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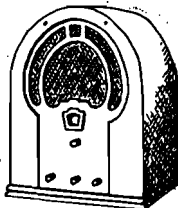
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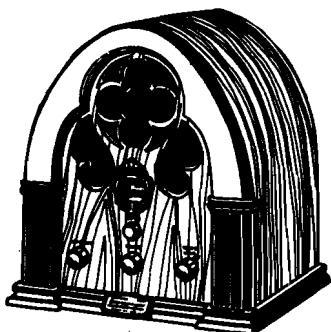
Wing Crosby

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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, 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 \$13.00 per year and includes all the benefits of a regular membership. Regular membership dues are as follows: If you join in January-March dues are \$17.50 for the year; April-June, \$14.00; July-September, \$10.00; October-December, \$7. **ALL renewals are due by January 2!** 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 \$29.75. Publications will be airmailed.

The Old Time Radio Club meets the **FIRST** Monday of the month (August through June) at 393 George Urban Blvd., Cheektowaga, NY. Anyone interested in the "Golden Age of Radio" is welcome. Meetings start 7:30 pm.

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THE SHADOW

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STREET & SMITH

DECEMBER 15, 1942

by WALTER GIBSON

The Money Master

CHAPTER EIGHT : THE TRAPPERS TRAPPED

If ever The Shadow had felt urged to force a trail, it was in the case of Ildon Cassette, the missing counterpart of Elvor Brune. During the day that followed the conference between Bert Cowder and Shep Ficklin, The Shadow maintained his Cranston pose under a tension that was new to him.

Each passing hour drove home the thought that vast matters were at stake, things far too important to be left dependent on the whims of Bert and Shep. Nevertheless, those two were imbued with the idea of finding the source of wealth that men like Brune and Cassette could tap. Since The Shadow's purpose was the same, he resolved to let crooks set the pace, as long as they maintained their track.

Tonight was the deadline. If crime's partners couldn't find Cassette, The Shadow would forget them. He'd find other channels to reach a man of mystery known as the Money Master, who was looming as the one important figure in this strange case of misplaced wealth.

It was ten o'clock when Bert Cowder received a phone call in his hotel room, one which he answered in cautious, noncommittal terms. Bert was reaching for his hat when he laid the phone aside. Opening the door, he stepped into the hall, pausing to let his eyes focus in the dim light.

Funny, the way darkness cleared when a person stared into it. Bert had noticed that fact often, but it struck him more forcibly on this occasion. Like a wall, that darkness, when Bert opened the door; but it dispelled very quickly. Bert waited long enough to make sure that the corridor was empty, then he stalked toward the elevator.

The riddle of thick darkness was explained by motion just around the corner. There The

Shadow came briefly into sight as he made swift strides to a stairway. He was the solid darkness that had greeted Bert; his quick whirl away from the door accounted for the sudden evaporation of gloom. During the process, Bert's eyes had failed to detect the outline of a cloaked figure.

As on the night before, Bert Cowder was trailed the moment that he left his hotel. When Bert took a cab, another cab followed it, under conditions quite unusual. The cab in which Bert rode was actually The Shadow's, piloted by an agent named Moe Shrevnitz. Having stationed Shrevny's cab where Bert Cowder would use it, The Shadow commandeered another for himself.

The driver of the second cab was awed by the weird whisper that ordered him to trail the one ahead. Singularly, the shrouded passenger demanded halts from time to time, that should ordinarily have ruined a trailing job. But always they found the advance cab again, the reason being that The Shadow was guiding by signals that Moe flashed back with his spotlight.

A mile from his hotel, Bert Cowder adopted the precaution of dismissing one cab and looking for another. All he did was change status with The Shadow. The cab that Bert hailed was the one in which the cloaked passenger rode.

Leaving the far door while Bert was entering from the sidewalk, The Shadow glided to Moe's cab, slid aboard, and let it do the tagging.

The trail ended on a side street that had a row of old-fashioned houses, poor imitations of the original brownstones. Leaving Moe's cab near a corner, The Shadow circuted the gloomy block on foot, returning at the end of

five minutes. Remembering what had happened to Elvor Brune, The Shadow was making more elaborate provisions in the case of Ildon Cassette.

As before, crooks formed a cordon, though on this occasion they were working with Bert Cowder, not against him. They were the mob belonging to Shep Ficklin, who was present in person. To offset that tribe, The Shadow ordered Moe to contact Burbank and have him send agents here to form an outer circle that could close in upon the hoodlum cordon when required.

Cliff and Hawkeye would be the main springs, of course. They'd be glad to have another whack at Shep's crew, which hadn't returned to its original base after the Emmart massacre. Along with those agents would come Clyde Burke, the roving reporter; also Harry Vincent, The Shadow's chief reliable.

Moe Shrevnitz could serve as a mobile unit with his cab, while for a solid bulwark, The Shadow named Jericho Druke, a giant African and a most useful person for occasions such as this. Having sent Moe to flash a word to Burbank, The Shadow approached the rear of the house where Bert Cowder had stopped.

Crooks had beckoned Bert through a side alley. Out back, the double-crossing dick was holding confab with Shep Ficklin. This house was the present residence of Ildon Cassette; of that, Shep was sure. The question was how many servants Cassette might have on the premises.

"There's a way to find that out," The Shadow heard Bert say. "Ring the front doorbell and see who answers."

"Fine stuff," reported Shep. "It would be giving ourselves away!"

"Not if we were using another route to get inside." Looking above the first-floor windows, which were shuttered, Bert saw another row. "Those windows look easy, especially the one over the little side roof."

"Easy for Wip Jandle," snapped Shep. "if we still had him on call. Who else is good for second-story work?"

"I am," rejoined Bert. "You've got enough guys here to hoist an elephant up to that roof. Lend me a jimmy and I'll pry that window while you're working the doorbell stall."

The Shadow didn't need a hoist to reach a roof. Nor was he interested in stopping off at the second floor. While Shep's men were boosting Bert up to the little side roof, The Shadow used swifter tactics at the rear of the house. Smoothly, steadily, he scaled the wall to the very top of the third floor.

To make that climb, The Shadow used rubber suction cups, concave disks that took a powerful grip every time he applied them. Two disks for his hands, two for his feet. The Shadow became a human beetle, black against the darkened house wall.

Each time he pressed one cup home, he released another by a forward push that emitted air through a tiny valve. Thanks to this swift system, The Shadow was at the top of the house before Bert Cowder reached the second floor.

There was a skylight in the roof, clamped tightly from within. But the short jimmy that the Shadow fitted to the muzzle of an automatic was a good as any tool that Shep could supply to Bert. The gun's length added to the leverage, and The Shadow could work more rapidly than Bert, considering that sounds from the third floor were less apt to be noticed.

The doorbell was ringing constantly when The Shadow dropped through the open skylight. Coming down to the second floor, the cloaked invader heard hesitating footsteps in the hallway. Looking toward the stairs that led below, he saw Ildon Cassette, a stoop-shouldered man, with a short black beard that didn't hide the twitch of his lips. Cassette was wearing a dressing gown, and clenched in his thin hand was a revolver.

Cassette was the only person in the house, and he didn't intend to answer the doorbell. He was waiting to see if anyone broke through that door. Should such happen, Cassette wouldn't hesitate to use his gun. It didn't occur to the bearded man that the doorbell was a trick.

Closer to the room that Cassette had just left, The Shadow could hear the scrapes of Cowder's jimmy, ending in a muffled clatter as the window popped upward. At that moment, the bell ringing was furious. Then ceasing abruptly, it left Cassette staring with beady eyes

that gradually relaxed their gaze. Turning, he went back to his side room, which was furnished like an upstairs parlor.

Gloom stalked the bearded man. Massed blackness in the shape of the Shadow, who moved from one doorway to another, ready to take advantage of those blotting depths should Cassette turn about.

But the bearded man didn't pause until he reached his own room. There, old floorboards creaked from the sudden halt of Cassette's thick-built figure. His own revolver lowered, he was looking into the muzzle of another gun, gripped by Bert Cowder.

Casually, Bert plucked Cassette's gun from the loosening hand that held it. He tossed the weapon in one chair and shoved Cassette to another in a deep corner of the room. Beckoning to the window, Bert summoned one of Shep's thugs, who had also made the climb. He told the fellow to go down and open the front door.

The Shadow eased back into darkness beyond Cassette's door and let the messenger pass. Taking another look into the room, The Shadow saw Bert Cowder standing just within the doorway. Bert was just in time to see Cassette reaching for a bell button on the wall, close by the chair where Bert had shoved him.

"Lay off!" snapped Bert. Then, when Cassette sank back into his chair, he added: "Why ring for guys to help you, when that's what I'm here to do?"

Cassette's glare showed disbelief. When Bert introduced himself as a former bodyguard

hired by Elvor Brune, Cassette wasn't impressed. Instead, his eyes showed recollection of Brune's fate, something with which Bert might be definitely connected. So Bert waited, listening for footsteps on the stairs.

They came. As they arrived, The Shadow again blended with darkness to let Shep Ficklin pass. Shep had come alone, leaving all his men outside. Moving across the creaky floor, Shep produced a gun and flanked Cassette from the other side. Eyes tiny, hunted, his lips quivering within his beard, Cassette kept looking from one captor to the other, his horror increasing with every stare.

Crooks had found their man. Between them, partners in crime intended to make their prisoner tell all. If ever a victim sat trapped and helpless, Ildon Cassette fulfilled such specifications. Filled with confidence, Bert and Shep forgot the doorway behind them.

Had they turned in that direction, their faces would have matched Cassette's. Blackness had materialized into the cloaked shape of The Shadow, whose eyes, burning from beneath his hat brim, were as ominous as the muzzles of the automatics that loomed from his thin gloved fists.

One gun for Bert Cowder, the other for Shep Ficklin. The Shadow was placed where he could have the final say in the case of the frightened refugee. Ildon Cassette.

Trappers were trapped - by The Shadow!

Happy New Year

From the Directors,
Officers and Staff of

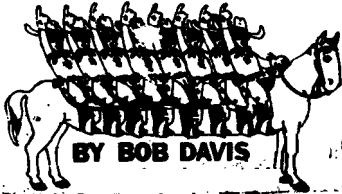


**THE OLD TIME
RADIO CLUB**



SAY!

WHO WAS THAT MASKED MAN?



I've noticed lately that there seems to be more and more traders that have become "partial burnouts". These are people, usually with large collections, that have become disenchanted with the actual trading of OTR shows but still love and want to collect them.

I think the problem lies in the fact that those with large collections already have reached the point where they've gotten in all the shows that are available in the series that they want. Any new catalogs or supplements that they receive seem to contain material that they already have or don't want.

Another factor in this "partial burnout" is that the large collector now has access to "inside sources" that allow him to get his hands on the newest material without ever having to make a trade for it. It's like getting something for nothing...or almost nothing.

There is, I believe, yet another factor to be figured into this. ANY large collector can check through his shows and find reel upon reel of shows that he has never ever even listened to. He might have spot checked them when he first got them but has never taken the time to listen to them for any length of time.

Knowing that you have all these shows in reserve and unheard tends to take away the excitement of getting even more in unless it's something that he's been after for years.

Think of the enthusiasm you had when first starting out in the hobby. Do you still have it today? When I first started collecting I was the proverbial ball of fire. I'd wake up in the morning hit the buttons on my recorders, and THEN go for my morning cup of coffee. I was constantly writing letters and mailing catalogs. Finding a new contact to trade with was a real joy. Trading radio shows became a part of my life..a big part.

"Partial burnout" does not happen suddenly, it is a slow but progressive thing that creeps up on you. It's like

the hour hand on a clock, you cannot see it move but move it does. You don't even notice that it's there until you find yourself deeply enmeshed in it.

I know because I see it happening in others, and yes Virginia, even me. I still trade but to a much lessened degree. The connections and "inside sources" make it so easy for me to collect shows now that trading almost seems like too much of a bother. Maybe if my connections become disconnected and my "inside sources" dry up I will become the Gung-Ho collector I once was.

What I fear is that I'm inexorably becoming a total burnout and this love I have for OTR will become a thing of the past. I honestly don't know what to think. Is this just a passing phase that will go away with time or is it something that will grow worse with each passing day?

Have you had this happen to you, or are you in the midst of it now? If so please drop me a line c/o the I.P. and let me know how you are handling it. If you've already burned out let me know how it came about. Maybe your stories can stop others from this sad fact. Maybe it can stop me!!!!

See ya next time.

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.

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.

DO DO DO

SEND IN YOUR 1989 DUES!!!!

JUST THE FACTS MA'AM

By: FRANK BONCORE

This is my annual report on the **1988 FRIENDS OF OLD TIME RADIO CONVENTION IN NEWARK, NEW JERSEY.** It started at Buffalo International Airport when I boarded the Continental flight to Newark. As I approached my seat (preassigned) I noticed that a lovely young blond was sitting in the seat, I showed her my pass and would you believe she had the same seat number assigned to her? I thought to myself I wouldn't mind if she sat on my lap all the way to Newark however, with my luck someone would squeal to Maureen and I would be in deep trouble so I sat in a different seat.

After a brief flight, I arrived at the Newark Airport and was promptly picked up by the hotel shuttle bus and checked in. Within five minutes I was in my favorite place the "Dealers Room". I first went to say hello to Ed Carr and check out what he had for sale. I purchased some new BBC material that he had. I wandered around then stopped by to say hello to Ken Mills and check out his tapes. In the rear was "Cowboy" Don Aston and his wife Jeannette of Aston's Adventures. By the way I owe Don's wife JEANNETTE (not Linda as I erroneously stated in "Gunsmoke" issue of Memories) an apology for stating her name wrong. Also in the dealers room were Bob and the lovely Linda Burnham of BRC Productions, Terry and Nancy Salmonson of Audio Classics, Gary and LaDonna Kramer of Great American Radio, Andy Blatt of Vintage Radio Broadcasts, Thom Salome of Shadow Sound of the Past and a "new Dealer" The Shadow Sanctum of Wichita Kansas. I won't tell you how much I spent in the dealers' room because my wife might divorce me. All I can say is my suitcase was loaded beyond its capacity and I expect to have a lot more tapes shipped to me.

I was very disappointed in Ron Barnett of Echoes of the Past, one of my favorite dealers, was not able to attend this years convention. Also absent was Gary Dudash of AM Treasures. I would hope that next year more dealers attend to give the Dealers Room less of a flea market atmosphere.

While I'm on the subject of who did not attend, Jim Snyder did not attend and his presence was missed by two people. The first was the matradee in the dining room who in honor of Jim's absence chose our table **FIRST** to be served and poor Bob Burchette who didn't know whom to pay his dues to so I told him to mail it to Jim.

A tip of the hat to Dave Warren and the Dave Warren Players who took us for a stroll in Allen's Alley.

I'm not going into other convention features however I want to talk about

the family of friends whom I have met over the years at the OTR Convention. It was really nice to see once again Doug Due, Tom Monroe, Chuck Wheeler, (personal note to Chuck - that tape was terrible) John Furman, Ed Cole, Bobb Lynes, Barbara Watkins, Lee Allman and Dick Osgood.

For those of your who did not attend you really missed an excellent Gunsmoke panel by none other than Cowboy Don Aston. Don gave a Gunsmoke test which will appear in a future I.P.

I have to say a few works about the "new" friends who I met there. Hal Wittison came in from Flagstaff, Arizona. Two ORCA (Old Time Radio Show Collectors Association) members, Frank Parrick and Reg Hubert came from Sudbury Ontario. However, they were out distanced by Barry Hill who come in from West Yorkshire, England. For those who care once again, Frank Bork, our elderly librarian emeritus, and his 1948 Kaiser Frazer did not come.

In closing, a special thanks to Jay Hickerson and his staff who made all this possible.

The Saginaw **NEWS**

SATURDAY, OCTOBER 8, 1988

Pioneer radio station WNBC off the air

NEW YORK (AP) — Friday was the last day on the air for radio station WNBC, for 62 years the flagship of the NBC radio network that was home to Jack Benny, Bob Hope, Fred Allen and the NBC Symphony conducted by Arturo Toscanini.

Its spot at 660 on the AM dial, a clear-channel signal that could be picked up in as many as 35 states at night, is going to an all-sports station.

WNBC was descended from the station that was the first to broadcast a World Series, the first to run a commercial, the first with a coast-to-coast hookup and the first to broadcast a national political convention.



Wireless Wanderings



JIM SNYDER

I have never met Chicago's Chuck Schaden, but I am sure that I would like him. He is involved in every imaginable aspect of the old time radio hobby.

Schaden has been an OTR collector for 25 years and currently has over 45,000 shows in his collection, so he is of course extremely knowledgeable about all phases of the hobby. Since 1970 he has been broadcasting old time radio over some of the stations in the Chicago area. He is currently broadcasting on two different stations. His "Those Were The Days" show runs on Saturdays from 1:00 to 5:00 pm on WNIZ (FM 97). He also appears with his "Radio Classics" show, Monday through Friday from 8:00 to 9:00 pm and 8:00 to 10:00 on Saturdays and Sundays. This appears on WBBM (AM 78). I guess that I live a couple hundred miles from Chicago, as radio waves travel. I can't pick him up at all at home as there is a local station virtually on top of WBBM, but I am able to get him very clearly on my car radio, most nights. Schaden has a friendly and informative way of introducing his old radio shows, and he avoids the problem that some other OTR personalities have. He realizes that we are tuning in to listen to the shows, not the announcer. He gives you the information you want on the shows, but avoids falling in love with his own voice. Even a number of his commercials carry an old time radio flavor. The one I like the best is a takeoff on the Abbott and Costello "who's on first" routine, in advertising Metro Golden Memories. In my own collection I have several tapes of Schaden interviewing, for his radio show, some of the old time radio performers. He is absolutely the best I have ever heard at this kind of interview. He is knowledgeable and has just the right approach to get the star talking about himself in areas of interest to the listener.

A second are of involvement is his publication, **NOSTALGIA DIGEST AND RADIO GUIDE**. He has been putting out this hobby related magazine for 14 years. The magazine always has features on old time radio and its' performers, but does not limit itself to that subject alone. There is always a general nostalgia piece about childhood, by Dan McGuire. I always

turn to his column first as it is my favorite. There are also regular features on the old classic films and on the big bands. Issues run 32 pages and are certainly the most polished of any of the OTR related magazines. There are six issue a year, always published on time. A subscription is \$12 a year from **NOSTALGIA DIGEST**, Box 421, Morton Grove, IL 60053. He has also recently published a 128 page book on the history of WBBM radio. This can be purchased for \$12.50, postpaid, from the above address.

His third activity is a dealer of OTR cassettes. He has both set format cassettes, and custom cassettes available. These are put out by the **HALL CLOSET**. He also has those interviews that I mentioned above available through **SPEAKING OF RADIO**. The address for each of these is that same box number in Morton Grove.

Still another avenue of involvement is that he is the owner of **METRO GOLDEN MEMORIES**, 5425 West Addison Street, Chicago, IL 60641. This is a store devoted to old radio, old TV, old movies, and many other items of a nostalgia interest. Once again, I have not visited his store, but I have purchased a number of books on OTR by mail from the store. These were advertised in **NOSTALGIA DIGEST** and I have not seen many of them advertised, or even mentioned, in any of the other hobby publications. This is an excellent source of hobby publications.

A fifth, and probably not final, interest is with the **MUSEUM OF BROADCAST COMMUNICATIONS**, 800 South Wells Street, Chicago, 60607. This is pretty much what its name implies. A place to see broadcast memorabilia and to listen to tapes. Remember those 45,000 shows in his personal collection? Well, he is donating and cataloging all of that collection to the museum. He also does his Saturday afternoon broadcast "live" from the museum each week.

Chuck Schaden has probably brought more people into the hobby than anyone else, except perhaps, Frank Bresee. It would also appear to me that he has done more good for the hobby than anyone else, anywhere. I hope you will become familiar with one or more of the services that he offers. I think that they are well worth your checking them out.



GUNSMOKE TRIVIA

Did you know that....

Aaron Spelling, television mogul, started his career as an actor. The now famous and wealthy Spelling had a part in a TV episode of "Gunsmoke" as a dusty cowpoke standing at the bar, delivering one line, "I wish I could buy you fellas somethin' ta drink, but I ain't got no money t'all."

...The television series "Maverick" lampooned "Gunsmoke" with a story entitled, "Gunshy".

...Doc Adams was named by William Conrad after the cartoonist, Charles Addams, because Howard McNear played the part of the doctor with a bit of the "Mephistophelian" touch, according to Conrad.

Phyllis O'Donnell



EDIT OR

Arlene and I will take next month off giving us time o enjoy our holidays. Frank Boncore and Bob Davis will take over as guest editors for the January issue.

Arlene and I wish all of you **HAPPY HOLIDAYS** and we will see you in 2 months.

Welles' 'War of the Worlds' Broadcast Spooks Portuguese Fifty Years Later

By **PETER WISE**
Associated Press

LISBON, Portugal — Some people flocked to the countryside to see if Martians had landed, while others fled in fear after a local radio station broadcast a 50th-anniversary rendition of Orson Welles' "War of the Worlds."

The 90-minute broadcast on

Sunday had been advertised in preceding days but nevertheless sparked reports of calls to police and fire services in Braga, a city of 63,000 people. The curious drove to an area outside town where Radio Braga reported aliens from Mars were landing, officials said.

The frightened began fleeing, according to news reports.

Lines reportedly formed at some gas stations in Braga, 200 miles north of the capital, Lisbon.

The broadcast was a recreation of Welles' radio dramatization of the H.G. Wells novel "The War of the Worlds." On Oct. 30, 1938, the actor and director aired a radio show that interrupted a musical segment to report that Martians had landed in New Jersey. That broadcast caused hundreds of thousands of people to panic.

In Braga, police were called to control 150 to 200 demonstrators who gathered outside the studios of Radio Braga to protest the broadcast of the recreation of Welles' version, said Paulo Sousa, a reporter at the station.

Sousa said the station received more than 100 calls. "Some called to complain, some to inquire and some to offer congratulations," he said in a telephone interview.

Sousa said the broadcast was intended as an homage to Welles and had been well publicized previously in newspapers and on the radio station itself. He said the program itself also contained clues that it was fiction.

A police spokesman in Braga, who asked not to be named, confirmed police had been called to the radio station. He said many people believed the broadcast initially, but added that no serious incidents were reported.

The Buffalo News/Tuesday, November 1, 1988

Obituaries

John Houseman Dies; Star of 'Paper Chase'

United Press International

MALIBU, Calif. — John Houseman, a distinguished stage producer and director, who began acting in earnest at the age of 71 when he won an Academy Award in "The Paper Chase," died at home Monday at age 86 of spinal cancer, a family spokeswoman said.

Houseman's cancer was diagnosed several months ago, and he had been bedridden for several weeks. His wife, Joan, was at his side, family spokeswoman Judi Davidson said.

His death came a day after the 50th anniversary of the chilling radio broadcast of H.G. Wells' "The War of the Worlds," which he co-produced with Orson Welles and which was so realistic it almost caused a national panic.



John Houseman

He gave his characters an air of total sophistication and he used that quality to become a top television pitch man. His deliberate enunciation of the words "They make money the old fashioned way, they EARRNNN it" made the Smith Barney investment firm commercial one of TV's most popular ads.

His portrayal of Professor Kingsfield, the crustiest member of the Harvard law faculty, in the 1973 movie "The Paper Chase" won him an Oscar for best supporting actor and reincarnation in a television series that ran for years on network, public broadcasting and cable TV.

Houseman was born Jacques Haussmann in Bucharest, Romania, to a French father, who was a grain exporter, and an English mother. He was schooled in England.

CONT'D ON PAGE 13

A Special Service For Club Members Only

TAPESPENDENTS: Send in your wants and we'll run them here for at least 2 months.
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Tapespondents is a free service to all members.



Orson Welles in 1938, while directing "War of the Worlds."

Director David Ossman collaborated with Koch on the script for this 50th anniversary production and promised disclaimers before and after the 1983 broadcast.

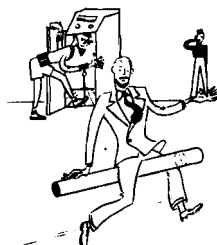
The remake of the classic broadcast is underwritten by matching \$40,000 grants from the National Endowment for the Arts and McGavren Guild Radio.

Produced by Walcutt and Ossman's Seattle-based Otherworld Media, "War of the Worlds" is the first of a series of holiday radio drama specials that the couple plan to produce. The second in the series, tentatively scheduled for a Christmas air date, is "Gulliver's Travels."

ON THE AIR

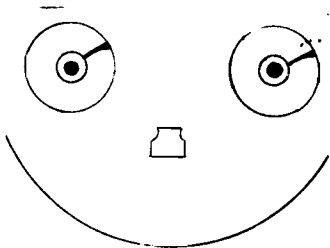
THURSDAY
EASTERN STANDARD TIME
2:30—WYAM, Cleveland—107.8
6:00 p. m.—Earl Rohlf, pianist.
6:15 p. m.—Hotel Cleveland Orchestra.
7:00 p. m.—Singing School.
7:30 p. m.—Nickel Plate Hour.
8:00 p. m.—Song Shop.
8:30 p. m.—Hoover Sentinels.
9:00 p. m.—Selberling Singers.
9:30 p. m.—Templin Bradley trio.
10:00 p. m.—Carl Rupp, pianist.
10:30 p. m.—Emerson Gill Orchestra.
11:30 p. m.—Burton Orchestra.
12:00 m.—Horace Vokoun Orchestra.
12:30 a. m.—Whippie Orchestra.
3:25.9—WWJ, Detroit—910.
6:00 p. m.—Organ Concert.
6:50 p. m.—Bartim Orchestra.
7:00 p. m.—Stattler Trio.
7:30 p. m.—Barium Orchestra.
8:00 p. m.—Song Shop.
8:30 p. m.—Hoover Sentinels.
9:00 p. m.—Selberling Singers.
9:30 p. m.—Gypsy Barons.
1:00 p. m.—Halsey Stuart.
10:30 p. m.—Palais d'Or Orchestra.
11:30 p. m.—Pollock's Orchestra.
4:00—WJL, Detroit—760.
6:00 p. m. — Trucor Orchestra; News.
6:30 p. m.—Dinner Music.
7:00 p. m.—Michigan Night.
8:00 p. m.—Lehn and Fink.
8:30 p. m.—Champion Sparkers.
9:00 p. m.—Mildy's Musicians.
9:30 p. m.—Maxwell House Concert.
10:00 p. m.—Studio Program.
10:30 p. m.—Bergin Orchestra.
11:00 p. m.—Amos 'n' Andy; News.
11:15 p. m.—Diensberger Orchestra.

11:30 p. m.—Bob Cordray, organist.
12:00 m.—McKinney Pickers.
4:25—WLW, Cincinnati—709.
6:00 p. m.—Thies Orchestra.
6:30 p. m.—Dynacone Diners.
7:00 p. m.—Watkins Orchestra.
7:15 p. m.—Commerce and the Individual.
7:30 p. m.—Doherty Orchestra.
8:00 p. m.—Lehn and Fink.
8:30 p. m.—Champion Sparkers.
9:00 p. m.—A Garden of Music.
9:00 p. m.—A Garden of Music.
9:30 p. m.—Maxwell House Concert.
10:00 p. m.—Burnt Corkers.
11:00 p. m.—Instrumental Trio.
11:30 p. m.—Thies' Orchestra.
12:00 m.—Showbox Orchestra.
12:30 a. m.—Thies Orchestra.
Columbia Chorus—WABC—699.
8:00 p. m.—United Opera — WOR (710), WMAQ (670), WHK (1390), WBBM (770).
9:00 p. m.—Columbians — WHK, WBBM.
9:30 p. m.—Sonora Hour — WHK, WBBM.
10:00 p. m.—Close-ups — WHK, WBBM.
10:30 p. m.—Merrymakers—WHK, WBBM.
12:00 m.—Variety Program.
3:45—WJZ, New York—708.
6:00 p. m.—Kemp Orchestra.
6:30 p. m.—Selber's Furville.
7:00 p. m.—St. Regis Orchestra.
8:00 p. m.—Lehn and Fink — KDKA WLW WJR KTW.
8:30 p. m.—Champion Sparkers — KDKA WLW WJR KTW.
9:00 p. m.—Mildy's Musicians — KDKA.
9:30 p. m.—Maxwell House Hour — KDKA WLW WJR KTW.
10:00 p. m.—Wayside Inn.
10:30 p. m.—Fortune Teller.



KEEPS YOU IN SUSPENSE William Spier

As director of the "Philip Morris Playhouse" over CBS, this bearded veteran of 20 years in radio rates as one of our top-notch creators of suspense-type dramas. Spier was born in New York City in 1906. At 19 he went to work for the Musical Drama magazine then edited by Deems Taylor and became the publication's chief critic before resigning five years later. His next important assignment was that of producer-director with B. B. D. & O. which he left in 1941 to join CBS on the west coast where he produced such programs as the "Atwater Kent Hour," General Motors "Family Hour" and many others. In addition to spending four years at the helm of the "Suspense" series, Spier also directed the "March of Time" through some 450 performances. Currently, he is also the man behind Sam Spade, Detective. Among his varied accomplishments, he has also shown considerable talent as a pianist and composer. He is married to June Havoc, one of our loveliest stars and sister of Gypsy Rose Lee. ★ END



REEL-LY SPEAKING

Here is another listing of new cassettes that were added to our ever-growing library. Thanks to all donators:

- C-938-Mr. Keen-"Murder with 1000 Witnesses" 9/29/49
"The Engaged Girl 11/10/49
- C-939-Mr. Keen-"Innocent Flirtation" 3/16/50
"King Cobra" 5/4/50
- C-940-Mr. Keen-"Two Faced Murder" 2/16/50
"Melody of Murder 3/9/50
- C-941-Mr. Keen-"Murder of Carrie Ellis" 8/3/51
"Abandoned Well" 8/10/51
- C-942-Mr. Keen-"Absent Minded Professor" 3/15/46
"Glamorous Widow" 5.23.46
- C-943-Mr. Keen-"Murdered Detective" 4/6/50
"Eccentric Millionaire 4/13/50
- C-944-Mr. Keen-"The Missing Car" 5/11/50
"Woman Marries Murderer" 5/18/50
- C-945-The Saint-"Prove I Killed Carter" 11/7/49
"Fake Amnesia Killer 11/13/49
- C-946-The Saint-"Color Blind Killer" 9/18/49
Screen Mystery Club-"When Strangers Marry"
- C-947-The Saint-"Murder in the Theatre 8/22/50
Hercule Poirot-"Death in the Golden Gate"

The following reels have been added to the club library:

- #716-All Jack Benny Show (1800')
 - 1. 1/5/47 W/Bogart & Bacall
 - 2. 1/12/47 W/Burn & Allen
 - 3. 1/19/47 W/Boris Karloff
 - 4. 4/27/47 "Leaving for Chicago
 - 5. 5/18/47 W/Al Jolson
 - 6. 10/5/47 "Sun Valley Hotel"
 - 7. 10/12/47 "Jack Fixes Breakfast
 - 8. 10/19/47 "The Hillcrest Country Club"
 - 9. 10/26/47 "7th Hole at Hillcrest"
 - 10. 11/2/47 "Bobbing for Applesauce"
 - 11. 11/19/47 "The Corner Drugstore"
 - 12. 11/16/47 "Cleaning Jack's Den"

- #717-All Romance (1800')
 - 1. 7/28/52 Paradise Package
 - 2. 8/4/52 Return to Tomorrow
 - 3. 8/11/52 Den of Thieves
 - 4. 8/18/52 Old Man's Bride
 - 5. 8/25/52 Barrier Reef
 - 6. 11/14/53 The Egg Farm
 - 7. 7/18/50 Carman
 - 8. 7/25/50 Wild Oranges
 - 9. 8/1/50 Story of Mayerling
 - 10. 8/27/50 Quiet Wedding
 - 11. ??
 - 12. 7/11/50 Let There be Honor

- #178 Mandrake the Magician* (1800')
(Shows aired 11/11/40 to 2/6/40)
#47, 48, 51, 52, 55, 72, 99,100, 133, 134, 145, 146
Count of Monte Cristo #115-118, 125 *Note: Mandrake was syndicated and sent out to local stations without OP/CL)

- #719 All-I Was a Communist for the F.B.I. (1200')
 - 1. I Walk Alone
 - 2. I can't Sleep
 - 3. The Little Red Schoolhouse
 - 4.The Red Red Herring.
 - 13. Rich Man Poor Man
 - 14. Canadian Crossfire
 - 17. Exit on Left
 - 18. The Red Record

- #720 All - Philo Vance (1800')
 - 1. Murdoch Murder Case.
 - 2. Vanilla Murder Case
 - 3. Rhumba Murder Case
 - 4. Magic Murder Case
 - 5. Idol Murder Case
 - 6. Golden Murder Case.
 - 7. Backstage Murder Case
 - 8. Argus Murder Case
 - 9. Bulletin Murder Case
 - 10. Cover Girl Murder Case
 - 11. Blackjack Murder Case
 - 12. Star Studded Murder Case

- #721 All-Lora Lawton (1800')
 - Episodes on 5/2, 4, 5, 11, 12, 13-48
 - Episodes on 5/25, 27, 31-48; 6/23/48, 7/13/ 14-48. Episode on 7/13/48 contains news
 - Episodes on 7/15, 19-47; 10/13 20, 26, 27-48
 - Episodes on 12/1, 4, 9, 23-47; 4/30/48

- #722 All-That's rich (1880')
 - 1. Night Club Act
 - 2. Tea Party
 - 3. Beach Gun Man
 - 4. Movie Usher
 - 5. Motion Picture Ball
 - 6. Movie Producer
 - 7. Baby
 - 8. Hugh's Lost Watch
 - 9. Inventor
 - 10. Peter Potter
 - 11. Rich Changes his Name
 - 12. Uncle Orville's Visit

* * * * *

Hollywood Broadcaster Jimmie Fidler

By BURT A. FOLKART,
Times Staff Writer

Jimmie Fidler, the last of the controversial genre of airwave gossips who once included Louella Parsons, Hedda Hopper and Walter Winchell, died Tuesday at Westlake Community Hospital. He was 89.

A high school dropout who at his peak in 1950 earned more than \$250,000 a year, Fidler probably was the most controversial of the Hollywood broadcasters who nightly or weekly filled the nation's living rooms with stories about stars and comments about movies.

Fidler was the most acerbic of those radio commentators and, despite that, was surpassed in audience only by Winchell. At one time 40 million people a week heard him over 486 stations while his gossip column was syndicated to 360 newspapers nationwide.

Four-Bell Rating System

His trademarks included a four-bell rating system for new films, four being best; "open letters" to movie stars in which he often blistered both their performances and their behavior, and "notes from the little black book."

The commentator who once was heard over all three radio networks was also famous for his nightly sign-off: "Good night to you . . . and you . . . and I do mean you!"

He delivered his critiques in a high-pitched, intense voice and prided himself on being the least popular of the Hollywood broadcasters in the Hollywood community. He often found more to dislike than like about films and film stars, regularly besting his competition with tidbits he obtained from a widespread network of studio spies. "I had secretaries in studios all over town who would supply me with stories for bonuses of \$25 to \$100," he told *The Times* in 1983. Newspaper reporter friends also supplied tips, and Fidler gleefully recalled how studios would regularly phone in items critical of other studios.

Fidler, who began his career hoping to one day appear on the



Los Angeles Times

Jimmie Fidler

screen himself, first became known as a molder of actors' images rather than a critic of their exploits.

After working a couple of lean years as a film extra and as motion picture editor of the old Hollywood News following Marine Corps service in World War I, he turned to promotion.

He became a public relations man for Famous Players-Lasky, the forerunner of Paramount. The stick-thin, feisty Fidler had been assigned to Cecil B. DeMille when he scored an early coup. Fidler dutifully reported to the nation's press that DeMille had loaded his yacht with rifles and was taking it to Mexico to hunt cannibals. The resultant furor carried over into increased profits for DeMille's next several films.

When Gloria Swanson once sprayed herself with perfume in a film, Fidler sent out a release that the studio had come up with a process that would enable the audience to smell the fragrance. Fidler did not comment on their reaction to the deception.

Fidler claimed to have been the first of the Hollywood gossips, writing his first column in 1920 for the *Hollywood News* (then a four-page insert in the old *Los Angeles Express*). Over the years he

claimed many more firsts—first syndicated columnist, first radio interview with a Hollywood star, and first (and believed only) radio interview with the elusive Greta Garbo.

He later established a successful talent agency with a list of top Hollywood personalities, but the stock market crash cost him his agency and his health—he suffered a nervous breakdown. Fidler returned to press agency and was asked to interview a starlet over NBC's musical radio show, "Hollywood on the Air." The result was 2,500 enthusiastic letters and an offer from NBC for a 15-minute show.

Although he cut back on his broadcasting efforts in the late 1960s, it was not until 1983 that Fidler actually finally went off the air. At that point his 15-minute program, "Jimmy Fidler in Hollywood," was being heard on 167 stations but not in Los Angeles.

Fidler said that was no accident.

"When I used to give a bad rating to a movie, the next morning the studios would be on the phone complaining that they'd spent \$6 million on the film. I had no choice but to be heard in Los Angeles when I was on the networks but now . . . it wasn't worth that kind of grief with the studios."

Fidler is survived by his wife Kay, three daughters and four grandchildren.



SO YOU WANT TO GET INTO RADIO

The gateways to stardom
are high, wide and
varied in this greatest
of all talent fields.
There are no set rules
for admission.



Playing foil to the foibles of the irascible "Henry Aldrich," petite, pert and pretty Mary Bolfe, in the role of his sister "Mary," usually manages to come out the winner in "The Aldrich Family" escapades over NBC. It's feminine charm that does it, and that's what Mary has plenty of.

Born and bred in the land of the Dodgers, Brooklyn, U.S.A., Mary passed Broadway by and traveled to Staten Island to make her first stage appearance at the ripe old age of 18 months. With such a young start, Mary kept one foot in the stage door while matriculating through assorted schools in Brooklyn. Eventually she studied dancing, dramatics and the piano at the American Academy of Dramatic Art.

Stock appearances, too numerous to mention, preceded Mary's first appearance on Broadway in George Abbott's "Brother Rat." While spending more than a year in that classic comedy of VMI cadets, she first came in contact with Ezra Stone

and Judy Abbott, the current "Henry" and "Agnes Lawson" of the "Aldrich Family." Following the show's long run, Mary fell afoul of a pair of short-lived flops. However, she wasn't too downcast for, in one of these, "Dance Night," she met Lyle Bettger, whom she eventually married.

Her first real leading role was the hero's sweetheart in the Federal Theatre's "The Life and Death of an American." Following this, George Abbott called her to portray practically the only virtuous element in that rowdy piece, "See My Lawyer." She became Mrs. Bettger after the show completed its New York and Chicago runs.

Critics really handed Mary their plaudits when she opened in Maxwell Anderson's memorable war drama "The Eve of St. Mark," which ran on Broadway well over a year. Upon the show's close, through her earlier acquaintanceship with Ezra Stone, she was wooed into the "Aldrich Family" as "Mary," "Henry's" understanding sister. ★ 80

His theatrical career began in 1934 when he directed the Gertrude Stein-Virgil Thomson opera "Four Saints in Three Acts," Maxwell Anderson's "Valley Forge" and Leslie Howard in "Hamlet."

Houseman then produced Archibald MacLeish's first play, "Panic." He and Welles undertook two projects for the Federal Theater in the mid-1930s: the Negro Theater Project, in which they produced a voodoo-styled "Macbeth," and another project that resulted in their version of Christopher Marlowe's "Doctor Faustus."

Houseman's 1937 production of Marc Blitzstein's leftist musical, "The Cradle Will Rock," was one of the most controversial events of the Depression years.

Houseman and Welles founded the Mercury Theater in 1937 and produced "Julius Caesar" in 20th-

century dress and "The Shoemaker's Holiday." Then they concocted a radio version of Welles' "The War of the Worlds" in 1938, using the newscasting techniques of the day to describe an "invasion" of Martians in New Jersey.

The two men went on to collaborate on the film "Citizen Kane." Its tremendous box-office success led Houseman into the movies as vice president of David O. Selznick Productions.

In World War II, Houseman joined the Office of War Information as chief of the overseas program bureau and created the "Voice of America" shows.

After the war, he returned to producing movies, among them "Lust for Life," "Julius Caesar," "The Bad and the Beautiful," "All Fall Down" and "This Property Is Condemned."

In the 1950s, he produced a television classic, "The Seven Lively Arts," and several "Playhouse 90" shows, winning three Emmy Awards.

In 1968, Houseman was appointed head of the drama division of New York's Juilliard School and remained in that position for 10 years while serving as artistic director of the Acting Company. He also directed the national tours of George Bernard Shaw's "Don Juan in Hell" and Henry Fonda in "Clarence Darrow."

Houseman was featured in the ABC miniseries "The Winds of War" as Dr. Aaron Jastrow, a Jewish scholar in Europe at the start of World War II.

He was the author of a critically acclaimed series of memoirs, including, "Run-Through" and "Front and Center."

Radio greats



INNUMERABLE STARS of TV and movies were famous first as golden voices of the golden age of radio.

Here are eight whose radio voices enchanted millions from the '20s to the '50s, but were mostly unseen except in newspapers and ads

until they made the transition to TV and movies, according to Anthony Slide in the intriguing book *Great Radio Personalities* (Vestal, 1982).

Bet you didn't know William Conrad's commanding voice was well known on *The CBS Radio Workshop* in 1950 long before the TV hit *Jake And The Fatman*. Mel Blanc was honored in 1934 when *Variety* reviewed his uncanny abil-



MEL BLANC



ROSE MARIE



WILLIAM CONRAD



BURGESS MEREDITH



the way they were

ity to create voices on the Cobwebs And Nute radio show. Blanc later created the voices of Bugs Bunny, Daffy Duck, Tweety Pie, and other cartoon characters.

Robert Young made 32 movies before going into radio in 1943 and starring in the memorable Father Knows Best in 1949. Don Ameche, light hero of both movie and TV, concentrated on radio for

six years before going to Hollywood in 1936.

Did you know Dick Van Dyke Show and Hollywood Squares star Rose Marie appeared on radio in 1926 at the age of three and retired at 12?

Or did you know that TV and nightclub entertainer Mel Torme had his own NBC radio show in 1948?

Character actor Burgess Meredith was well known for the radio soap Red Adams before making his 1936 movie debut in Winterset. And Orson Welles was notorious for

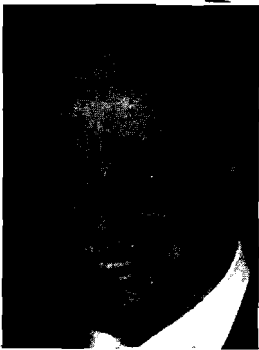
BOOK REVIEW BONUS

the infamous War Of The Worlds radio broadcast before making the 1941 film classic Citizen Kane.

— FRED DOWN



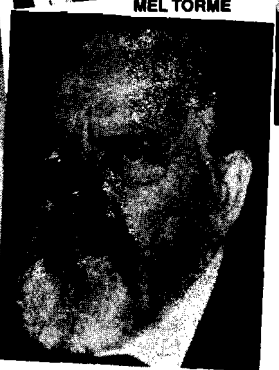
ROBERT YOUNG



MEL TORME



ORSON WELLES

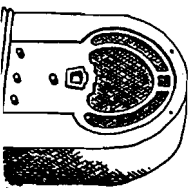


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