

# 188

The Illustrated Press

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CONTACT PROF. FRANK C BONCORE  
( THE EVIL ONE )



Affiliated With  
The Old Time Radio  
Network

THE OLD TIME RADIO CLUB  
MEMBERSHIP INFORMATION

New member processing--\$5.00 plus club membership of \$17.50 per year from Jan 1 to Dec 31. Members receive a tape listing, library listing, monthly news letter, the Illustrated Press, the yearly Memories Publications 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 the regular members but do not receive the publications. A junior membership is available to persons 12 yrs of age & younger who do not live with a regular member. This membership is \$13.00 per year and includes all the benefits of regular membership. Regular membership are as follows: If you join in Jan- Mar \$17.50-- Apr- Jun \$14.00-- July-Sept \$10-- Oct- Dec \$7.00. All renewals should be sent in as soon as possible to avoid missing issues. Please be sure to notify us if you change your address.

OVERSEAS MEMBERSHIPS are now available. Annual memberships are \$29.75. Publications will be airmailed.

The Old Time Radio Club meets the first of every month on Monday evening from August to June at 393 George Urban Blvd. Cheektowaga, N.Y. 14225. Anyone interested in the Golden Age of Radio is welcome. Meeting start at 7:30 P.M.

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CLUB ADDRESS:

Old Time Radio Club  
P.O. Box 426  
Lancaster, N.Y. 14086

DEADLINE FOR THE I.P.-10th of  
each month prior to publication

CLUB OFFICERS:

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

Vice-President & Canadian Branch  
Richard Simpson  
960- 16 Rd. R.R. 3  
Fenwick, Ontario  
LOS 1C0

Treasurer & Video & Records  
Dominic Parisi  
38 Ardmore Pl.  
Buffalo, NY. 14213  
(716) 884-2004

Illustrated Press, Columns, Letters  
Linda DeCecco  
32 Shenandoah Rd.  
Buffalo, N.Y. 14220  
(716) 822-4661

Reference Library  
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Cheektowaga, N.Y. 14225

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Grand Island, N.Y. 14072  
(716) 773-2485

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TAPE LIBRARY RATES: All reels and video cassettes-- \$1.85 per month; cassettes and records-- \$.85 per month. Rates include postage and handling.

CANADIAN BRANCH: Rental rates are the same as above, but in Canadian funds.



*Francis E. Burke*

Jack Armstrong, Jack  
Armstrong, Jack Armstrong, the all  
American boy!

Wave our fight for Hudson High  
boys, show them how we stand.....

Jack Armstrong, the All  
American Boy brought to you by  
Wheaties..... Oh, boy now the spiel  
about Wheaties. Never mind the  
boloney, lets get on with the story  
about Jack, Belly, Betty and Uncle  
Jim. And now Jack Armstrong, Jack  
and his companions are on board the  
schooner Spindrift sailing out of  
San Francisco bay for the Sulu Sea  
far on the other side of the Pacific  
Ocean, in search of a sunken yacht  
with its vital cargo of Uranium 235  
the element that might hold the  
secret to unlock the limitless  
power contained in the Atom.

That was the kind of radio  
program that awaited my friends and  
me as we rushed home from school  
one friday afternoon. Butsey,  
Dirty-neck and me. Boy I can hardly  
wait to hear what happens next  
Dirty neck said. Yeah, well I gotta  
do a lot of work before I can listen,  
Butsey told us. Me to I said I  
gotta change my clothes first, then  
get the coal up from the cellar and  
empty the ashes from the stove and  
sift the cinders and lots more  
things. Well so much for after  
school chores, back then all the  
boys I knew had some work to do  
before they could go outside and  
play. How well I remember those  
days rushing home to hear my  
favorite programs like Jack  
Armstrong, who was on the Blue  
Network station 550-WGR at five  
thirty. It seems they were always  
offering something for a dime, ten

cents and one box top from, (you  
name it they all had something to  
offer). Just eat the cereal or  
drink the whatever, but remember to  
save the box top and the inner seal  
for that prized treasure. One of  
the items I did get was the Official  
Jack Armstrong Hike-O-Meter, the  
exact same one that Jack himself  
uses at Hudson High. At that time  
I had just joined the Boy Scouts  
came in real handy keeping track of  
the miles my Scout Patrol hiked for  
our Merit Badge. (I never did get  
the Hiking Merit Badge because I  
just didn't bother to finish all of  
the requirements for it.)

One of the other treasures I  
got from Jack Armstrong was the  
Bomb-siote at the beginning of WWII,  
THE ONE THAT Uncle Jim said would  
win win the war for America and our  
Allies. I had a lead soldier  
molding set and I had made a lot of  
soldiers with it, which I used as  
the enemy and dropped my bombs on.  
The enemy troops were protected by  
my lincoln log fortress. Besides  
that I was a poor bombardier, so not  
to many of the soldiers became  
casualties. But my pals and I had  
a lot of fun bombing the Japs and  
Nazis, and besides we always won  
the battle.

Jack Armstrong was just one of  
the many programs I listened to  
after school. Some times after  
school we played baseball or rode  
our skate scooters up and down our  
street. (there were not to many  
cars then). We also played Cowboys  
and Indians or Cops and Robbers,  
but we always stopped in time to  
hear Jack Armstrong. I remember  
missing a lot of other stories after  
after school but never Jack. Fridays  
were always exciting listening to  
the stories because they always  
left Jack Billy and Betty and  
Uncle Jim in a real bad situation.  
Then we had to wait until monday  
after school again to hear how they  
all escaped from their enemy.

Say, imagine crossing the  
Pacific with Black beard on board,  
but, maybe Uncle Jim knows what  
he's going. He's got to find out  
the secret of that ring. Anyway  
you can bet there's going to be lots  
of excitement on board before the  
Spindrift gets to Honolulu. So  
listen in all of you at the same  
time Monday to the mystery of the  
remarkable ring with Jack  
Armstrong the all American Boy.

Wow, Blackbeard's on board  
the Spindrift and Uncle Jim is going  
to let him sail with them to  
Honolulu. Boy I'LL bet he's gonna  
do something rotten I told my  
friends Butsey and Dirty-neck.

Yeah well, that's alright Butsey said Jack Armstrong can take care of Blackbeard any day. Besdies Uncle Jim's there too, Dirty-neck said and I'll bet he knows something about Blackbeard he's not telling Jack or Billy. Well maybe I said but I still think Uncle Jim's making a mistake letting Blackbeard sail all the way with them.

It was easy to get excited about Old Time Radio because there were no blank spaces. Your mind filled in all the spaces for you and your hero became anyone you wanted him to look like. You yourself could even become the hero that was the magic of radio and is the magic of listening, once again to Old Time Radio programs. Your imagination can put you back into your childhood for a little while, with no worries, no problems, except what will Jack Armstrong do NOW?

The Radio illustration shown here was done by my twelve year old grandson Guy Gane III, free hand from a picture I clipped from a magazine. Young Guy isn't interested very much in old time radio but he does love to draw and as you can see he is very good at it. He does however enjoy the taped I have about the Civil War, which I got from my friend Ed Coons. Both young Guy and his dad are buffs on the Civil War.

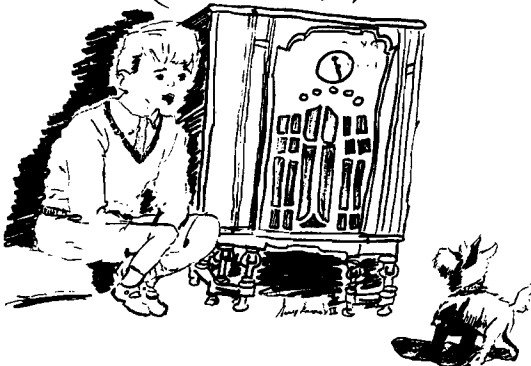
Well thats about it for now. Till next time good radio listening

F. E. B.

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Jack Armstrong  
JACK ARMSTRONG

JACK ARMSTRONG  
The ALL American Boy



**TONIGHT AT 9:30**

—dial CBS 940—WMAZ  
**TRUTH OR CONSEQUENCES**

letters



Dear Editor,

Your strategy in the January 1992 I.P. edition to illustrate what happens when no additional columns or materials are available besides pulp material was a good one.

Being a member since January 1991, I have greatly enjoyed receiving and reading I.P., but have never been greatly motivated to write in to express my views until this issue was received.

I'm a big fan of the Shadow radio programs, but some how reading about the Shadow in pulp is not the same as on radio. Even the comic book versions of the Shadow, by DC Comics, are not satisfying. I guess the reason for this is that I was first introduced to the radio version and over the years have grown accustomed to this interpretation.

But I do want to thank you because I did benefit from reading these pulp magazines' extracts on the Shadow. It gave me a chance to experience the Shadow in other medium from material that are extremely difficult to obtain.

I know some people will think that I.P. should focus mainly on ORT related material, but it should not be forgotten that the Shadow of the pulp had some influence on the radio version. It is also noted that the Walter Gibson was partly inspired by the "Detective Story Hour" radio show hosted by a character incorporating a mocking laugh name the Shadow/

I would also like to say how much I enjoy reading Frank C. Boncore's column, "Just The Facts, Ma'am" and am looking forward to future columns. His February column stating that "if each member contribute just one article to the I.P. there would be no need to reprint pulps", which I agreed 100%.

THE I.P. is our newsletter and members should make an effort to contribute something to make it more interesting and exciting. There have been some issues where I had been disappointed in the materials contained in I.P. but am hopeful that future issues will be better.

As a member who wants to contribute to I.P., I hope this letter gets printed and have enclosed some newspaper clippings from my collection that may prove useful for a future issue.

Best Regards

Douglas Yee  
Thornhill, Ontario

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Marx Brothers play revived by BBC radio

LONDON (Reuter) - Fans of the Marx Brothers lined up in the rain to pack a London studio for the first public performance in almost 60 years of radio scripts written by the manic American comedy team.

The scripts for *Flywheel, Shyster And Flywheel*, a series about an unscrupulous lawyer, were believed lost until they were discovered a year ago by a researcher in the Library of Congress in Washington.

The British Broadcasting Corporation bought exclusive performance rights. It recorded the first of the series on Tuesday

night to rapturous applause from the capacity studio audience and will broadcast it later in the year.

Because it was a radio show, there was no part for brother Harpo, who was always mute in the Marx films.

The series, made for Standard Oil, was broadcast in 1932 in the United States but was not recorded.

BBC producer Dirk Maggs said: "They have never been heard since they were first produced and finding the scripts was like finding Tutankhamun's tomb."

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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 material and return the originals to you. See address on page 2. Please include \$25 refundable security deposit for each book borrowed.

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# Famous script fetches \$143,000

Associated Press  
NEW YORK

**T**HE ORIGINAL radio script of War of the Worlds, including handwritten changes by Orson Welles and CBS censors, was auctioned Wednesday for \$143,000 (U.S.).

"I thought it was a pretty good price for six days of work," said Howard Koch, whose adaptation of H. G. Wells's book about a Martian invasion caused panic when broadcast as a 1938 Halloween stunt.

Of course, "I was making \$75 a week then for weekly radio shows."

The 46-page script, the only known copy still in existence, is the final working draft of the renowned broadcaster.

Welles, who played an astronomer called in to explain the invasion, made numerous changes before air time to smooth the transitions between the music and "news flashes." Censors added 27 handwritten changes to diminish the broadcast's realistic tenor.

The script was sold at Sotheby's auction house; the buyer chose to remain anonymous.

"I had a private offer of \$60,000. They advised me to take the gamble," Koch said in a telephone call from California.

"I guess it was the right gamble. It was resting in my file," he said, adding whenever friends came to visit, they "wanted to see the Oscar, they never asked me about this."

Koch won an Academy Award in 1943 for the screenplay of Casablanca.

Koch didn't know at first what a stir his realistic script caused. Tired from around-the-clock work, he went home to sleep during the broadcast, and didn't wake up when his colleagues tried to telephone him.

The next morning, as he walked near 72nd Street and Broadway in New York City, he heard people talking about "invasion" and "war."

He recalled: "I rushed into a barber shop and said: 'Are we at war?' The barber held up the newspaper headline (about the panic).

"It was very strange," he said. "Afterward, they raised me to the magnificent sum of \$125" a week.

## Welles' show panics Portuguese

**LISBON (AP)** — A 50th-anniversary recreation of Orson Welles' *War Of The Worlds* radio broadcast caused panic in a region of northern Portugal yesterday, police and radio employees said.

Residents flocked to an area outside the town of Braga where the local radio station reported aliens from Mars were landing, officials said. Others began fleeing in cars while police and fire services were alerted by scores of calls, according to news reports from the area.

The 90-minute broadcast was a recreation of Welles' radio dramatization of the H.G. Wells novel *The War Of The Worlds* that caused panic in North America on Oct. 30 1938.

A reporter at the Braga radio station said the broadcast had been well publicized.

JUST THE FACTS MA'AM

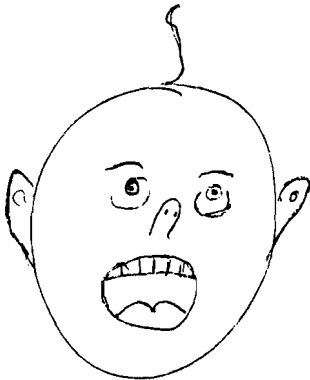
by

FRANK C. BONCORE

### THEME SONGS

Name the character or performer associated with each of the following theme songs.

1. THE WILLIAM TELL OVERTURE
2. FLIGHT OF THE BUMBLEBEE
3. BACK IN THE SADDLE AGAIN
4. HAPPY TRAILS
5. LOVE NEST
6. LOVE IN BLOOM
7. MY TIME IS YOUR TIME
8. POLLY WOLLY DOODLE
9. RED RIVER VALLEY
10. WHEN THE BLUE OF THE NIGHT MEETS THE GOLD OF THE DAY
11. MOONLIGHT SERENADE
12. RHAPSODY IN BLUE
13. INKA DINKA DOO
14. SEEMS LIKE OLD TIMES
15. APRIL SHOWERS
16. DONNA DIANA OVERTURE
17. THANKS FOR THE MEMORIES
18. HOORAY FOR CAPTAIN SPALDING
19. DREAM ALONG WITH ME
20. OH MARIE
21. MAMMY
22. WHEN THE MOON COMES OVER THE MOUNTAIN
23. OMPHALES SPINNING WHEEL



HELP!

by FRANCIS EDWARD BORK

In the February issue of the I.P. I wrote about a Christmas story I had found on one of my old cassettes. I only had part of the story, no beginning and no ending. I couldn't remember where I got the cassette or from whom so there seemed little or no chance of getting the loaner cassette again. The story was "A Child's Christmas in Wales" written by that great Welch poem and story teller Dylan Thomas. A few weeks back I received a letter from Jack Mandik, he had the entire story plus several poems written by Thomas on cassette was I still interested. Wow do bears go in the forest. You bet I'm interested. Well to make a long story short, Jack sent me a copy of his cassette. The quality is excellent. I have enjoyed both the story "A Child's Christmas in Wales" and the poems several times since I received them. My thanks to Jack.

In the March issue of the "I.P." Dom Parisi wrote a great column on how he got started collecting Old time Radio shows. While waiting in a dentist office of all places. I gues that's the place you really need something to take your mind off the dentist's drill. The ad Dom found in that old magazine seems to have done it for Dom. For he never said a word about his dental workd. Must have forgotten about it, thanks to the ad about old time radio. Dom, I enjoyed your column very much, it was really interesting to read.

I hope that was the first of many more to come.

Help!! I'm still lokking for some cassettes of the after school serials form Old Time Radio. I got a good start on Jack ARstrong with the cassettes I borrowed from the clubs library, but there isn,t much of anything else of the after school programs. Namely Orphan Annie-- Terry and the Pirates--- Don Winslow of the Navy--- Dick Tracy. I know there are many more but I just can't seem to recall them right now. So if you guys out there in radio land have cassettes of some of these shows I have listed or even the ones I haven't listed please contact me. I'll buy or trade. No reasonable price refused. Write at this address

Francis E. Bork  
233 Broad Bay Circle  
Machias, NY. 14101

thanks a million  
F.E.B.

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ANSWERS TO THEME SONGS

1. The Lone Ranger
2. The Green Hornet
3. Gene Autry
4. Roy Rogers
5. Geprge Burns & Gracie Allen
6. Jack Benny
7. Rudy Vallee
8. Just Plain Bill
9. Our Gal Sunday
10. Bing Crosby
11. Glenn Miller & his orchestra
12. Paul Whiteman
13. Jimmy Durante
14. Arthur Godfrey
15. Al Jolson
16. Sgt Preston
17. Bob Hope
18. Groucho Marx
19. Perry Como
20. Luigi Basco
21. Al Jolson
22. Kate Smith
23. The Shadow

# THE SHADOW

COPYRIGHT:  
STREET & SMITH

MAY 15 1932

by WALTER GIBSON

## THE HAND SMASHING MYSTERY NOVEL

### CHAPTER XVIII CRIME'S CAPTIVE

The first stop on Pinkey's route was the Bubble Club; and for a very important reason. Ondrey was in the office; he looked pleased when he saw Pinkey and Slick step from the elevator. Ondrey started at once to open the safe, while Pinkey made a suggestion:

"Take a gander outside, Slick. See if there's any phonies in the night club. Don't show yourself much. We don't want any guys saying they saw Bill Quaine here."

Ondrey's safe bulged with swag from previous crimes, for this was where crooks stored their profits. Whenever Ondrey opened it in Pinkey's presence, he always let the big-shot see him handle the combination.

That was one reason why Pinky sent Slick out to look around. But there were eyes, tonight; that saw Ondrey manipulate the dial; other eyes that those of Pinkey Findlen. The Shadow was atop the elevator, watching through the panel.

Ondrey produced two envelopes; both were opened. Pinkey was going over the contents, when he saw Slick return. He showed the envelopes to the man who looked like Bill Quaine.

"This one we keep," said Pinkey, "The other, with the mark on it, goes to Jondran."

Slick nodded. Then, "You're going to let me handle them?"

"Sure thing," returned Pinkey. "You're suppose to be the copper, ain't you? All right, lets go."

They were starting for the elevator when Ondrey said something about Bugs Hopton. Pinkey stroked his chin.

"We'll wait a couple of minutes decided Pinkey, "just in case we hear from Bugs."

Slick stood half in the elevator so close that the Shadow could have reached down to touch him. Pinkey

remained chatting with Ondrey. A few minutes passed; impatient Pinkey decided to get started, when the phone bell tingled.

It was Bugs. Ondrey turned the telephone over to Pinkey.

"It was a pipe!" Pinkey heard Bugs declare, eagerly. "The moll didn't even know what it was about! The guy in the parking lot had gone across the street to get a sandwich; so we just grabbed the skirt and shoved her into our own bus."

"Where's the car now?" demanded Pinkey.

"Our bus?" questioned Bugs. "A couple of blocks away, outside the store where I'm phoning from. We left the moll's fancy boat up in the parking lot."

"That part wasn't smart. Never mind, though. We can cover it later. Get her down here in a hurry."

Pinkey told the others how Bugs had made out; but he added that he and Slick weren't going to wait for Beth's arrival. Pinkey summed it with the comment:

"You can handle the soft soap, Ondrey. Me and Slick are the guys that will use the heat. Only, we're working on the old man."

When the pair had gone, Ondrey went out for a look around the night club. He wasn't trusting Slick's report, that all had been well there. But Ondrey came back, smiling broadly.

Though there were a good many strangers present, all looked to be the sort who were out for a good time. None of them appeared to be headquarters men, or the sort of snoopers that Ondrey fancied fancied would serve the Shadow.

Fifteen minutes later, the elevator panel slid open. Ondrey turned to see Bugs Hopton and two thugs bringing in a muffled burden. The prisoner hadn't put up a battle but the rough mob had not handled her too gently.



Her head was muffled in a piece of cloth that looked like a sack. The crooks had ripped away a portion of her dress, to bind her hands and feet. When they rolled her a a couch in the corner, Ondrey raised an objection.

"That isn't the way you were to handle her," he told Bugs. "I thought you said she she didn't put up a fight."

"That's right," agreed Bugs. "But we wanted to see to it that she didn't change her mind. Dolls are that way, you know."

"This girl is limp!" declared Ondrey, worried. "Cut her loose, and do it easy. Get that bag off her head. What was the idea of that anyway?"

"So she wouldn't see where we were taking her," informed Bugs. "We gagged her first, though."

Ondrey spread his arms in anxiety. He was relieved when he saw the prisoner stir while Bugs was freeing her. The hood came away; but still Ondrey didn't see the girl's face, for Bugs was busy removing the handkerchief that gagged her. A moment later, the girl had sagged back upon the couch.

Ondrey pressed forward; he was speaking in his most ingratiating tone:

"I am terribly sorry about this, Miss Jondran. These men were ordered to treat you gently."

"Cut the stall, Ondrey!" the girl's tone gave harsh interruption as she swung up from the couch. "Get over there by the desk and raise your mitts! The same goes for the rest of you!"

With the start of that order, the captive fossed her head. Beneath a mass of tousled blond hair, Ondrey saw a face he recognized. This prisoner wasn't Beth Jondran; she was Maude REville!

Maude's defiant face meant business. In her hand she held a gun, that she had whipped from within her dress. She had caught Bugs and his mobbies totally off guard, along with Ondrey. Not one of the three thugs had a gun where he could reach it.

"Pinkey things he's a wise guy." Maude's tone was loud: Ondrey was afraid it would penetrate to the hall outside the office. "That's why je never intruded me to any of his pals, except you, Ondrey."

"He said he was going to treat the dame right; so to make sure about it, I grabbed her car myself. Well, look at the way I am. Were these gorillas gentle? I'll say

they weren't! They were dumb, though; too dumb to frisk me."

"That's why they didn't find this gat, that I picked up in the car. And guess who told me to run off with the roaster. The same guy that left the gun for me! The one real guy I've ever met. The Shadow."

The name brought a hoarse cry from Ondrey. His alarm spread to Bugs and the thugs. It was Bugs who decided to rely on force of members. He urged his two pals with the hoarse shout:

"Grab the dame! She won't shoot!"

Mobsters never made that surge. The door of the office flung inward. Across the threshold came three men: Harry Vincent, followed by two other agents of the Shadow. Their guns had the crooks covered.

Settling behind his desk, Ondrey recognized the faces of the invaders. All of them had been seated at a table near the passage to the office. Maude had known that they would be ready. That was why she had given her skill denunciation of the crooks.

The Shadow's agents bound the prisoners, all except Ondrey. Maude kept the night-club owner covered with a gun.

"I was going to bawl you out for crossing the dope," she told him, "but that wasn't needed. I didn't have to argue that there had been a mistake. I saw my chance to cover the lot of you, and I took it."

There was a ring from the telephone. Maude ordered Ondrey to answer, and talk sweet. He did his best; then gulped that he didn't know the ovice on the wire. It was a quiet voice, he said; but no name had been announced.

Harry Vincent took the telephone abruptly, to speak with Burbank. He made notations during that brief conversation. Hanging up, he strode across the office and dialed the combination of Ondrey's safe.

Ondrey sat riveted with amazement, Maude's voice came to his ears.

"The Shadow knows everything, doesn't he?" queried the girl. "So this is where Pinkey kept his swag! Well, it's going back to the people it belongs to. But not for a while yet."

"We're staying right here, Ondrey, in case Pinkey calls. If he does, you tell him that you've got Beth Jondran as a prisoner. We wouldn't want to queer the rest of Pinkey's game, would we."

Numbly, Claude Ondrey slumped deep in his chair. The sarcasm in Maude's voice had told him further details of the Shadow's scheme. Pinkey was going through with his present game; but it wasn't going to work out the way the big-shot expected. The whole set-up had been turned in the Shadow's favor.

But there was one point that even Ondrey didn't realize. That was the method whereby the Shadow had arranged to turn the tables on Pinkey Findlan, in the midst of the big-shots coming action.

If the Shadow's plan went well, Pinkey would actually feel the thrill of victory, only to have it wrenched from his grasp! For the Shadow was counting upon more than mere triumph in a final battle.

The Shadow's purpose was to clear the names of helpless dupes; to gain vengeance for past crimes, as well as present; to forever squelch the man who had become Manhattan's biggest racketeer; Pinkey Findlan.

That task seemed huge, even for the Shadow. But that was because men of crime had not guessed the hidden fact upon which the Shadow depended.

TO BE CONTINUED NEXT TIME.

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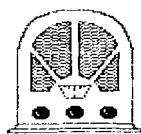
"Can I open a charge account?"

## The Movie Scene



Jane Wyatt and Ronald Colman in a scene from *Lost Horizon*.

**VITAL STATISTICS:** Started almost two years ago, there's been talk that the Himmans really got lost; but here it actually is brought in safely by the Himmans. Capra and Himmans in their last together. . . . James Hilton's hot thirty-six, a "Lancashire lad stuffed with a Cambridge started scribbling in college; later supported himself on proceeds of a bitwally column pseudonymed in a Dublin paper. Hilton got *Lost Horizon* idea from tortured thoughts about horrors of killing. Decided to lay it in Tibet just before he started writing it; had never been to Tibet. Was so poor he had to write on both sides of the paper. Success has come only in the last two years. He's in Hollywood, and awed by it. Is best described as "a smallish, unassuming, fresh-faced Englishman with a very contained manner; neatness, and neatly turned speech." Typically, Hollywood claims the right of discovering him! . . . Miscellaneous: 16 prep men worked 10 months making 700 articles used in daily Tibetan life, even though Hilton had never seen one when he wrote the book. Sixty-five sets were built and used, including largest and most expensive Hollywood set yet, the palace of the High Lama, at \$200,000. One hundred and seventeen shooting days were consumed, or enough for a generous E-way play run. All movie staff was actually shot in a huge Los Angeles gas-plant, company working at 157 below at some times. No Tibetan could be found in these United States; so Indians were used, resembling Tibetans closest of any other race. Realism demanded that there be 100 braves in 117 Indian papoose wig-wag. . . . That's really the deer Malibu you see. It took months to cast a real old-fashioned drip candlemaker. He was found up in San Fran. Those noodes are real Tibetan terriers, imported from China, and those mountains are real Tibet, shot from airplanes. . . . Saw Jaff's a New Yorker; used to be a math instructor. . . . Ronald Colman arrived in America in 1920 with \$27 in his pocket; last year he made \$162,000. . . . Jane Wyatt, of the Washington Wratts and Campgaw, New Jersey, learned to play the *848* for this, practicing six hours a day. . . . Margo's really Margo Mearns; Margarita Guadalupe Bolado Castilla. Francis Lederer is her sewer supplier and peace bringer these days. James Hilton's *Lost Horizon* was written after Winter's and hoped he'd see her in parts of *Horizon*. . . . With Isabel Jewell it's Owen Crump, red man.



OTR

## The Cassette Library

|      |   |           |  |
|------|---|-----------|--|
| 1605 | A | DRAMA     | ARM PLAYS; THE SECRET SHAKER                               |
| 1605 | B | DRAMA     | SCREEN DIRECTOR'S PLAYHOUSE: RED DUST                      |
| 1606 | A | DRAMA     | SUSPENSE; LADY IN DISTRESS                                 |
| 1606 | B | MYSTERY   | SUSPENSE; WIN, PLACE AND MURDER                            |
| 1607 | A | DRAMA     | SUSPENSE; SMILE  |
| 1607 | B | DRAMA     | SUSPENSE; QUIET DESPERATION                                |
| 1608 | A | MYSTERY   | CRIME DOES NOT PAY; #11 DEAD PTGON                         |
| 1608 | B | MYSTERY   | CRIME DOES NOT PAY; #12 BESSY FINISH                       |
| 1609 | A | MYSTERY   | CRIME DOES NOT PAY; #47 BEAUTY AND THE BEAST W/EV SLOAN    |
| 1609 | B | MYSTERY   | CRIME DOES NOT PAY; #48 BLOOD OF HORSELY W/RICHARD WEBB    |
| 1610 | A | MYSTERY   | CRIME DOES NOT PAY; #47 CLIPPOINT W/ALEXANDER KIRKLAND     |
| 1610 | B | MYSTERY   | CRIME DOES NOT PAY; #38 THE PROF PULLS A SWITCH; 3 LODER   |
| 1611 | A | WESTERN   | FRONTIER GENTLEMAN; ON THE ROAD TO LARAMIE                 |
| 1611 | B | WESTERN   | FRONTIER GENTLEMAN; LOVE'S LABOR IS NOT ALWAYS LOST        |
| 1612 | A | WESTERN   | FORT LARAMIE; THE NEW RECORD W/RAYMOND BURR                |
| 1612 | B | WESTERN   | FORT LARAMIE; THE CAREER W/RAYMOND BURR                    |
| 1613 | A | ADVENTURE | ROCKY JORDAN; DEATH IN THE SAND                            |
| 1613 | B | ADVENTURE | ROCKY JORDAN; ESCAPE WITH HOPE A                           |
| 1614 | A | MYSTERY   | MYSTERY IS MY BEAT; #1-4 BULLETS MAKE HOLES                |
| 1614 | B | MYSTERY   | MYSTERY IS MY BEAT; #115 100% 60 WOMEN                     |
| 1615 | A | MYSTERY   | ROBBERS GALLERY; THE MILE ROYAL CASE W/RICHARD POWELL      |
| 1615 | B | MYSTERY   | ROBBERS GALLERY; JUANITA MANSFIELD CASE (MUTUAL)           |
| 1616 | A | MYSTERY   | BROADWAY IS MY BEAT; EDDIE AMBO                            |
| 1616 | B | MYSTERY   | BROADWAY IS MY BEAT; HENRY BAKER                           |
| 1617 | A | MYSTERY   | MYSTERY CLASSICS; HALF-AN-HOUR                             |
| 1617 | B | MYSTERY   | MYSTERY CLASSICS; MY ADVENTURES IN NORFOLK                 |
| 1618 | A | MYSTERY   | CRIME DOES NOT PAY; #37 THE LADY LOVES KITTENS W/ANN LEE   |
| 1618 | B | MYSTERY   | CRIME DOES NOT PAY; #40 ONCE TOO OFTEN W/HUBERT RIDDLY     |
| 1619 | A | DRAMA     | LUX RADIO THEATER; NIGHTIDE W/H. BOGARD & VIR. BRUCE       |
| 1619 | B | DRAMA     | LUX RADIO THEATER; NIGHTIDE (CONCLUSION)                   |
| 1620 | A | DRAMA     | LUX RADIO THEATER; MIRACLE ON 34TH ST W/MAUREEN O'HARA     |
| 1620 | B | DRAMA     | LUX RADIO THEATER; MIRACLE ON 34TH STREET (CONCLUSION)     |
| 1621 | A | DRAMA     | TRouble IS MY BUSINESS;                                    |
| 1621 | B | DRAMA     | NIGHTWATCH;  |
| 1622 | A | DRAMA     | ADDRESS UNKNOWN; #20 RONALD MARCOEN                        |
| 1622 | B | DRAMA     | ADDRESS UNKNOWN; #18 ANTONY ATHILL                         |
| 1623 | A | DRAMA     | ONE MAN'S FAMILY; BK 66 CHAP 7 - SPECIAL DELIVERY LETTER   |
| 1623 | B | DRAMA     | ONE MAN'S FAMILY; BK 71 CHAP 1 - 2 LET BARBERS PD HAPPINES |
| 1624 | A | DRAMA     | ONE MAN'S FAMILY; BK 71 CHAP 3 - ROBERTO SENSES A RIVAL    |
| 1624 | B | DRAMA     | ONE MAN'S FAMILY; BK 71 CHAP 5 - FATHER BARBERS & HIS BUNS |
| 1625 | A | WESTERN   | GUNSMOKE; #350 WHERE'D THEY GO?                            |
| 1625 | B | WESTERN   | GUNSMOKE; #351 THE CHOICE                                  |
| 1626 | A | WESTERN   | GUNSMOKE; #352 THE PRISON                                  |
| 1626 | B | WESTERN   | GUNSMOKE; #353 THE BLACKSMITH                              |
| 1627 | A | HORROR    | WITCH'S TALE; AUTHOR OF DATE                               |
| 1627 | B | HORROR    | WITCH'S TALE; THE SUICIDE                                  |
| 1628 | A | COMEDY    | BLONDIS; DANBROO HAS A DREAM                               |
| 1628 | B | COMEDY    | BLONDIS; A GUIDE TO THE COUNTRY                            |
| 1629 | A | MYSTERY   | JOHN DOLLER; JOHNNY DOLLER; CHEAPLAKE BATTER 5-PT 1        |
| 1629 | B | MYSTERY   | JOHN DOLLER; JOHNNY DOLLER; CHEAPLAKE BATTER 5-PT 2        |
| 1630 | A | MYSTERY   | PHANTOM SHAYNE; THE NEW ADVENTURES OF; MATE THAT FLEECE    |
| 1630 | B | MYSTERY   | PHANTOM SHAYNE; THE NEW ADVENTURES OF; PHANTOM SUN         |
| 1631 | A | DRAMA     | ONE MAN'S FAMILY; TOUCH OF CHRISTMAS SPIRIT                |

CASSETTE LIBRARY OLD TIME RADIO CLUB OF BUFFALO, NEW YORK  
 NO SID CATEGORY TITLE

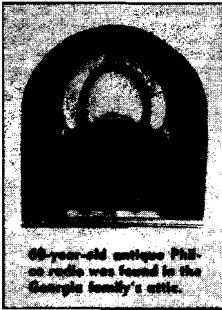
1631 B DRAMA ONE MAN'S FAMILY: TOUCH OF CHRISTMAS SPIRIT  
 1632 A COMEDY A DATE WITH JUDY: STARTING A BUSINESS W/CHAS BOYER  
 1632 B COMEDY A DATE WITH JUDY: STARTING A BUSINESS W/MICHAEL ROYER  
 1633 A COMEDY ARCHIE ANDREWS: TAKING A BATH Vol. 5  
 1633 B COMEDY ARCHIE ANDREWS: THE PICNIC Vol. 5  
 1634 A MUSIC LUX RADIO THEATER: ANNA AND THE KING OF SIAM  
 1634 B MUSIC LUX RADIO THEATER: ANNA AND THE KING OF SIAM  
 1635 A DRAMA LUX RADIO THEATER: MADE FOR EACH OTHER W/JAMES STEWART  
 1635 B DRAMA LUX RADIO THEATER: MADE FOR EACH OTHER W/JAMES STEWART  
 1636 A DRAMA LUX RADIO THEATER: LOVE CRAZY W/WILLIAM POWELL  
 1636 B DRAMA LUX RADIO THEATER: LOVE CRAZY W/WILLIAM POWELL  
 1637 A DRAMA LUX RADIO THEATER: BROADWAY BILL W/ROBERT TAYLOR  
 1637 B DRAMA LUX RADIO THEATER: BROADWAY BILL W/ROBERT TAYLOR  
 1638 A DRAMA LUX RADIO THEATER: FOR WHOM THE BELL TOLLS BOOPFF  
 1638 B DRAMA LUX RADIO THEATER: FOR WHOM THE BELL TOLLS W/GARY COOPER  
 1639 A MYSTERY ROGUES GALLERY: THE LITTLE OLD LADY W/DICK POWELL  
 1639 B MYSTERY ROGUES GALLERY: THE L-Y DUDE RANCH W/DICK POWELL-1940'S  
 1640 A ADVENTURE BROADWAY IS MY BEAT: RHODA LYNN  
 1640 B ADVENTURE BROADWAY IS MY BEAT: JOE KATO  
 1641 A COMEDY BOB BURNS SHOW: JOE KATO  
 1641 B COMEDY BOB BURNS SHOW:  
 1642 A DRAMA FORD THEATER: THE LATE CHRISTMAS BEAN  
 1642 B DRAMA FORD THEATER: THE LATE CHRISTMAS BEAN  
 1643 A DRAMA RADIO CITY PLAYHOUSE: FIVE EXTRA NUSES  
 1643 B DRAMA RADIO CITY PLAYHOUSE: HERITAGE OF WIMPOLZ STREET  
 1644 A WESTERN GUNSMOKE: HOT HORSE HYATT  
 1644 B WESTERN GUNSMOKE: OLD FLAME  
 1645 A DRAMA CAVALCADE OF AMERICA: 700 BOILED SHIRTS  
 1645 B DRAMA CAVALCADE OF AMERICA: GOING UP  
 1646 A DRAMA KRAFT MUSIC HALL: W/EDWARD G. ROBINSON  
 1646 B DRAMA KRAFT MUSIC HALL: W/CLIFTON WEBB  
 1647 A DRAMA TEXACO STAR THEATRE: EACH WISH MY HEART W/ MARY ASTOR  
 1647 B DRAMA TEXACO STAR THEATRE: TOMORROW AND TOMORROW W/ FRED. MARCH  
 1648 A DRAMA TEXACO STAR THEATRE: LEND ME YOUR EYES W/ HERBERT MARSHALL  
 1648 B DRAMA TEXACO STAR THEATRE: YOUR HONOR W/ JOHN BARRYMORE  
 1649 A COMEDY TEXACO TOWN: ED. CANTOR WANTS TO RACE JACK BENNY S MAXWELL  
 1649 B COMEDY TEXACO TOWN: EDDIE CANTOR-LAST SHOW OF HIS TEXACO SERIES  
 1650 A COMEDY TEXACO TOWN: EDDIE CANTOR-WORRIED-BOBBY WANTS A RAISE...  
 1650 B COMEDY TEXACO TOWN: EDDIE CANTOR & GANG TALK FOOTBALL  
 1651 A COMEDY TEXACO TOWN: 3rd E.CANTOR SHOW IN SERIES-ALL ABOUT ADVERTI...  
 1651 B COMEDY TEXACO TOWN: 4TH E.CANTOR SHOW IN SERIES;"THE MISSING SHOW"  
 1652 A COMEDY TEXACO TOWN: E.CANTOR & GANG WANT TO PUT TEX TOWN ON THE MAP  
 1652 B COMEDY TEXACO TOWN: E.CANTOR HAS TROUBLE WITH "Female Element"  
 1653 A COMEDY GREAT GILDERSLEEVE: GOES ON PICNIC WITH MISS PIFER.  
 1653 B COMEDY GREAT GILDERSLEEVE: INTEREST IN MISS P. CRIBBISED.  
 1654 A COMEDY GREAT GILDERSLEEVE: (Hal Perry) FAMILY CHRISTMAS  
 1654 B COMEDY GREAT GILDERSLEEVE: THE COMING WEDDING  
 1655 A COMEDY GREAT GILDERSLEEVE: (Hal Perry) NEW HAT SHOP  
 1655 B COMEDY GREAT GILDERSLEEVE: (Hal Perry) GRAND OPENING  
 1656 A DRAMA ESCAPE: EARTH ABIDES  
 1656 B DRAMA ESCAPE: EARTH ABIDES  
 1657 A ADVENTURE MARK TRAIL: THE WHITE CANE  
 1657 B ADVENTURE MARK TRAIL: PURSE STRINGS OF GANGER

| CASSETTE LIBRARY |     | OLD TIME RADIO CLUB OF BUFFALO, NEW YORK |  |
|------------------|-----|--|--|
| NO               | SID | CATEGORY                                 | TITLE  |
| 1658             | A   | VARIETY                                  | NASH-KALVINATOR SHOWROOM: W/ Lou Maltz                     |
| 1658             | B   | VARIETY                                  | NASH-KALVINATOR SHOWROOM: W/ Andrew Sisters                |
| 1659             | A   | POLICE                                   | DRAGNET: SHOPLIFTING LADIES SUITS                          |
| 1659             | B   | POLICE                                   | DRAGNET: MOTORIST SHOOTS TRAFFIC COP                       |
| 1660             | A   | POLICE                                   | MR. MOTO: THE VICTIM                                       |
| 1660             | B   | POLICE                                   | MR. MOTO: SAROTAGE   |
| 1661             | A   | POLICE                                   | CRIME DOES NOT PAY: BETWEEN THE DARK AND THE DAYLIGHT #32  |
| 1661             | B   | POLICE                                   | CRIME DOES NOT PAY: BETWEEN THE DARK AND THE DAYLIGHT #33  |
| 1662             | A   | POLICE                                   | RICHARD DIAMOND: EDDIE GARRET, TOUGH KID                   |
| 1662             | B   | POLICE                                   | RICHARD DIAMOND: HARRY BAKER KILLS WIFE W/ Dick Powell     |
| 1663             | A   | POLICE                                   | RICHARD DIAMOND: "THE HANK BURTON CASE" W/ Dick Powell     |
| 1663             | B   | POLICE                                   | RICHARD DIAMOND: "THE SEARS CASE" W/DICK POWELL, ED REGLEY |
| 1664             | A   | POLICE                                   | YOURS TRUL JOHN DOLLAR(5 PT):FLIGHT & MATTER 1/30-2/03/56  |
| 1664             | B   | POLICE                                   | YOURS TRUL JOHN DOLLAR(5 PT):FLIGHT & MATTER 1/30-2/03/56  |
| 1665             | A   | POLICE                                   | YOURS TRUL JOHN DOLLAR(5 PT):DIAMOND MATTER 11/07-11/55    |
| 1665             | B   | POLICE                                   | YOURS TRUL JOHN DOLLAR(5 PT):DIAMOND MATTER 11/07-11/55    |
| 1666             | A   | POLICE                                   | HUMBOLDT POLICE: CASE OF THE CARELESS VICTIM               |
| 1666             | B   | POLICE                                   | MURDER BY EXPERTS: CONSPIRACY                              |
| 1667             | A   | POLICE                                   | NICK CARTER: THE MISSING STREET                            |
| 1667             | B   | POLICE                                   | NICK CARTER: EXPLODED ALIBI                                |
| 1668             | A   | POLICE                                   | TALES OF THE TEXAS RANGERS: OUTCDSILVER                    |
| 1668             | B   | POLICE                                   | TALES OF THE TEXAS RANGERS: THE BROKEN SPUR                |
| 1669             | A   | POLICE                                   | TALES OF THE TEXAS RANGERS: THE TRAP                       |
| 1669             | B   | POLICE                                   | TALES OF THE TEXAS RANGERS: BLIND JUSTICE                  |
| 1670             | A   | POLICE                                   | TALES OF THE TEXAS RANGERS: HANGING BY A THREAD            |
| 1670             | B   | POLICE                                   | TALES OF THE TEXAS RANGERS: ROOM 114                       |
| 1671             | A   | POLICE                                   | TALES OF THE TEXAS RANGERS: THE LUCKY DOLLAR               |
| 1671             | B   | POLICE                                   | TALES OF THE TEXAS RANGERS: THE CACTUS PEAR                |
| 1672             | A   | WESTERN                                  | TOM MIX: THE MIRACLE RIDER W/CURLEY BRADLEY, J. LESTER     |
| 1672             | B   | WESTERN                                  | TOM MIX: RADIO SQUADRON W/ CURLEY BRADLEY, J. LESTER       |
| 1673             | A   | COMEDY                                   | FIBBER MCGEE & MOLLY: FIBBER NEEDS GLASSES                 |
| 1673             | B   | COMEDY                                   | FIBBER MCGEE & MOLLY: ZOTHER LESSONS                       |
| 1674             | A   | QUIZ                                     | JUST A MINUTE Quiz Prog. - Word Definition - English       |
| 1674             | B   | QUIZ                                     | JUST A MINUTE Quiz Prog. - Word Definition - English       |
| 1675             | A   | POLICE                                   | PAT NOVAK: LETTER FROM ST. JOHN                            |
| 1675             | B   | POLICE                                   | PAT NOVAK: JOE DINEEN                                      |
| 1676             | A   | VARIETY                                  | MAJOR BOWES  |
| 1676             | B   | VARIETY                                  | MAJOR BOWES  |
| 1677             | A   | MYSTERY                                  | ADVENTURES OF SHERLOCK HOLMES: CASE OF LIMPING GHOST       |
| 1677             | B   | MYSTERY                                  | ADVENTURES OF SHERLOCK HOLMES: GIRL WITH THE GAZELLE       |
| 1678             | A   | DRAMA                                    | LUX RADIO THEATER: CELLING ZERO W/ JAS CAGNEY, E. BELLAMY  |
| 1678             | B   | DRAMA                                    | LUX RADIO THEATER: CELLING ZERO W/ JAS CAGNEY, E. BELLAMY  |

**Shocked family tunes in to FDR and Jack Benny**

# ANTIQUÉ RADIO PLAYS 1930'S PROGRAMS LIVE — IN 1992!

**Old-time broadcasts  
baffle the experts!**



60-year-old antique Philco radio was found in the Georgia family's attic.

OLD RADIO played one of President Franklin Roosevelt's famous *Fireside Chats* that was broadcast way back in the year 1933!



FAMED newscaster Walter Winchell, above, could be heard describing scenes from the Great Depression and conditions in pre-war Europe.

Telecommunications experts are said to be reeling over the discovery of an old-time tube radio that receives and plays broadcasts from the 1930s — live!

Private electronic engineers hired by the family that owns the old Philco table set have yet to make a report.

By GARY HINMANN  
Correspondent

But several sources independently confirmed that the 60-year-old receiver is in fact the focus of an "unusually intensive study" by a group of engineers.

According to one highly placed insider, the experts have tuned in and analyzed some 12 hours of programming that was broadcast nationwide in 1934, including *Amos and Andy*, the *Rudy Vallee Show* and *Walter Winchell's Jergert's Journal*.

That doesn't include the *Jack Benny Show* and one of President Franklin D. Roose-

velt's *Fireside Chats* heard by the family who found the radio in their attic — and fled from the house until engineers arrived to take the radio away.

"I heard a Walter Winchell newscast and it wasn't the re-broadcast of a tape," said one engineer who requested anonymity.

"This was the real McCoy. Either that, or the finest electronic sensing equipment in America isn't worth a damn.

"We must have had half a million dollars worth of equipment stacked around that old radio. But our stuff didn't pick up a thing.

"And yet, here was this broken-down Philco blaring

away — I should say Walter Winchell blaring away — about movie stars and conditions in pre-war Europe and the Great Depression."

The set was discovered by two boys playing in the attic of their family's home in north Georgia.

Their mother, who agreed to talk about the find only if their name be kept secret, said it had belonged to her father and hadn't been plugged in since 1934.

"The boys found it and plugged it in just to see if it still worked," she said.

"When it warmed up and started playing, they called me from the kitchen. When I got

there I heard Roosevelt talking about the Depression."

**Man spends 23  
years in front  
of the boob tube!**

Shy and reclusive, Bruno Cagliero spent 23 years watching television while huddled under the stairs in his parents' home in Turin, Italy.

When he was finally brought out into the light of day, 43-year-old Bruno had a long flowing beard and hair that had grown down past his knees!

One  
of  
America's  
Greatest  
Success  
Stories!

There are many statistics by which the amazing success of Kaiser-Frazer cars may be measured. There is the fact that in two years the K-F engineering production team built and shipped more automobiles than any "independent". The fact that in just 400 working days, Kaiser-Frazer shipped the trademark "Big Three" of the automobile world in 1934. The fact that Kaiser-Frazer cars themselves are the epitome of the Kaiser and Frazer cars themselves. These fine automobiles brought a concept of modern car design, performance, comfort, and safety to the medium price field that makes them the most copied cars in history! To keep up with the demand, Willys-Knight is now producing 4 cars every 3 minutes... yet Kaiser-Frazer is not even in production 26 months ago! It's a miracle, yet a miracle in the best American tradition. It couldn't have happened any place else on earth!

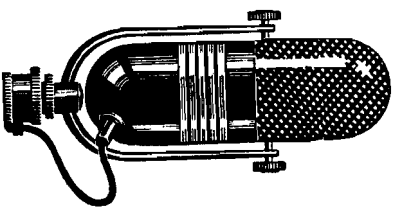
**Kaiser • Frazer** Corporation... One of America's Greatest Success Stories!

★ Built, sold and delivered more cars in two years than any new automobile plant in history!

★ Now making 4 cars every 3 minutes, all day, every day!

★ Originators of the most copied cars in history!

Old Time Radio Club  
Box 426  
Lancaster, NY 14086



**FIRST CLASS MAIL**