

# ILLUSTRATED PRESS

EST. 1975

FEBRUARY, 1988

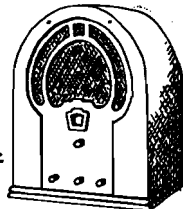
#136



BIG TOWN CAST REUNION

FRAN CARLON WAS "LORELEI KILCOURNE  
ON BIG TOWN RADIO SHOW IS PICTURED  
WITH EDWARD PAWLEY

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 list, 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.  
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**CLUB ADDRESSES:** Please use the correct  
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Buffalo, NY 14213  
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**CANADIAN BRANCH:**  
Richard Simpson  
960 - 16 Rd., R.R. 3  
Fenwick, Ontario LOS 1C0

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are \$1.25 each, postpaid. Out of print  
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Dominic Parisi  
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Buffalo, NY 14213

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The Old Time Radio Club meets the  
**FIRST** Monday of the month (September  
through June) at 393 George Urban Blvd.,  
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the "Golden Age of Radio" is welcome  
to attend and observe or participate.  
Meetings start 7:30 p.m.  
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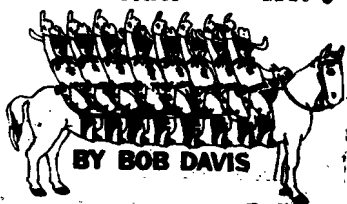
**DEADLINE FOR IP:** 10th of each month  
prior to the month of publication.  
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**ADVERTISING RATES FOR MEMORIES:**  
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\$34.00 for a half page BE CAMERA READY)

**SPECIAL:** OTR Club members may take **50%**  
off these rates.  
Advertising Deadline - September 1.

# SAY!

WHO WAS THAT MASKED MAN?



Sorry Folks, this was written before Jim Snyder's article in the Dec. I.P.

A terrible thing is happening to my otr collection. A plague has descended upon it and there isn't much I can do about it to arrest it's progress.

Last year I wrote about a reel of tape I had that developed a bad case of the squeals and/or screeches. By a careful application of a silicone lubricant to the tape I was able dubb off a copy and save the shows that were on the offending reel. I hoped that that was the end of it...but it's not!!!

Recently I've run across half a dozen more reels just like it and I fear that there are still more to be found. These reels all have one thing in common. They are all backed with a dull, dark finish. This finish, I believe, is the culprit. It dries out or chemically changes over the years and turns into something akin to resin that can wreck havoc with any unit it's played on.

A tape that played excellently just a year or so ago turns into something that you would play only if you had a death wish for your recorder. What the heck is going on? Am I the only one with this problem? If you've had this problem what did you do about it? Please drop me a line c/o the I.P. and I'll pass answer along.

I don't know if the offer is still in effect but recently I got a flyer from Great American Radio. P.O. Box 528, Mt Morris, MI 48458. The flyer offered a free tape from their catalog and all I had to do was send in my birthday. Well, I'm never one to turn down a freebee so I sent in the date and shortly after ward I got my cassette.

Frankly I'd expected some sort of gimmick or ripoff but there was none. Great American Radio seems to be using this means to get people acquainted with them and, to me, it's a fine way of doing it. My opinion, for what it's worth, is that you could do a lot worse than dealing with Great American RADIO. (An unsolicited testimonial.)

A local tv station has been programming old "Blondie" movies in the wee hours of the morning and it was while watching one of them that something dawned on me. These movies, although starring the same people as the radio series, weren't anywhere as funny as the radio series.

Dagwood's stammering and stuttering were hilarious on the radio but being actually seeing him doing these things on a screen, while humorous, were only mildly amusing. The classic "Blondie" scene where Dagwood, in his rush to get off to work, crashes into the mailman, was a dull comparison to the vivid scene that entered my mind while hearing it on the radio. The answer to all this is of course that the mind paints a more brilliant and resplendent picture, colored with one's own personal imagination than any screen could.

Think of Fibber's closet and the resultant clamor when the door is opened. Funny stuff eh? They did it on tv and it couldn't live up to the radio scene that the years had embedded in my brain. Not by a long shot.

Movies made about radio shows, starring the very same radio actors, were a popular item way back then. Their success, I believe, was because audiences were curious about what their radio favorites actually looked like. The movies, while somewhat disappointing, were amusing enough to keep them coming, sometimes for years.

I, for one, am glad to see them still being played on tv. It's just a shame that the new audiences that now see them don't realize just how funny they were on radio. "Blondie" wasn't the only example and it wasn't strictly with the comedy shows. Think of the "I Love A Mystery" or "Whistler" movies. They were good but the radio shows were better. More examples could be used but I think the point has been made.

They used to say that "Movies Are Better Than Ever" but we OTR fans know that radio was still the best.

SEE YA NEXT TIME.

July 10, 1909.

**NICK CARTER**COPYRIGHT:  
STREET & SMITH

# The Mystery of a Hotel Room

## CHAPTER IX

### THE HOBNAIL CLUE

"Let me tellit," said Loring, who had remained silent thus far, and at a nod a acquiescence, he continued:

"If I wanted Tinker to do some thing for me, such as carrying a message, or going from here to Warsaw, five miles away, to execute a commission I gave him, I would begin by saying, 'Tom, I have got something for you to do, and I'll pay you well for it.'"

"Uh huh," he would reply; and then I would add: "I've got a raw hide whip, too, and if you don't do the errand exactly as I tell you, you'll get a whipping. Understand? and the poor fellow would cringe and shudder, paying the closest attention while I gave him the necessary instructions. The remarkable part of it is that if I didn't threaten him with the whip he would be likely to forget all about the errand, or at least a large part of it. But mention the whip, and you can rely upon it that Tom will perform the commission exactly as he is told."

"Suppose he were told NOT to do a thing, would mention of the whip be equally efficacious, do you think?" asked the detective.

"I have never tried that; but I haven't a doubt of it," replied Loring.

"Thank you. Now---"

"Pardon me, Mr. Carter, but may I ask---"

The detective interrupted him.

"Not now," he said, "Another time I will tell you. For the present I prefer to ask questions, rather than to answer them."

"Very well, sir; excuse me."

"What is your opinion regarding the disappearance of Sally Cross Loring?"

"It is a puzzle, sir, which I have not even attempted to solve in my own mind."

"She is an unusually lovable

girl, don't you think so?"

"Everybody in the village will admit that, Mr. Carter."

"Particularly the younger people."

"Yes."

"Have you been to the parsonage, Loring?"

"Yes."

"Did you pick up any information that interested you, while you were there?"

"Very little, sir."

"Did it strike you that Sally had gone away of her own accord?"

"I confess that it did so impress me."

"Now, elimination Ben Spaulding with whom she would have had no reason to elope, since he was quite acceptable to Sally's parents, and with whom she could not have gone away because he is dead--who is there, in the village or the neighborhood, or who is there among Sally's acquaintances, with whom she would have gone away voluntarily?"

"I have no more idea as to that, than you, Mr. Carter."

"Very well, sir."

"Who, besides Spaulding, has paid her particular attention?"

"About every young man in the community, or near it-- and some who are not so young, too."

"Can't you be more explicit?"

"Well there is Graeme."

"Do you think that Graeme is in love with her?"

"I think she fascinated him when they were together-- and that he straightway forgot her when they were not. I think, too, that he held some sort of fascination for her too, but it was of the same sort that a snake has for a bird. But he is also to be eliminated, isn't he?"

"Yes for the present. Who else?"

"Pinckney, the landlord of the hotel, has proposed to her half a dozen times, or more."

"But he is old enough to be her father, amn!"

"Not quite; but the fact

remains, just the same."

"Do you know what her feelings were toward him?"

"Loathing, I should say. She has told me as much, more than once."

"Has he bothered her with his attentions?"

"N--no; not to the extent of insolence, if that is what you mean."

"Who else?"

"You might include me in the category. I have also asked her to marry me--twice."

"She didn't elope with you, did she?"

"No; I wish she had done so," replied the young man with a wan smile.

"Loring, what is your personal opinion of Chauncey Graeme?"

"I don't like him. I never liked him. I think it is all summed up in that, sir."

"Have you any especial reasons for disliking him?"

"None that you could put your finger on."

"Do you think it possible that Sally might have eloped with him, and is not in hiding in some place while he pulls the wool over the eyes of the community?"

"Mr Carter, I have asked myself that question, in almost exactly that form, a dozen times or more, and I can only answer in the negative. As I have said, I think he held some sort of fascination for her, but what its quality was, or is, I don't know. I do not think that it would influence her to the extent of inducing her to run away with him; and yet---"

"Well?"

"There is no one else with whom she might possibly have gone with, or with whom she might have been induced to elope, through fear."

"What do you mean by the use of that word, in this connection?"

"It has occurred to me that Graeme might have threatened her--but I don't think the theory will hold water."

"What sort of threat could he have used against her?"

"I don't know. I have not been able even to conjecture that much."

"Loring, have you ever noticed the soles of Tom Tinker's shoes?"

For a moment the country reporter stared at the detective as if he thought the latter had suddenly taken leave of his senses but as Nick preserved a perfectly placid countenance, and seemed to desire that the question should be answered, notwithstanding its apparent irrelevancy, he replied:

"I have often seen the soles of the shoes he is wearing just now; why?"

"How is it that you have often seen the shoes of the shoes he is wearing now?"

"They were mine. I gave them to him."

"When did you do that?"

"Two or three days ago."

"Please be exact."

"I gave them to him the day before yesterday."

"Where there five hobnails in the soles of each sole when you gave them to him?"

"No"

"Did he have other shoes when you gave him the pair he now wears?"

"Yes; if one could call them shoes. There was barely enough of them left to hold together."

"What did he do with the older pair?"

"He threw them away."

"Where did he throw them?"

"They are on the ash heap in the heap in the rear of the house where I live; at least, they were."

"Is it far from here?"

"No."

"Let us take a walk around there. I would like to see those old shoes; or, possibly you can tell me if they did or did not have hobnails in the shoes."

"I know that they did not, for the reason that there was not sufficient sole left on either of them to have held a hobnail, let alone five of them."

"Are you sure about that?"

"Positive."

"Well, that establishes a fact that I wished to determine. Tinker has not been in the habit of wearing hobnails in his shoes. You gave him a pair of shoes, day before yesterday, which had no hobnails. Today, those shoes each carry five such nails. Now, the question I most wish to have answered, is, when did Tinker put those hobnails in the soles of the shoes you gave him? On that answer hangs much of the mystery surrounding the death of Spaulding; when we have solved that mystery, the other one, about Sally, will be made clear."

"I don't in the least understand you, Mr. Carter, but I can get an answer to your question very quickly."

"How?"

"I'll ask Tinker. He'll tell me."

CONTIUNED NEXT MONTH

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## The CRYSTAL EGG



## HY DALEY

In 1932 "Tarzan Of The Apes" came to radio as a serial put on transcriptions. It was already a hit in book form, a comic strip and on the screen. An entire year was spent in technical preparation so that the show could sound live.

The show was carried on three NBC-owned stations. Sponsors flocked to grab up the series, but only one station in any one territory was given the series to broadcast which limited the sponsorship somewhat.

The idea of transcriptions was pretty revolutionary in 1932 when "live" was what most sponsors expected out of their commercial money.

Sound equipment was taken to zoos all over the country. The operators waited hours and some times days recording birds, lions, or trumpeting elephants. The sounds were taken back to the studios and mixed into the dialogue.

In one program cannibals were needed who spoke Swahili. Twenty blacks were hired and taught the language and rituals of the tribe. Drums were made to exact specifications to accompany the studio Swahili. They were rehearsed for days to finally record the four minute segment.

I wonder how many hours were spent in such rigorous authenticity for say Jack Armstrong or Captain Midnight?

In another program a deep cavern was needed so one was built in the studio--the voices echoes into the mikes!

The actors had another financial benefit as they were hired "full-time" for the shows as were the director and the radio script writer.

After each script was done, Edgar Rice Brroughs spent several hours revising each script. As Tarzan was a five day a week serial Burroughs and the entire staff

spent a lot of time polishing the show. An average of four hours of rehearsal was spent on each 15 minute program.

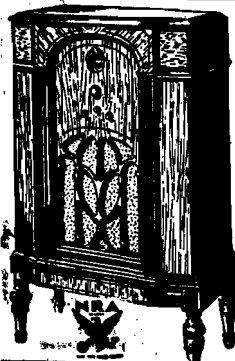
All in all Tarzan was probably the most expensive, time consuming serial in radio's history.

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**OSZIE NELSON** and his Harriet still hold hands, still gaze at each other with love, respect and adoration. Grandparents of 5, (Rick has a daughter and twin sons; David, 2 sons), family get-togethers are noisy, happy, fun-filled occasions. Ozzie and Harriet have been playing to standing room only crowds as they tour the country in summer stock. Their secret for a happy marriage? No secret, really, just a heartfelt of love.



**\$1 DELIVERS**



**NEW**

or used

**RADIO**

**\$12.75**

OPEN NIGHTS

**Wurlitzer**

333 THIRD ST.

THE DEALER'S CORNER

by Frank C. Boncore

I would like to clarify a typing error that appeared in a pervious issue of the I.P.

ECHOES OF THE PAST, BOX 9593, Alexandria, Virginia, 22304, has a new 109 page catalog available. THE COST IS \$5.00, refundalbe with the first order. If you are a serious OTR Collector, this is a msut.

AUDIO TAPES INC. Box 9594, Alexandria, VA. 22304. has for a limited time made the following offer available to members of the OTRC. 1800 feet reels are available for the cost of 12¢ each plus shipping. These are available in lots of 1,000 minimum.

Please note that these are Ron Barnett's seconds and may be subject a loss of 20-25%. However if you know Ron like I do, his 2nds are perfect for record OTR.

For further details contact Audio Tapes Inc. at the above address.

GREAT AMERICAN RADIO, P.O. BOX 528, Mt. Morris Michigan, 48458 (fomerly Nostalgia Central) has a new flyer available listing the Top 150 OTR cassettes available for \$300 each (minimum order 10) plus shipping.

A.M. TREASURES, P.O. Box 192, Babylon, NY 11102 has a 100 page cassette catalog available for \$2.25 each. Find out how you can get app 6 hours of OTR on cassette for \$10.00 plus postage.

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# A Special Service For Club Members Only

WANTED: I AM looking for photographs of the RADIO cast of "GUNSMOKE" for the next issue of "MEMORIES".

Frank C. Boncore  
250 Heather Hill Dr.  
Buffalo, N.Y. 14224

WANTED: Jack Benny show dated 12/8/46 Jack goes Christmas shopping and buys Don shoelaces.

STEVE Oualline  
10214 Black MTN RD. #49  
San Diego, Ca 92126

WANTED: Does anyone know whether my favorite voice, Truman Bradley, ever played a part in a radio (or television) program other than as an announcer? For those of you who can't quite place the name, Truman Bradley was best known as the announcer for the Roma Wines commerial on "Suspence," and as the host for TV's "Science Fiction Theater."

Bruce Whitehall  
200 Via Colorin  
Palos Verdes Estates  
CA 90274

WANTED: I am looking for the summer replacement series called "SOMEBODY KNOWS" by writer Jack Johnstone. It was done in the 1950 summer season. I am interested in the entire 8 show run.

Dick Olday  
100 Harvey Dr  
Lancaster, NY 14080

WANTED: I am looking for the following OTR programs: (Underwater Adventure), The Phantom Rider (parts 1 & 2) with Tex Ritter. Latitude Zero, Erwin of The Artic, Martin of The Mists, and The Spider's Web. Can anyone help?

Chuck Juzek  
57 Hutton Avenue  
Nanuet, NY 10954

WANTED: "We The People" broadcast 1-13-50 and any Lum & Abner shows prior to 1941. Willing to trade for any thing in my catalog.

Steve Ferrante  
P.O. Box 153  
Oakland Mills, Pa  
17076

### At rest, at last

More than 700 people mourned singer Kate Smith at a memorial service in Lake Placid, N.Y., yesterday, nearly a year and a half after her death. The services in Lake Placid, where the singer kept a summer home, were delayed by a dispute over the size of her mausoleum. A compromise between cemetery officials and will executors finally paved the way for Friday's entombment ceremony and yesterday's service.

*Philadelphia  
The Sunday Inquirer, Nov. 15, 1950*

## Wireless Wanderings



### JIM SNYDER

Once again I am mounting my soapbox to comment on some problems that I see in a couple of widely different areas. First in our own Old Time Radio Club (OTRC) and the other is the annual Friends of Old Time Radio convention that is held in Newark, New Jersey each year. Let's deal with our club first.

Last October, at the convention in Newark, I was bombarded with complaints from many sources about several problems with the club's operation. I saw to it that these complaints were passed on to Frank Boncore, and I assume that he brought them up to our club "managers" (the Buffalo group, at their monthly meeting). I also asked these people to write letters to the editor with their gripes. As I write this, it is too early for me to know if they have done so, but I hope that by the time you read this some of those letters will have appeared. In any event, I would like to bring those complaints up here, as I think most of them are valid.

One person complained that he had written for information about the club to one of the officers (he couldn't remember which one). He said that he received no response. I spoke to those officers most likely to have received such a request, and they assured me that they have indeed responded to all such requests. While it is possible that either the request or the response was lost in the mail, it is more likely that one of the other officers, in Buffalo, set the request aside, and then forgot about it. If we want people to join, we must be prompt in dealing with their requests for information.

The next complaint was from two different people about slow delivery of tapes from the reel-to-reel lending library. In one case, the gentleman had only been able to get four orders filled in an entire year. The other, after a wait of months, had still received nothing at all. This is unforgivable. I suspect that these people ordered very popular tapes that were already checked out to someone else, and so the delay was caused by waiting for the reels to return. I think this problem can be eliminated by both the members involved, and by a change in club procedure. First,

for the person ordering tapes, it is necessary to list a long number of alternates. Then you should be assured of something you want being available. With one club that I rent tapes from, I list 50 to 60 tapes in the order that I want them. I request that my list be sent back to me with my order. I cross off the ones I have just received and return the list with my next order. On occasion, it has been as much as a year before some of my first choices came

through, but I didn't have to wait all that time to get something that I wanted. As to club responsibility: the club is in violation of Federal law for failing to respond within thirty days. This is a fact that I point out almost every year in my column on dealers. I would like to suggest that a "form" postcard be printed up. When someone requests tapes that are already checked out, the post card should be sent stating that fact, and asking the person if they wouldn't like to submit a number of alternate choices so that they could receive something. Even if the don't want any alternates, at least the person will know that he isn't being ignored.

The third area of complaint was the October issue of the ILLUSTRATED PRESS, which in turn led to many complaints about the IP in general. I didn't count, but many people complained about this. In fact, while I accept money from people at the convention who want to renew their memberships, I specifically had three people tell me that they were so dissatisfied that they wouldn't renew and instead, after what I had written about SPERDVAC in my October column, they had decided to give that organization a try (I hope that the SPERDVAC officers take note of this). One other person was interested in joining for the first time until he was a copy of that October issue, and then he changed his mind. What were the complaints? The biggest was that there wasn't anything about radio in that issue. Even several of the newspaper reprints had no remote connection with radio. The Nick Carter serialization was heavily blasted. There were complaints about columns that have had nothing to do with radio. Let me discuss this last one on two levels. First, in defending the columnist (myself included), what we write may be irritating or not related to radio, but it is very difficult to come up with new things to write about on a regular basis. We write about things that interest us, or in desperation, things that will let us meet the deadline, because we can't think of anything else. It would help a lot if some of the rest of you would also do some writing, even on an occasional basis. Several years ago someone asked me (in a rather unpleasant way) why I didn't write anything about the big bands in radio. I wrote back



explaining that I had no interest in that area at all, and if I was going to write something, I had to have some interest in it. I asked him why he didn't write one himself. The answer was that he would have to go to the library to research such an article and he didn't have the time. Apparently my time was no where near as valuable as his. I do think that the IP editor and the other club officers need to be more aggressive in asking people, on a personal basis, to write columns. Most people aren't going to do so because of a general request in the IP, like this. There were many excellent articles in response to our last contest. These people should have been contacted for more columns.

There were numerous complaints about the Nick Carter monthly thing (and the Shadow ahead of that). Several years ago, the publication of another OTR club received a complaint about their newsletter and the editor defended himself by saying, "If you are aware of other club's publications you know that one reprints 'pulp' magazine stories...to take up more space." I realize that there are a couple of people that keep their membership in the OTRC because of these stories, but they have nothing at all to do with radio and I think that by far the majority are turned off by them. Those that like them can go to any flea market and pick these same things up for 15¢ each, and that is sure cheaper than having a membership in the club. The reason that the editors have given for using them, apart from those few people that like them, is that they need to fill up the space with something. While I would like to see that also, I really don't think that is a valid argument. Several years ago I presented the former editor with a big stack (enough to last for several years) of radio scripts that could be reprinted. At least they have something to do with radio, but none of those scripts have ever been used. Another possibility: the IP used to list all new tapes that had been received in the club libraries. At this writing I know that there have been a lot of new additions (I made several myself) but it has been over a year since I have received a library list, and there have been no supplemental lists. That means that the people in Buffalo have full access to this material that one of the rest of us now anything about. Also, such listings might encourage additional donations.

Well, I have more than used up the space allotted to me for this column. I haven't any room left for my discussion of the problems of the Newark convention. I will save that for my April column. Meanwhile, if you have any thoughts about what I have said, I hope you will write a letter to the editor. Our editors have

taken on this rather thankless task without any remuneration, or even thanks most of the time. They do this monstrous job to make the hobby more enjoyable for the rest of us. Their efforts are entirely in our behalf, but they need your concrete suggestions. What do you like, and what don't you like? They need your input.

#### DICK'S REPLY

As a former editor of the I.P., I always looked forward to Jim Snyder's columns both as entertaining and they filled out a couple of pages in the I.P. (This is a big deal if you are editor and trying to fill 16 pages each month with a good mixture of OTR material). Over the years of reading Jim's columns, I occasionally disagreed with some of he things Jim put into his column, but since I didn't receive much (if any) mail about Jim's columns, (yes, I know some letters were written and sent directly to Jim.) I figured "Oh, Hell, it must be me!" and I forgot about the issue.

However, this month's column shall not go unchallenged. First of all, Jim takes us to task about "one" person who complained he had written for information about the club to one of the officers and didn't receive a response. Jim, why do you assume that it is our fault since this person doesn't even know to whom he wrote the letter. Did it occur to you that a) he had the wrong address b) he never sent the letter c) he sent it to another club by mistake or d) it was lost in the mail. Since my home address is still the club's official address, most inquiries about the club come to our house. I have replied within 3 days to ALL letters and most within 24 hours. I believe many of our present members can back me up on this. Jerry Collins would probably receive the few letters that go elsewhere and I can say that Jerry is also very diligent about answering his mail. So, Jim, how about giving us the benefit of the doubt on this?

In regards to our library, part of the problem is ours and steps are already being taken to alleviate some of the problems such as a new cassette librarian. Linda did a great job, but the work load of being I.P. Editor and cassette librarian is too much for 1 person. Also, we are planning to divide our reels between 2 librarians. A response card is also being considered for orders where tapes are not in stock. Now, I will climb onto my soap box to talk about the other part of this problem. A few of our members are not following rules regarding borrowing of club material. Many of our tapes are not returned for 3, 4, 5, or 6 months instead of 1 month. We have received "duplicate" tapes instead of our originals. In many cases the

"dupes" had inferior sound quality resulting in a complaint from the next person to borrow that tape. Also, some tapes were received in damaged condition without any note explaining the problem. Although I notice the other O.T.R. clubs suffering from the same problems, I do not think this is fair to the majority of our members. Therefore I am recommending to our librarians that they institute a spot check on tape orders. Offenders may lose all library privileges.

As for the October I.P., I'll let Linda respond if she so chooses except for a couple of items. First, I would be a wealthy person (like Jim) if I had \$5 for each person I asked to write or send information such as newspaper and magazine clippings, to the I.P. BUT I believe on a per member basis, that we do better than any other club of 100 members or more in this category. In fact, there were many months I either skipped the story or cut it very short to accommodate all the articles. Second, there never was a majority of members either for or against the "pulp" stories printed. When I was editor I ran the stories to insure that each I.P. contained a minimum of 16 pages and because I like them. The stories were also a way of "getting a head start "on the next issue. I believe Linda has continued the stories for the same reason. In fact, I know she has a Shadow story planned when she finishes Nick Carter. By the way, if you can buy a hero pulp for 15¢ in good condition, grab it, as many people are willing to pay \$25 - \$100 for each issue in good condition. As for your suggestion regarding OTR scripts, I personally feel that reading OTR scripts is very boring but if enough of our members write in and request these scripts, I'm sure Linda will oblige them.

Finally, tape supplement 2 will either be included in this month's mailing or next month at the latest. Arlene has come to the rescue again as she is presently (December) typing our latest updates. Our present plans are to issue a new tape supplement each March which will include all tapes acquired at the annual convention in October as well as other donations.

I am thankful(?) for Jim's column this month because it gave me a good opportunity to express my views and to bring you up to date on some of the planned changes in our operation ((Jim, I am looking forward to your comments.))

R. A. O'Day

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# Editor's DESK



Well it looks like we have a new club in the Washington, D.C area. Their new newsletter is called the Metropolitan Washington Old Time Radio News. A warm welcome to the club of OTR newsletters. Good luck to you in your new venture. We look forward to hearing more of your fine newsletter in the months to come.

Now as to Mr. Snyder's column I think that Dick Olday has summed it all up in his reply. If Mr. Snyder doesn't like the pulp stories we run he really doesn't have to read them at, but merely go by them and read the rest of the I.P. I for one like the pulp magazine stories. They can give more insight and meaning to a story than some of the stories on the radio. We do try to make the I.P. as pleasing to read for every one of our members but sometimes that is impossible.

TONIGHT—direct from its own theatre in Hollywood

**LUX RADIO THEATRE**

**MYRNA LOY** **WILLIAM POWELL**

in *"The Thin Man"* 6/8/36




**THE DASHIELL HAMMETT MYSTERY**—with the two famous stars who thrilled you on the screen. This great detective play with Myrna Loy and William Powell was a smash hit throughout the country. It will give you an evening of rare and exciting entertainment!

And don't forget—every Monday night brings a Lux Radio Theatre production direct from Hollywood to you. Be sure to tune in!

**9 P. M.**  
E. D. S. T.  
**WKBW**



JAMES LEHNHARD

Old Radio Shows, 2732 Queensboro Avenue., Pittsburgh, PA 15226 has been providing very high quality radio shows on cassette, at a very good price, for some time. They have now branched out and are offering superior quality music cassettes, at a far smaller price than other prerecorded music tapes. Some of these are music shows from radio and some are simply music of different types. Write to them for a free price list of what they have available.

For fans of Lum and Abner with collections of undated fifteen minute shows, there is now an accurate listing of dates for all known shows circulating from this series. The descriptions on this list make it very easy to correctly find and date the shows in your collection. This is the tape library catalog of the National Lum and Abner Society, Route 3, Box 110, Dora, Alabama 35062. The catalog costs \$5.00

A new 248 page hardcover book is out. It is the EARLY DAYS OF RADIO BROADCASTING by George H. Douglas. It covers several areas related to the title and can be obtained for \$27.45 including shipping, from the publisher, McFarland and Company, Box 611, Jefferson North Carolina 28640.

Metro Golden Memories, 5425 West Addison, Chicago, Illinois 60641 has several radio related books available A \$2.00 shipping charge must be added for each book ordered. SAY GOODNIGHT, GRACIE (\$16.95) By Chery Blythe and Susan Seakett is 300 pages in hardcover about the Burns and Allen team. HOLY MACKEREL! (\$15.95) by Bart Andrews and Ahrgus Julliard has 188 pages in hardcover, and is the story of Amos and Andy. THIS WAS YOUR HIT PARADE (\$12.95) by John Williams is a reference book of songs, stars, and dates from the 15 years of that program. It is in hardcover and is 209 pages long. THE NEW IMPROVED BOB AND RAY BOOK (\$6.98) by Bob Elliott and Ray Coulding has a collection of Bob and Ray scripts. It has 220 pages in hardcover. WHO WAS THAT MASKED MAN (\$19.50) by David Rother covers the story of the Lone Ranger in a 280 page hardcover book. A FLICK OF THE SWITCH (\$11.95) by Morgan McMahon is a 312 page softcover book picturing old radios. VIC AND SADE (\$5.95) by Mary Rhymer is a collection of scripts from that radio show. It is a hardcover book with 238 pages.

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# BLIGHT'S CORNER !!

TAPE LIBRARIANS....

PARISI & SKEG

I hope that I do as good a job as Linda has done in handling the cassette library. Thanks Linda for the fine job you did.

The following cassettes are in bad condition (poor sound, drag, cross-talk, etc.) and should be deleted from your cassette catalog. They are being removed from our library. The numbers are C4, C83, C84, C128, C505, C580. After our tape library supplement is issued, I will start listing new additions to our cassette library as they are received. Hopefully this will keep our listing up to date until future supplements are issued.

In closing I want to remind everyone who borrows reels and cassettes from the library to return them on time. Our library is being used by many members and we would like to keep everyone happy. If you have any suggestions regarding our club please write.

Regards  
Dom Parisi

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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; video cassette - \$1.25 per month. Postage must be included with all orders and here are the rates: For the U.S.A, and APO, \$.60 for one reel, \$.35 for each cassette and record; \$.75 for each video tape.

**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.

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**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.

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ED WANANT'S CORNER

AS I REMEMBER THEM—Part XII

By Eddie Cantor

# Caruso: Big Hearted, Fun Loving

IN MY 70 YEARS of life, I have been privileged to know many great personalities. But the most colorful was one of the world's greatest voices. Since 1919, one of the things I've treasured most is a caricature Enrico Caruso did for me—good, too, with all the wit and dash of a pro.

A compliment on his skill as a cartoonist delighted Enrico more than any accolade to his voice.

But with or without that unbelievable voice, Caruso the man would be just as deeply etched in the memories of those who knew him. You had only to be in the same room with Enrico to be caught up by the contagion of his lusty love for life and laughter.

TO THIS DAY, I chuckle when I think of one party where Caruso insisted on going into the kitchen to mix the salad. A few minutes later, the kitchen opened—I've never forgotten the look on the hostess' face—and in came the cook, hatted, coated, and umbrellaed, her face livid with outrage:

"I'm quitting! That man in there. Really, Madam, this is no time to break in new help."

In the world of opera, Caruso is remembered almost as much for his practical jokes as for his roles. He would often stand with his back to the audience while some overstuffed female implored him not to leave. Like a mischievous little boy, Enrico would pop his eyes, stick out his tongue—anything to break up the company.

AT ONE TIME Caruso felt that his and Frances Alda's voices blended so well that he wanted to make a record with her at the Victor Company in Camden, N. J. The morning they were going to travel from New York to Camden, it was raining and hailing.

Halfway down to the railroad station, Caruso noticed that Miss



Photo of Enrico Caruso From "As I Remember Them"

Alda had no rubbers. He was shocked. "How could you go without rubbers on a day like this?" he asked.

Miss Alda laughed, "I have nice little feet. I want to show them off; I don't want them covered with nasty old rubbers."

Caruso said, "What good for people to see your feet if you no feel good in the throat and they no hear your voice? It's too late now, but wait till we get to Camden."

IN CAMDEN, a car picked them up at the station and Caruso said to the driver, "Take us first to a woman's shoe store." Miss Alda protested, but he insisted.

Inside the store she still protested. The salesman was afraid to approach her, but Caruso escorted her to a chair, seated himself on the little stool and tried different styles and different sizes of rubbers on her feet, all the while singing arias to an enthusiastic audience in the store and outside, where the

train was soaking the crowd to the skin.

The rubbers cost \$1.50, but the clerk refused to take it after enjoying a \$5000 concert by the world's greatest voice.

I can think of no other performer so genuinely generous. New York's Fifth Ave. still remembers his fabulous buying spree.

THERE WAS THE TIME he took his wife, Dorothy, to buy a fur coat. Mannequins paraded in wraps of sable, ermine, chin-chilla, broadtail, and beaver. Caruso turned to his wife. "Which do you want?"

Like any woman she was dazzled by such a display and said, "It's hard to choose. I think the sable."

Caruso turned to the manager. "She like all—we take all!"

Enrico, despite his fame, fortune, and travels about the world, never lost a kind of childlike innocence. With the simplicity of a generous child, he wanted to share his good for-

tune, and you can imagine how fast this word spread.

One morning I stopped to pick him up and found him signing the last of nearly a dozen checks. "But Mr. Caruso," his secretary protested, "all these people cannot be deserving."

Caruso thought about this a moment and answered, "You right. But how I know which is and which is not? If I say, 'This one,' and is not the one, I feel too bad. This way, I no make any mistake."

CARUSO DISLIKED listening to amateur singers, but when he did, he was scrupulously honest in his verdict.

One time he was forced to listen to a young woman who was the daughter of a friend. When she finished singing, she turned to Caruso and said, "What do you think I should do now?"

Caruso answered quickly "Get married."

Caruso deeply appreciated the devotion of people close to him, particularly that of Martino, his valet, who was with him constantly.

One time the kaiser invited Enrico Caruso to spend a week with him at Potsdam, to discuss the operas of the coming season. Caruso turned down the invitation because it did not include his man, Martino.

The kaiser then sent a second invitation, including Martino, and at dinner a few nights later, the kaiser proposed a toast:

"If I were not Kaiser Wilhelm, Emperor of Germany, I should like to be one man—Martino, who goes everywhere Caruso goes."

ENRICO CARUSO made his debut at the Metropolitan Opera House when I was 11 years old. Little did I think then that some 20 years later I'd play on the same bill with the great tenor.

Backstage he said to me seriously, "Eduardo, I want you to shake hands on this. Because we are two singers, please to promise me tonight you no sing 'Vesti La Giubba' and I give you my word I'll no do 'Ist Sweet As Appie Cider.'"

I never go to the opera, I never hear a fine singer, without thinking of the greatest voice I ever heard, the big-hearted, fun-loving, immortal Enrico Caruso.

Excerpted from "As I Remember Them." Copyright 1942 by Eddie Cantor. Published by Duell, Sloan & Pearce.

NEXT SATURDAY—Jimmy Cagney.

TONIGHT AT 8:30



—dial CBS 950 • WJX  
MR. KEEL, TRACER OF  
LOST PERSONS



Broadcast Beat



# A Familiar Voice On Artpark Boards

By MARY ANN LAUBSCELLA  
N.Y. TV-Radio Critic

When Willard Waterman walks on stage and says his first lines in "Kiss Me Kate," Artpark audiences start to buzz.

Many recognize his voice as radio and TV's "The Great Gildersleeve" of the 1950s and his face from early TV series such as "I Love Lucy," Dennis the Menace," and "The Real McCoy."

Younger folks identify him from his work in TV commercials, many of them humorous — Alka Seltzer, Kellogg's cereals, A-1 Steak Sauce.

Waterman marks his 50th year in show business this year, still using the versatile voice that launched his career. He is a storehouse of knowledge about radio's heyday, a bygone era that evokes his pride and nostalgia.

"I went to Chicago in 1934 because it was the hub of network radio," he explains. "All major programs originated there."

"THERE WOULD be soap operas in the morning, kids' shows in the afternoon and radio dramas in the evening. And the same actors would work in all of them."

"I used to do about 40 shows a week. We'd start at 7 a.m. and go 'til 11 p.m., seven days a week. Holidays? That's when you'd get an extra show to do, not a day off."

Waterman says that the actors didn't mind the long hours because they enjoyed what they were doing. "Radio was fun. It was easy. You could noodle around because it didn't cost so much."

"Take TV today. It's the mighty dollar that is being spent. Actors can't joke and kid and have fun the way we did in radio."

Waterman looks upon those busy days as the training ground for his career. "It was a great time because an actor could play anything he could sound. You were not bound by what you looked like."

"I HAD THE leading man



WILLARD WATERMAN  
Remembers Radio

role in 'The Gaiding Light' while I was playing heavies and villains on kids' shows."

Waterman's all-time favorite rogue is Diamond, a character he created on "Tom Mix." Diamond weighed 400 lbs. and plotted evil while munching on chocolates.

Radio actors had strong input into character development. "When you went to an audition, you would try to make your part a definite character who sounded a little bit different. If you knew how to double — that is, play more than one part — you were more valuable to a director."

Waterman picked up the Gildersleeve role in 1950 from Hal Peary, who originated it in 1941. "Gildersleeve" was one of your first spinoffs," he pointed out. "Throckmorton P. Gildersleeve, the pompous water commissioner, was an original part of Fibber McGee and Molly."

He continued the radio series through 1959 and starred in 30 TV episodes in 1958 and 1957 for NBC. Those TV shows are in syndication.

POSTRAYING Gildersleeve on TV taught Waterman that an actor's role in TV was destined to be very different from that in radio.

"On radio, Gildersleeve could be played for comedy, but it had a lot of warmth that endeared it to listeners. It was almost a message show."

"The TV show never achieved the potential of the radio series because of the producers' perception of the character. They thought he was a skirt-chaser. I disagreed. I screamed all the way, but I had no script approval. The values were missing."

Waterman believes that family entertainment such as "Gildersleeve" could draw an audience on radio, but that any new radio series would face production difficulties.

"The difficulty would be in getting the script. Writers are making big money in TV. Radio budgets could never match that. Good writing is essential. An actor can make bad dialogue better, but you can't make it good."

Waterman has been playing some old radio tapes for teenagers and monitoring their response. "I am amused, amazed and wonder-struck at their reaction. They dig 'Gildersleeve,' they get the jokes, they love the characters. It's a whole new world for them."

Would Waterman be willing to set aside his current work on stage to revive the popular character on the airwaves? "I'd do it tomorrow," he said. "I love radio."

7-10-79  
BUFFALO EVENING NEWS

**GENEROUS Mystery Theater**

**TONIGHT**

"The Ghost of San Juan Hill" starring Jack Grimm and Marion Hickey. 8:30-9:30 p.m. Host: The appearance of the ghost completes the phase of a quest which has many true and spooky features.

**MONDAY-SUNDAY**

## Eddie Anderson, 71, Dies; Noted For His Role Of Rochester

Eddie (Rochester) Anderson, 71, died Feb. 28 of congestive heart failure at the Motion Picture Country Hospital, Woodland Hills, Calif. He was born in Oakland, Calif., Sept. 18, 1905.

Noted for his gravel voice, Anderson — who appeared with Jack Benny both on radio and tv — entered the hospital Dec. 20 with a chronic condition, apparently cancer.

He was on Benny's radio show 16 years, from 1938 to 1954, and appeared frequently on the weekly tv show until its demise, and played in specials with Benny after that.

Though remembered chiefly for the Rochester role, which cast him as the underpaid chauffeur, butler and general household assistant to Benny's lightedist "boss," Anderson enjoyed a long and successful showbiz career. He appeared early in vaudeville and niteries. Eventually he found his way to Hollywood, where he played in many films, sometimes as a star. One of his top parts was in "Cabin in the Sky," a 1940's pic in which he played the kindly and affable, but easily tempted, husband unable to resist Lena Horne's blandishments.

Among Anderson's other films were "Gone With The Wind," "Transtent Lady," "Three Men On A Horse," "Jezebel," "You Can't Take It With You," "Thanks For The Memory," "Tales Of Manhattan," "Broadway Rhythm," "I Love A Bandleader" and "The Show-Off."

He did everything well, but the memorable thing was the voice. A typical scene, played on tape during a 1976 meeting of Pacific Pioneer Broadcasters, brought a blast of laughter that was a testimonial to these vocal cords.

Anderson responded to a knock at the door and admitted another sandy-throated character, Andy Devine. After the pair had delivered their raucous greetings, Benny commented, "There are the two voices that drove Gravel Gerlie to an early retirement."

Anderson, who was divorced, had a son by his first wife and two sons by his second, plus an adopted daughter. Also surviving is a sister.

Wilmington, Del. — Former WDEL Wilmington staffers David N. Aydelotte and Manning Kimmel have purchased and are now partners operating the CBS radio affiliate in Cumberland, Md., renamed WCBC from WVOK.

3/2/77



APRIL 1935

# Wedding Bells for Dick Powell?

*There's a real-life romance going on behind the scenes of the Hollywood Hotel program. Dick Powell and Mary Brian are the principals—and unless all signs fail, there will be a marriage in the family soon*

By  
JOHN FAWCETT

ANY Friday afternoon at two o'clock you'll find Dick Powell down at the Los Angeles Playhouse rehearsing his *Hollywood Hotel* program. Or at least so I was told after spending two days and three nights in a futile attempt to track Dick down, chasing from Warner's Studio to Dick's home to studio to theatre to studio to broadcast station, and then chasing back again.

I was out to get the truth concerning his romance and possible marriage with the lovely film star Mary Brian. And because so many idle rumors were floating around, it would be necessary to get the word straight from Dick's own lips. I had been discovering that it was not so easy to get close enough to the busy radio and screen star to learn anything. So far the only news I had heard about Dick was that he had "just left."

So it was with all the thrill of a hunter hot on the trail that I presented myself at the theatre door one Friday afternoon and asked for Dick.

"Why, yes, Mr. Powell is here," smiled the young lady in the manager's office. With a sigh of relief I pushed open the door and dashed into the theatre.

A bewildering spectacle met my eyes, and even more bewildering sounds greeted my ears. The stage was brilliantly illuminated, a startling contrast to the acres of empty seats which stretched out into the darkness. And in the glare of the lights a most extraordinary activity was occurring.

IN THE center of the stage was a complete dance orchestra, every instrument going full blast. Grouped beside the orchestra leader, five men were arguing vociferously over something which was written on a typewritten paper. On one side of the stage, three girls were humming into a microphone. Back of them, two men and a woman were talking into another microphone. And on the other side of the stage, a beautiful girl was singing into yet another "mike." Around her, several couples were dancing on the hard floor of the stage.

From somewhere overhead, an unseen voice was bawling directions through a loud-speaker. Even as I entered the voice yelled: "All right, let's try the explosion now!" A young [Continued on page 48]

A brilliant star in both movies and the radio, Dick Powell's popularity proves that he has earned his honor. At right, Dick with the charming Mary Brian at a Hollywood premiere. For two and a half years they have been "keeping company" and the movie capital is expecting a wedding any day now. Dick recently enlarged his house and Mary supervised all the decorating.



# Wedding Bells For Dick Powell?

(Continued from page 14)

man dashed out from one of the wings and pushed over a pile of lumber, which fell with a crash into an iron wastub. From behind the backdrop came sounds of hammering and sawing. Altogether it was a scene of noisy activity. This was *Hollywood Hotel* receiving its final polish before going on the air.

Then, off in one corner of this busy scene, I saw Dick. Hastily making my way backstage, I walked out into the bedlam and approached my quarry.

"Dick!" I said, shouting to make myself heard. "Dick Powell! I've come to interview you on the air."

"Sure," he shouted back as we shook hands. "Sit down."

"I've been trailing you for three days," I began when we were seated. "I want to ask you some very important questions." I cleared my throat. "They're about Mary Br—"

"Quiet, everybody!" suddenly belted an authoritative voice from the loudspeaker. "We're going to start the time rehearsal. Everybody in his place!" "Excuse me," smiled Dick. "I have to open the program." He got up and walked across to the central microphone.

As the interview seemed to be temporarily halted, I took another look around me. The whole scene had miraculously changed. The orchestra had ceased all activity and the stage was deathly silent. All the players were either grouped around the two main tables or seated in chairs in the wings. Dick was standing in front of his microphone looking at his watch. Suddenly he raised his hand.

"*Hollywood Hotel* on the air," he began—and the program was started.

FOR the next forty minutes I sat and watched with great interest. I won't try to tell you how I enjoyed the music of Ted Fin-Rito's orchestra (Yes, that was the "noisy" orchestra). It would be useless to try to describe the charming songs of Frances Langford and the singing and acting of Janie Williams. You've heard them as often as I. And the antics of Reginald Cheerly and Yabut are familiar also. The dramatic talents of Arnold Wilson and the other members of the cast are too well known to be described. Even the announcements of Ken Niles, the Campbell Soup praiser, are familiar to the whole nation.

I was almost sorry when, at the end of forty minutes, Dick came over to me. "My part of the program is over now," he explained. "Louella Parsons has the rest of the hour with her guest screen stars. She'll brood over Vic McLaglen and Eddie Lowe for tonight."

"Well then, Dick," I grinned, "let's get on with the interview."

"You were asking me—?" prompted Dick politely. "Oh, yes," I said. "I want to know about Mary Brian. I'd like to get right down to the point. 'Look, Dick,' I asked, 'are you and Mary planning to be mar—'"

"Excuse me, Mr. Powell," an infernal stage-hand suddenly interrupted. "The timer says the program ran eleven minutes too long. The other boys want you help them cut the script."

"Pardon me once more," apologized Dick and left me sputtering in my chair. Fofled again.

For a time I amused myself by listening to McLaglen and Lowe and Louella Parsons rehearse their part of the broadcast. Louella, who is the highest paid woman columnist in the country, was having a little difficulty in making her voice register correctly in the "mike." McLaglen and Lowe were busy rehearsing an exciting scene from their latest picture, *Under Pressure*. It was interesting to watch the two screen players as they tried to keep from gesturing and acting before the microphone.

The rehearsal was soon over, but Dick was still in conference. I'd want to speculate what Dick's answer was going to be if I ever cornered him. I thought over some of the things I had heard about him and Mary.

FOR two and half years they had been going places together more or less regularly. And in Hollywood that was somp! If keeping steady company meant anything, I was sure Dick's answer would be "yes."

I thought over the times I had seen Dick and Mary together. One little incident came especially to my mind. It had occurred at the Burbank airfield. I had gone down to say goodbye to some friends who were flying east—and whom should I see on the same plane but Dick! Mary was there to see him off, and I will always remember the tender scene that occurred when they parted.

Yes, surely there were wedding bells in the offing!

All conditions would soon be ideal for a wedding. Dick's new house would be open in a few days—the same house which he had so suddenly and so mysteriously ordered enlarged. The house that had been decorated by none other than Mary Brian. Dick's contract had just been renewed without a "no-marriage" clause in it—removed at Dick's request! Dick had just received a substantial increase in salary. I remembered that Dick had once remarked he would never marry unless he were financially well-fixed.

There could be no other answer than marriage!

My musings were interrupted by Dick himself. "I'm terribly sorry, old chap," he said, "but I have only fifteen minutes to change before dress rehearsal. Couldn't we finish this interview next week sometime?"

"Wait, Dick!" I cried desperately. "At least, won't you answer one question?" Dick paused. "O. K. Shoot!" he said.

"Are you and Mary Brian going to be married?"

There was a moment of silence. "Mary Brian is a wonderful girl," Dick said slowly. "She is my dearest friend—but as for marriage—I frankly can't say."

He suddenly grinned to me. "Look, old fellow," he chuckled, "you've been following me around all this time for nothing. You want to see someone else? Go ask your question of the same person I'll have to ask. Then you'll get your answer. Go ask Mary Brian!"

RADIOLAND

# Radio Oddities

Milton Tully, tenor, claims he lost eight pounds while appearing in several broadcasts and a stage revival of Franz Lehár's "Merry Widow," recently given in Newark, N. J. Tully had to race back and forth between the New York studios and the Newark theater.

In a recent Cuckoo program, Raymond Knight, the playboy of the studios, inaugurated a campaign for suffering seagulls. Next day he received from a fan a package of bird seed intended for the birds. Knight returned the contribution a few days later with an explanation that he had chartered a tug and put to sea, but by the time he found any seagulls he had lost interest in birds and everything else pertaining to Knight's life the captain returned to port. A doctor diagnosed the comic's case as "trafflights" because "he went out red and came back green."

A pair of shoes in the hands of an expert manipulator may give very satisfactory results, as is shown in the weekly broadcasts of the WEPB minicircle from the Chicago studios on Wednesday night. Her is "Gulley," the drummer of the orchestra, is the man responsible for the success of the "Bill Childs" tap dance.

Emitting several long drawn train whistles often helps one get seats in crowded stations, according to Tom Corwine, imitator, who recently proved this in a small Kentucky railroad depot. Tom's whistle is so like the real thing that while the people know it was a practical joke, he had the station to himself.

Only a handful of people witnessing the recent St. Patrick's Day parade along Fifth Avenue, realized that the Irish Free State's national anthem was written by Victor Herbert for words by Peter Kearney. NBC's musical and literary research department had numerous telephone calls on that day seeking national hymn information. Callers were informed that it is "Soldiers or Erin," or the "Soldier's Song." It first came into prominence as a war song for the Irish Volunteers during the revolution, later being adopted as the national anthem.

Peter Dixon, of Balaing Junior fame, heard over WJZ each evening except Monday, has written a book dealing with "radio writing." It is expected to be ready for publication shortly.

Chicago's prominent sons of Erin, all members of the Irish Fellowship Club, who entertained William T. Cosgrave, president of the Irish Free State during his 1928 visit to the mid-western metropolis, gathered in the NBC-Chicago studios to hear Cosgrave during a recent broadcast. During his 1928 visit, Cosgrave made his initial microphone appearance, speaking over an NBC network. The club members recent gathering was to hear the first broadcast from Ireland.

The Library of Congress recently requested for filing purposes, copies of the maps which appear on charts of the Tower Health chart, issued by the Metropolitan Life Insurance Company. Tower Health charts are broadcast daily, over an NBC-WTAF network, under the direction of Arthur Bagley.

11/13/1

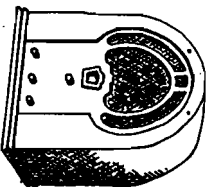
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