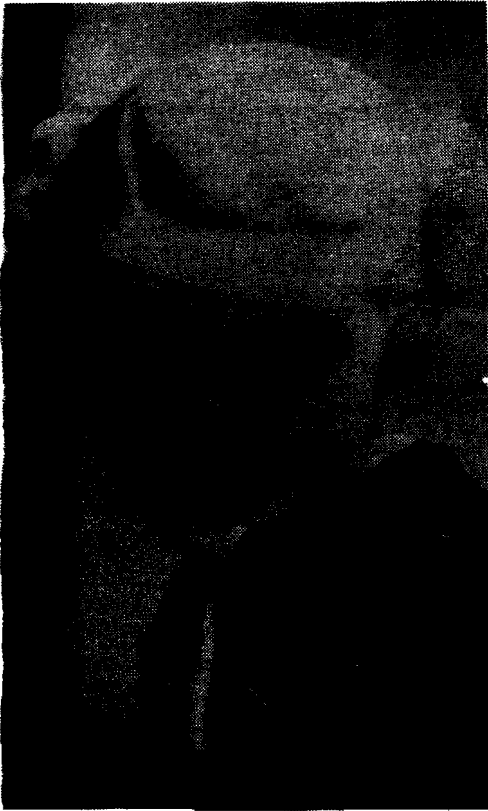
So on March 17, we accompanied Lee and Slim to Curtains Theater in Philadelphia, where the show was to originate. We were surprised and pleased at the large audience. The judges were escorted to an isolation booth so that they could only hear the contestants, while the rest of us both saw and heard them. After opening remarks by Allan Serxner, WCAU-AM Vice President and General Manager, Gary introduced the three winning scripts, performed by classmates of the authors.

The entries were all very different. Golden Horizons, by John La Ratta of Bishop Eustace Prep, Pennsauken, N.J., was a Western adventure conceived as part of a series. Barbara Jones of Sun Valley High School in Aston, Pa., created a suspense drama complete with organ music, My Neighbor Tommy. The top winner was The Big Scoop, a situation comedy by Sandra Moser of the Boyertown, (Pa.) Area Senior High School. Miss Moser won \$1000 for her entry, which was quite original (and funny), yet reminiscent of yesteryear's "family" comedy shows like The Great Gildersleeve and A Date with Judy.

An interesting comment made by Lee Allman on the way home was that the contestants, understandably, were not fully aware of the special technique of writing for radio as opposed to audiovisual media. We agree, and since radio script writing must be nearly a lost art, perhaps some guidelines might be established for future contests. Another constructive suggestion that we might offer is that the prize money be distributed among the finalists instead of going to the top winner alone: for example, fir prize \$500, second \$300, third \$200.

All in all this was a memorable experience, and WCAU-AM is to be commended for encouraging young people to create new works for the only medium that challenges the audience to use its imagination -- RADIO.

	<p>"Sleeping Dogs" is a suspenseful mystery story. An author's name is hidden in the story and you have to find it. The author's name is hidden in the story and you have to find it. The author's name is hidden in the story and you have to find it.</p>	<p>MONDAY - SUNDAY</p>
	<p>11:30 PM</p>	<p>93 WBNB</p>



HARRIET HILLIARD

Ozzie Nelson, Litt, B., L. L. B., is a graduate of Rutgers University and the New Jersey Law School. This popular young maestro is twenty-seven years old. His collegiate athletic career reads like a Frank Merriwell novel.

He was a member of the Swimming and La Crosse teams, quarterback on the football team and mentioned by many experts for All American Honors. He was also Inter-collegiate Welterweight boxing champion.

As art editor of the college paper, captain of the debating team, president of the Student Council, winner of the Oratorical Contest, member of the Literary Society, the Ivy Club Fraternity, Cap and Skull Honorary Society, Ozzie had a busy collegiate career.

In 1931 he was selected by the readers of the New York Daily Mirror as radio's most popular orchestra leader. His orchestra of fourteen men still retains the original eight that started with him.

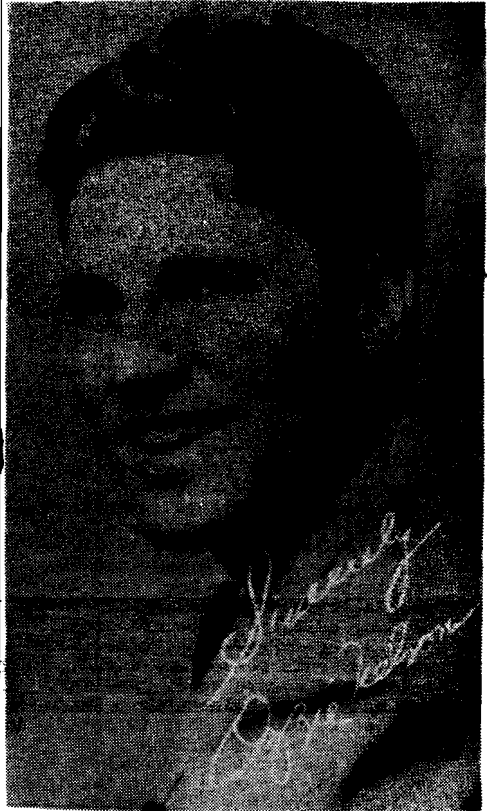
A brass section and additional piano have been added. The glamorous Harriet Hilliard is also a popular addition to the aggregation.

Ozzie is five feet nine and a half inches tall and weighs one hundred and fifty-five pounds. He has brown wavy hair. He neither drinks nor smokes. He may be seen daily in the Park Central gymnasium where he boxes three rounds and goes through a regular course of training.

He can play every instrument in his orchestra except the violin, and the violin is the only instrument he ever studied. He sings every type of song from a hot Harlem ditty to a sentimental ballad. His comedy, novelty numbers and his duets with Miss Hilliard are well known to radio audiences. He is headlined in vaudeville, records for Brunswick, and on Sundays he is co-starred with Joe Penner on the Bakers broadcast over the NBC network.

Twice weekly he is heard over WOR, and twice a week also over the entire Columbia chain.

"From May to October, he is playing colleges and one night stands with his orchestra. He will return to the Terrace of the Hotel New Yorker, New York City where he will play nightly for dinner and supper."



OZZIE NELSON

Remember Stoopnagle and Budd, Early Radio's Zany Comedy Team

By FRANK J. PRINCE

Special to The News

THOSE WERE the times — the foolish, buffoonish days of early radio in the 1930s when airway wits enticed listeners with catch phrases that caught on as much as did pratfalls of comics in the movies. Raymond Knight of the CBS "Cuckoo Hour" greeted his many listeners with "Good Evening, fellow pixies ..." Phil Baker yelled at his stooges, Beetle and Bottle: "Get off the air!" and Ed Wynn expressed his comedic idiocy with "So-o-o-o-o!"

But the silly and lovable comedy team of Stoopnagle and Budd stood out over all others in nonsensical humor. "This is Col. Speaknagle stooping," the spoonerism king, Col. Lemuel Q. Stoopnagle would announce to his millions of loyal fans over the airways.

Stoopnagle was really F. Chase Taylor, a Buffalo native and radio disc jockey who with colleague Budd Hurlick formed the comedy team of Stoopnagle and Budd.

It was a program of gabble and gabble born out of a hurricane in 1930 when both men worked for the old radio station WMAK in Buffalo. (WMAK went off the air in December, 1931 and the call letters were transferred out of state.) The storm cut the CBS feedline to Buffalo leaving the two to fill air time as best they could.

They described an upside-down lighthouse for submarines. For those who habitually grabbed the wrong salt and pepper shakers, Stoopnagle suggested putting salt in the pepper shaker and pepper and vice versa. Listener response was enthusiastic and in 1931 WMAK gave the two a regular spot for their routine.

THEY WERE free to say almost anything on the air. One night Stoopnagle announced: "Will the lady who was in the audience last night and sat on a plate of syrup please return the plate and nothing will be said about the syrup."

Taylor's ability as Stoopnagle to



WARREN HULL is familiar to listeners as the teammate of Parks Johnson on "Vox Pop," CBS



Col. Stoopnagle (F. Chase Taylor), left, and Budd (Budd Hurlick) filled the Buffalo airwaves with "spoonerisms" on WMAK in the 1930s.

create what resembled a kind of double-talk was remarkable. By exchanging syllables or reversing initial letters of words, he formed spoonerisms. In a sense, they were "silver spoonerisms" because the colonel's perfection of the art banked countless dollars for the team.

The man who started it all, however, didn't make a dime. He was William Archibald Spooner (1844-1890) from whose name the term "spoonerism" is derived.

Warden of New College at Oxford, England, Spooner was a nervous man with hands that shook almost matching his quavering voice. "You hissed my mystery lectures," he told a student one day. He meant to say, "... missed my history ..." On another occasion he referred to Queen Victoria as "our queer old dean!" And in a third lecture he said, "I have a half-warmed fish in mind" instead of "half-formed wish."

As for Stoopnagle, listeners quickly picked up on the Colonel's one-line knee-slappers. They reveled in the likes of "E Yourbus Ploomum" and "Let deeping logs sly." His "Little Ride Hooding Red" survives to this day. "Wink Van Ripple" and "Paul Revide's Rear" make it back now and then

more than 50 years after first heard on radio.

Stoopnagle's best is preserved in his book, "My Tale is Twisted" a collection of his "Aysop Feebles" and one-liners published in 1946. Not all the team's comedic talent traces to spoonerisms. For example, in one of their scripts, Stoopnagle tells Budd he has an idea for a new kind of building for New York — the LBINY Building, the Lowest Building in New York that has subvertors instead of elevators. Budd's curiosity, of course, prompts this exchange as related by historian Arthur F. Wertheim's in his book, "Radio Comedy."

"Budd — 'What's a subvertor?'"
"Stoopnagle — 'It's the opposite of elevator. It takes you down first instead of up first like an elevator.'"

"Budd — 'And what would you do in case of an earthquake?'"

"Stoopnagle — 'Earthquake? Why, naturally, we'd let the building shake like a bowlful of.'

"Budd — 'Bowlful of what?'"

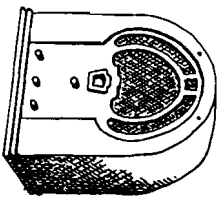
"Stoopnagle — 'Jelly! What do you think we are building it out of?'"

Colonel Stoopnagle died in 1950. His straight man Budd dropped out of sight and was never located.

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