

THE ILLUSTRATED PRESS

MENU

.05
 .17
 .23
 .21
 .17

~~~~~ \$ .88 - dominator

# DUFFY'S

"WHERE THE ELITE  
 MEET TO EAT"

QUALITY - SERVICE - CLEANLINESS

*To the cash register*  
*2.21 - Fiduciary*  
*.88 - dominator*  
*1.58 - To depend on Brenda's Popdingle*  
*1.22 - if she eats To Rome first*



OPEN DAY and NIGHT

## *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, monthly newsletter, *The Illustrated Press*, the yearly *Memories Magazine* 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 years of age and 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 memberships are as follows: If you join Jan/Mar, \$17.50; Apr/Jun, \$14.00; Jul/Sep, \$10.00; 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 have a change of address. The Old Time Radio Club meets the first Monday of every month at 7:30 P.M. during the months of September to June at 393 George Urban Blvd. Cheektowaga, N.Y. 14225. The club meets informally during the months of July and August at the same address. Anyone interested in the Golden Age of Radio is welcome.

### Club Mailing Address

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

The Old Time Radio Club is affiliated with The Old Time Radio Network.

Back issues of our publications are available as follows:

*The Illustrated Press* and *Memories* are \$1.50 postpaid. Publications out of print may be borrowed from our Reference Library.

*Deadline for The Illustrated Press is the 10th of each month prior to publication.*

The *Illustrated Press* is a monthly newsletter of The Old Time Radio Club, headquartered in Buffalo, N.Y. Contents except where noted, are copyright 1992 by the OTRC.

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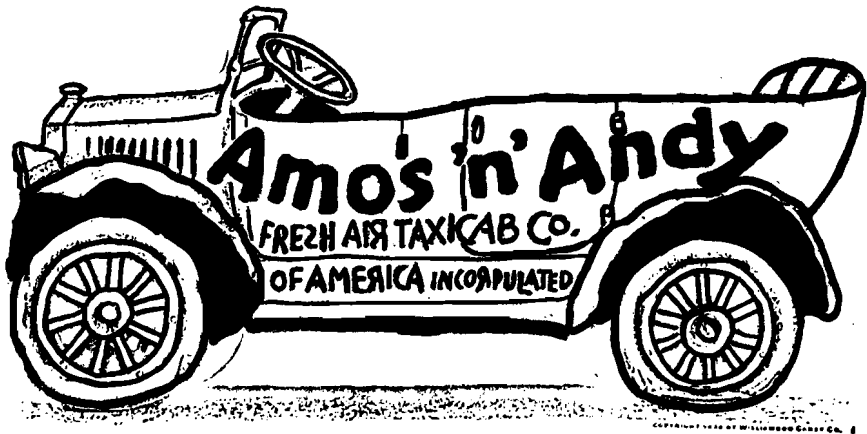
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*Tape Library Rates: All reels and video cassettes are \$1.85 per month; audio cassettes and records are \$0.85 per month. Rates include postage and handling. Rentals to Canada are the same as above, but in Canadian Funds.*



*continued from the Aug. '92, IP*

Amos 'n' Andy were first heard on NBC's Blue Network at 11:00 o'clock, Monday through Saturday. Each program lasted 15 minutes. NBC began to receive complaints that the program was on to late and moved it to 7:00 o'clock Eastern Standard Time. This meant the program was heard at 4:00 o'clock Pacific Time. The West coast listeners said the program was on to early, so a repeat broadcast was done so that the West coast could hear the program at 7:00 o'clock Pacific Time. Both broadcasts were done from Chicago, which is in the Central Time Zone. They were the first radio performers to do live repeat broadcasts for the West coast. The six programs per week schedule was changed to five per week and they left the Blue Network for NBC's larger Red Network. In 1937 they left Chicago for Los Angeles, and hired writers to help them with the program. They also hired women to play the female parts in the scripts. 1937 also marked the end of their relationship with Pepodent toothpaste. Pepodent's sales begin to decline and they dropped Amos 'n' Andy for a young comedian named Bob Hope. The Campbell Soup Company began their eight year sponsorship of the program in 1938, and in 1939 they moved from NBC to CBS and were being paid \$7,000 per week. 1943 brought them back to NBC

with a once a week, thirty minute program on Friday night and a new sponsor, Rinso. In 1947, they switched to 9:00 o'clock on Tuesday, and were sponsored by the Rexall Drug Company. In 1948 they were back on CBS and sold ownership of the program and characters to CBS for twenty years. All during this time Amos 'n' Andy were always in the top ten radio programs. The 1950's television began to replace radio in the hearts of main stream America and 1953 Rexall cancelled the program. They continued in radio until 1960 with a program called "The Amos 'n' Andy Music Hall." They were really nothing more than disk jockeys.

Both Charles Correll and Freeman Gosden retired to their mansions in Beverly Hills in 1960 as millionaires. They had very little contact with each other after retirement, and never discussed their private lives in public.

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Listen To:

## **BILL STERN'S**

**"SPORTS NEWSREEL"**

Every Friday **NBC**

10:30 p.m. Eastern Time

The following article was printed in the Niagara Falls Gazette on April 1, 1931.

### **HOW ANDY'S LAWSUIT WAS BROADCAST**

**CHICAGO, April 1.** Most everyone knows that Charles Correll and Freeman Gosden write all the dialogue and portray all the characters in their Amos 'n' Andy episodes. But until now no one but themselves know just how they worked to produce the desired voice for each character.

The recent breach of promise suit of Madame Queen against Andrew H. Brown, president of the Fresh Air Taxi Co., Incorporated, is a case in point.

For weeks both Correll and Gosden worked on each new voice, bringing out just the quality they sought to delineate the character they were to introduce. Then when the time came they were ready.

Those characters that "appeared" at the famous trial, that ended so ingloriously for Madame Queen, were divided as follows: Amos, Lawyer Smith, the Judge, Brother Crawford, Lightnin' and Madame Queen were all played by Gosden, while Correll took the parts of Andy, Lawyer Collins, and the Bailiff.

#### **"Order in the Court"**

A trial scene opens with the bailiff calling for order in the court. In the studio Correll stood between six and eight feet from the back of the microphone. His hand was cupped to his mouth and he called into the air. Thus to the radio listener it sounded as though the bailiff has shouted into a large courtroom.

The judge enters and asks the attorneys if they are ready to proceed with the trial.

Gosden in portraying the character of the judge worked about six feet from the side of the microphone, talking in a low, soft, easy tone. In order to make his voice more impressive he was very deliberate

and stood with his head slightly thrown back and his stomach pushed out.

Lawyer Smith calls his witness to the stand.

In portraying Smith Gosden worked about three feet directly in front of the microphone until during the final argument when his plea became dramatic and he stepped back to five feet.

#### Bouncing Brother Crawford

Brother Crawford takes the stand. He is a slight, nervous man, very precise in his speech.

Gosden had to play the difficult role of portraying two characters, the prosecuting attorney and the witness for the prosecution, at the same time. In order to characterize Brother Crawford he sat in an arm chair, pushing himself up and down with his arms as he talked, in other words, bouncing.

When Smith asked the witness a question, Gosden, as Smith leaned away from the mike three feet. Before Crawford answered Gosden swerved toward the mikes and began his bouncing in the chair. To the radio listener they were to distinct characters.

The defense lawyer, Collins, calls Andy to the stand.

Now Correll had to impersonate two characters. As Collins he worked about three feet from the microphone, but as Andy he went to within a few inches of the sensitive instrument.

Consequently, in the dialogue that followed Correll constantly swerved to and from the mike, switching the tone and tempo of his voice within the fraction of a second to give the correct characterization.

Amos is on the stand. Gosden portrayed both Amos and Smith. as Amos he worked back and to one side of the microphone and has Smith, directly

into the mike. He swayed back and forth as he talked, changing his voice as he swung.

Lightnin' also was worked by talking a foot away from the microphone in a soft, deliberate voice.

#### Madame Queen on Stand

When Madame Queen took the stand there came one of the most dramatic points in the trial. For that matter, it was one of the most dramatic moments in the history of Amos 'n' Andy. Only once before did Correll and Gosden introduce a women's voice in Amos 'n' Andy episodes. They fought shy of it as long as they could, but their situations worked them into a position of having to put her on the witness stand.

A lot of deep thought, hard work and worry went behind these few minutes of dialogue. Gosden tested his voice against those of a number of women. He took his position about one foot from the microphone and talked. He took it easy, putting no apparent effort into the words.

At the close of each episode, two disheveled, perspiring young men opened the doors of the studio and leaned back for a relaxing cigarette. Then they donned their coats to go home for dinner.

#### Aided by "Legal Talent"

The legal perfection of the trial amazed even attorneys Correll and Gosden obtained the actual routine procedure from A. L. Ashby, vice president and general counsel of the National Broadcasting Company and the Chicago firm of Clarence Darrow, Smith, Cronson & Smith.

However, the remainder of the legal background they picked themselves from reading law books and from their general observation in courts and trial accounts from newspapers.

*continued on page 8*

## **I LOVE ADVENTURE or What Were Jack, Doc, and Reggie doing for Five Years?**

I LOVE A MYSTERY was adventure thriller on radio. It aired from 1939 to 1944 and from 1949 to 1952. It featured Jack Packard, Doc Long, and Reggie Yorke. What always bothered me was that there was a five year gap in their adventures. What were Jack, Doc, and Reggie doing during this period? After much research and gumshoeing our crack investigative team here at the IP uncovered the truth. They were involved in super-secret work in exotic locations righting the wrongs of the world. Our findings were further strengthened when we discovered that our heroes surfaced from April 25 through July 18, 1948 on the ABC radio network in a series called I LOVE ADVENTURE. Each program, which were called incidents, was self-sustaining and 30 minutes in length. Although billed as the further adventures of Jack, Doc, and Reggie, the three heroes were never together in any of the programs. Jack appeared in all thirteen incidents, Reggie in 7, and Doc in 5. Mary Kay Jones, "the cutest secretary in Hollywood," also appeared in 2 programs.

In the first six incidents, we find Jack and Reggie in the employ of the 21 Old Men of 10 Grammercy Park. We later discover that the 21 Old Men are an arm of the Federation of Free Nations, sort of a free world United Nations. The first incident also gives us some background information on the three heroes. With the attack on Pearl Harbor in 1941, the A-1 Detective Agency closed and each partner went his separate way. Jack went into the U.S. Army, Intelligence Branch. Doc joined General Chennault's Flying Tigers and when they disbanded became a P-38 fighter pilot. Reggie returned to England and joined the Royal Air Force. No mention is made of their adventures from 1941 to 1944 in the ILAM series. This discrepancy can be explained. It is a well known fact that on the advice of the Secret Service, President Roosevelt, on

his death bed, sealed all accounts of Jack, Doc, and Reggie's deeds from 1941 to 1944 for 99 years. Our crack research team has found out that these records are stored in the third sub-basement of the Pentagon under armed guard.

The ILA series begins with Jack being summoned to London to meet with the 21 Old Men of 10 Grammercy Park, which escaped all Nazi bombs while the rest of the neighborhood was leveled, Jack enters a cathedral like room, the ceiling of which is lost in the upper gloom. The room is lit by tall, lead-glass, dome like windows, and the walls are covered by huge tapestries that depict the history of the civilized world. The furniture is described as "period" and something that an Oriental monarch would have in his palace. The tapestry on the west wall could be drawn back to reveal a giant 40 foot by 60 foot flawless one way mirror. Behind this mirror were seated the 21 Old Men of Ten Grammercy Park. In this room Jack, and later Reggie, would receive the assignments that would take them to the far corners of the earth.

Of all the assignments they received, the one I consider to be the most memorable was in Incident 6. They were ordered to go to Delhi, India and sit at the sidewalk cafe of the Great Western Hotel, where they would be contacted by a one eyed Greek bandit. You just don't get assignments like that anymore.

In the first 6 incidents Jack has his share of daring escapes and battles with the world's international gangsters. In one incident, he's tied up and is about to become dinner for some piranhas when he cuts his bonds with a razor blade that he had concealed in the sole of his shoe. In another, he subdues an air pirate, changes places with him, and is transferred to the pirate's plane in mid-air by a rope ladder. Shades of James Bond!

Incident 7 finds Jack and Reggie back at the reopened A-1 Detective Agency "just off Hollywood Boulevard, one flight up." We discover that it was Doc's idea to reopen the agency, but Doc himself

does not appear in the series until Incident 9, and then only for a few minutes. In Incident 10, Doc returns to major status with all the gusto of his ILAM days. The war hasn't dulled Doc's eye for the staff members of society either, or as he puts it, "Ah'm a number one Texas boy...and any man with red blood in his veins between the ages of seven and seventy is girl crazy."

Incidents 7 to 13 are normal run of the mill adventures that you would expect Jack, Doc, and Reggie to be involved in: narcotics, radium smuggling, hi-jacking, phony ambassadors, secret formulae, and locating information of such vital importance that if it fell into the wrong hands the world would not be a fit place to live.

After listening to the complete run of 13 programs, you get the feeling that there are two series of I LOVE ADVENTURE programs. Incidents 1 through 6 and 13 comprise one series. In these incidents they are involved in international intrigues and politics for the 21 Old Men of 10 Grammercy Park (Incident 13 should have been numbered 7, but was rewritten eliminating the 21 Old Men). Incidents 7 through 12 comprise the other series, and the three heroes are working for themselves in the A-1 Detective Agency, and spend most of their time in California.

There was also an ILAM (ILA) audition program, "But Grandma, What Big Teeth You Have", that used the same script as Incident 7. The audition featured Jack and Doc, while Incident 7 featured Jack and Reggie. Mary Kay Jones also used her ILAM last name of Brown in the audition program.

After thirteen weeks of I LOVE ADVENTURE, Jack, Doc, and Reggie go under cover again until 1949 when they reappear in the I LOVE A MYSTERY adventure, "The Fear that Creeps Like a Cat."

In all the incidents, Jack was played by Michael Raffetto, Doc by Barton

Yarborough, and Reggie by Tom Collins. The announcer was Dresser Dahlstead and the organist was Rex Koury. The theme song was "Valse Triste," and all incidents were produced in Hollywood.

International Incident # 1 "The China Coast Incident" 4/25/48, written by Carlton E. Morse and John Paul Scofield

International Incident # 2 "The Great Air Mail Robbery" 5/2/48, written by Carlton E. Morse

International Incident # 3 "The Devil's Sanctuary" 5/9/48, written by Carlton E. Morse and John Paul Scofield

International Incident # 4 "The Pearl of Great Price" (The Lost city of Sheva)" 5/16/48, written by Carlton E. Morse

International Incident # 5 "The Hundred Million Dollar Manhunt" 5/23/48, written by Carlton E. Morse and John Paul Scofield

International Incident # 6 "The Finishing School Kidnapping" 5/30/48, written by Carlton E. Morse

Incident # 7 "But Grandma, What Big Teeth You Have" 6/6/48, written by Carlton E. Morse

Incident # 8 "The Man With the Third Green Eye" 6/13/48, written by Sidney Marshall

Incident # 9 "The Girl in the Street" 6/20/48, written by Carlton E. Morse

Incident # 10 "The Kwan Moon Dagger" 6/27/48, written by Sidney Marshall

Incident # 11 "Assignment With a Displaced Person" 7/4/48, written by Carlton E. Morse

Incident # 12 "Hearse on the Highway" 7/11/48, written by Thomas J. O'Hern

International Incident # 13 "The Ambassador Ricardo Santos Affair" 7/18/48, written by Carlton E. Morse

For all you I LOVE A MYSTERY, I LOVE ADVENTURE, AND ONE MAN'S FAMILY fans there's a club for you. It's dedicated to "promoting the programs of Carlton E. Morse." I have a copy of their January, 1992 newsletter, *A-1 Gazette* and they are in the process of renaming the organization to something like the Carlton E. Morse Fan Club. Whatever they do call it is irrelevant, because regardless of the name, it looks like a great club. Their newsletter is printed on standard size paper and contains 11 pages. It includes some excellent articles on I LOVE A MYSTERY, ONE MAN'S FAMILY, availability of scripts, ILAM movie and more. It also includes Chapter 1 of *The Dead Return*, by Curt Ladnier. This serial is based on characters created by Carlton E. Morse and includes Captain Friday, Jack, Doc, and Reggie.

They also have a tape library that includes a number of Carlton E. Morse programs that can be rented for a nominal fee. The club looks good and I plan to join it myself. For more information write to:

Jim Mayor  
26824 Howard Chapel Drive  
Damascus, MD 20872-1247

*continued from page 5*

Now that the trial is over, the boys feel that they have had exercise enough to last them until the golf season opens, for, besides jumping back and forth to obtain the right positions at the microphones for the various characters they did a lot of walking around the studio to give the impression of witnesses leaving and walking up to the witness stand.

Quite a complete show troop, this Correll and Gosden.

**HELP** by Francis E. Bork



Over the years I have heard a lot of radio programs. Of course, they were all broadcast from here in Western New York except for a

few nationally broadcast shows. I have often wondered if the folks in the Western states got the same programs as we people back East. How about some of you Western fellows writing about your favorite radio programs. A lot of Easterners would like to hear about them.

Well now that Prof. Boncore is the one and only Official Radio Club Detective nothing is sacred any more. Even poor Little Orphan Annie has come under the guns of the evil one. Little Orphan Annie a juvenile delinquent, really Prof Boncore. Annie always skipping school and enticing her friend Joe to skip school also, spying on innocent folks and spreading gossip. And Sandy, her dog, biting people and barking all the time. No dog license. Oh boy, Prof. just take a closed look at the old comic strips and you'll see the dog license, but you can't see it on the radio. Next is Daddy Warbucks. Daddy Warbucks a gun runner and illegal munitions dealer. Just because he is a millionaire and a smart businessman doesn't mean he is a crook. That's too much to take.

A while back the Prof. accused Sherlock Holmes of being a villain and that scoundrel Prof. Moriarty of being a lily white hero! What next Prof. Boncore, maybe it will be Jack Armstrong, the All American Boy or perhaps the Lone Ranger. Who knows the evil that lurks in the hearts of man. Gee, that sounds familiar. Oh, well.

Sometimes Prof. Boncore isn't all bad, .



just part, the part that's awake. Thanks for the loan of all the reels Prof.

Till next time **HELP**.

**But First, A message From Our Sponsor!**

Identify the OTR programs or personalities listed below (A-W) with their long time/most famous sponsor (1-23).

**Sponsors**

1. Oxydol
2. Rexall Drug Co.
3. Wheaties
4. Jello
5. Chase & Sanborn Coffee
6. Swans Down Flour
7. Wildroot Cream Oil
8. Ovaltine
9. Pepsodent Toothpaste
10. Johnson Wax
11. Kellogg's Cereals
12. Mars
13. Campana Italian Balm
14. Dr. Lyon's Tooth Powder
15. Ipana Toothpaste
16. Duz Soap
17. International Sterling Silver
18. Eversharp
19. Spray
20. Pall Mall
21. Lucky Strike
22. Wrigley's Doublemint Gum
23. Campbell's Soup

**Radio Programs/Personalities**

- A. Captain Midnight
- B. Gene Autry's Melody Ranch
- C. Dr. I. Q.
- D. Eddie Cantor
- E. Truth or Consequences
- F. Fibber McGee and Molly
- G. Take It or Leave It
- H. Jack Armstrong
- I. The Big Story
- J. Amos 'n' Andy
- K. Kate Smith
- L. Jack Benny
- M. Your Hit Parade

- N. Edgar Bergen & Charlie McCarthy
- O. Ma Perkins
- P. Bob Hope
- Q. Manhattan Merry Go Round
- R. First Nighter
- S. The Singing Lady
- T. Adv. of Ozzie and Harriet
- U. Aunt Jenny's Real Life Stories
- V. Phil Harris & Alice Faye
- W. Adventures of Sam Spade

**Answers**

- |      |      |
|------|------|
| 1-O  | 12-C |
| 2-V  | 13-R |
| 3-H  | 14-Q |
| 4-L  | 15-D |
| 5-N  | 16-E |
| 6-K  | 17-T |
| 7-W  | 18-G |
| 8-A  | 19-U |
| 9-P  | 20-I |
| 10-F | 21-M |
| 11-S | 22-B |
|      | 23-J |

*These two devices have revolutionized Radio"*




**MAGNAVOX** Radio equipment takes the feeble sound vibrations produced by your receiving set and builds them up into full, round tones in exact accordance with the original broadcasted speech or music.

The development of the Magnavox is one of Radio's spectacular achievements.

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| <b>R2 Magnavox Reproducer with 18-inch curvex horn: the utmost in amplifying power; requires only .6 of an ampere for field . . . \$60.00</b> | <b>Magnavox Products can be had from good dealers everywhere. Write for new booklet.</b>                                                                      |
| <b>R3 Magnavox Reproducer with 14-inch curvex horn: ideal for homes, etc. \$35.00</b>                                                         | <b>THE MAGNAVOX CO.<br/>Oakland, Cal.<br/>New York: 370 Seventh Ave.</b>                                                                                      |

**MAGNAVOX**  
*Radio*  
*The Reproducer Supreme*

**Jack Armstrong...**  
**Jack Armstrong...**  
**Jack Armstrong...**

### **The All American Boy!!!**

Wheaties, the Breakfast of Champions, brings you the exciting adventures of Jack Armstrong, the All American Boy!

From July 31, 1933 to June 28, 1951 these were the words that made boys and girls hurry home to sit by their radios in silent anticipation.

Then the cheerleaders from Hudson High would start their steam engine yell, "Jack Armstrong, Jack Armstrong, Jack Armstrong, Jack Armstrong, Jack Armstrong." Then the fight song,

Wave the flag for Hudson High, boys,  
Show them how we stand;  
Ever shall our team be champions  
known through-out the land!

And a word from the sponsor,

"Have you tried Wheaties?  
They're whole wheat with all the bran.  
Won't you try Wheaties?  
For wheat is the best food of man.  
They're crispy, and crunchy, the whole year through,  
the kiddies never tire of them and neither will you.  
So just buy Wheaties, the best breakfast in the land!"

Jack Armstrong, the All American Boy was the idea of Frank Hummert, who thought kids would listen to a soap opera type program. He presented his idea to Robert Hardy Andrews, who had worked on many successful soap operas, including Ma Perkins and Just Plain Bill. Radio legend says that Andrews thought up Jack's last name while looking at a box of Arm and Hammer baking soda in his kitchen.

Jack Armstrong began his career in a



fifteen minute program on station WBBM, Chicago, as a Frank Merriwell type hero, a super jock who would win the game in the last minute of play. By 1934 Jack had joined his uncle Jim and assorted relatives and friends righting the wrongs of the world and never returned to his beloved Hudson High. The program was on CBS from 1933 to 1936, then to NBC until 1941. After one season on Mutual the program ran on NBC's Blue Network/ABC until 1951.

General Mills, the maker of Wheaties auditioned over 500 people for Jack's part in the program. They chose an eighteen year old from Kenosha, Wisconsin to play the part. His name was Jim Ameche. Jim Ameche's name was never given credit over the airwaves for playing the part, General Mills did not want the public to know who was playing Jack. Jim's brother Don was also signed for the program, but was let go after a short stay because his voice was very similar to Jim's voice.

The program was the master of radio premiums, most of which were tied into the program's story line. The first time Wheaties offered a premium, a box top and a dime, they ran it for three weeks. It was such a success that it took almost six months before the product was back in the stores in any quantity. The second time they offered a premium, they had railroad box cars full, of Wheaties located throughout the country to restock store shelves.

During most of the 1940's, General Mills had Dr. Martin L. Reymert, a well known child psychologist, checking the radio scripts for items that might be damaging to young listeners. In 1947 the program went to a thirty minute format, and in 1950 Jack joined the SBI (Scientific Bureau of Investigation) and continued as Armstrong of the SBI until 1951.

Just in case you still have your Jack Armstrong Whistle, here are the secret whistle codes instructions:

One short whistle means ATTENTION

Two short whistles mean BE ON GUARD FOR TROUBLE

One long and two short whistles mean IN DANGER, COME AT ONCE

Four Short Whistles mean WE'RE BEING WATCHED

Two long whistles mean IMPORTANT NEWS, MEET ME AT ONCE

## In "Brewster's Millions" for DeMille

Jack Benny will spend a million dollars Monday night—but don't get excited, none of it will come any closer to you than your loudspeaker!

The spending will be done on the air-stage of Lux Radio Theater, where Mary Livingstone and Jack are scheduled to play a radio adaptation of the famous "Brewster's Millions."

One of the best-known stories in popular American literature, "Brewster's Millions" tells the tale of a young lad who inherited a million dollars, and then, immediately after getting his hands on the fortune, was notified that he would inherit much more on the death of another relative, providing that he spent, within a year, every penny he had on hand.

The problem sounds easier than it really is. Poor Brewster finds it difficult enough to spend every one of his million dollars legitimately and account for it all. But he tries hard, and to cap the riotous climax, has to borrow money on which to be married.

Yascha Benny, as the famed wizard of the violin was calling himself when last heard from, promises to bring some new and different angles to the production. His treatment of the scene in which Brewster gives a dinner costing a small fortune a plate, and his frantic efforts to lose money in the stock market, only to be frustrated by incredible winnings, will be high-spots.

Monday, February 15  
9 p.m. EST (8 CST), CBS

1937

The following "autobiography" by Ed "Archie" Gardner was originally printed in Duffy's First Reader, by Archie. It was published by the Bristol Myers Company in 1943. According to Archie it was dedicated to "me father and mother whom without them this book wouldn't have been possible." Listeners of Duffy's Tavern could receive this radio premium for a boxtop and ten cents. (Spelling, grammar and punctuation are by Archie. ed)

### **ANATOMY, Me Life and Times**

It was a great day in New York society when the doctors and best professors of the city first whispered "It's a boy." For birthplace I had a gaudy but tasteful palace on Park Avenue. Me parents was away most of the time as pater\* was busy at the bank and mater was too busy with politics (at the time she was running for governess). It was pretty tough for me as a boy, walking along the streets in those Little Lord Fauntleroy shoes, and hearing the other kids on the block hollering: "Rich kid! rich kid! never earned a nickel in his life!" And I couldn't answer them; I couldn't talk. Why? Because I was borned with a silver spoon in me mouth. Alas, oh humble birthright. The childhood of a rich kid ain't all beer and pretzels.

I used to get so bored goin' up to me private suite with the solid ivory walls and gold faucets and hangin' around till the butler called out for breakfast, or as they called it at our house "luncheon". We wouldn't think of having a magum of food unless there was champagne on the table. Of course, I was a perkoshus child. Sometimes the noise of playing with me diamond marbles would disturb the old man\*\*, and he would come up and bang me across the skull with his sceptre.

Outside of this extreme wealth however, it was and ordinary childhood. I had the usual dreams of bein' a railroad engineer, a cowboy, a cop, President of the U.S. and a pediatrician.

So me childhood passed before me very eyes. The bud began to give away to the flower. Education began to ripen

me. What an education!, if I do say so meself. School after school. From private to prep - from prep to tech - from tech to high - from high to night - onword, onword, and then came the universities, Princeton, Dartmouth, Oxford, Matchechuchets Inchitute of Tetchnology and finally! Harvud. How well I remember those intersorority fights when I stood on the crampas and threw rocks at Yale. Among me classmates was Clifton Fadiman, Elmar Kyam, George Jessel, Deems Taylor and John L. Sullivan. I was a bright lad. I will never forget the day I graduated. The dean said to me, "Dr.\*\*\* Archie, we regret to tell you that we would like to give you another degree but we can not. You have them all. So instead we present you with this sheepskin that says you are the most brilliant student Harvud ever turned out. Harvud and I are proud of you."

Then the dean, drying away a tear, said, "Dr. Archie, we would like you to deliver the class valadictory."

By this time I was slobbering too...I said, "Thank you." At the expense of appearing to bragging I quote me speech that day. I quote, "Fellow students, I will never forget the first day I sat me feet in Harvud, me commencement day. I was but a sapling, but four years here has learned me a lot and now I am leaving. The words is choking the lumps in me throat. I've loved every minute, every subject...psizzicks, trigimometry, biology, history, reading, litrature, hydroglyphics, and gym. Goodbye fair Harvud with thy walls of crimson ivy...Farewell old Hasty Pudding Club...Farewell old football team of which I was the star and captain...Farewell old liberry...Harvud, fair Harvud...I will never forget thee, those and thine, as long as I live. Goodbye, old Eli!" That was me valadictory speech and the entire semester wildly ovated me. Then came the big surprise when the dean said, "Dr. Archie, after you die, do you mind if we change the name from Harvud to Archie University?"

I drew meself up and said, "Don't! Harvud is a grand old name. Leave it stand that way. Mankind will find other

appithets for me." So they left the name Harvud.

After Harvud I staggered around a bit before I could make up me mind what I was cast out for. Then one day it hit me like a flash. I would become a wealthy playboy.

Then it happened. Like a bolt of blue. Things suddenly got bad with Dad<sup>^</sup> at the bank. He was hit hard. We had to give up everything! no more pheasants. No more caviar and venison<sup>^^</sup>. No more Rogers silverware, no more him<sup>'</sup> the piano player to say overtime at our formal balls in the drawing room. We even gave up the pencion<sup>^^^</sup> at Newport<sup>o</sup>. Things finally got so bad that Dad was forced to sell his last three Duesenbergs. This was a great sacrifice for Dad. He really loved them dogs. So that is how I came to take a job at Duffy's. I sometimes smile when I hear customers here talk about their dough. If they only knew that standing before them was a former ghost of the very thing they are lying about. But I stand shameless and silent, never offern<sup>'</sup> a peep.

#### FEET NOTES

\* me old man.

\*\* see pater

\*\*\* PH.D Doctor of PH.

<sup>^</sup> the old gent

<sup>^^</sup> bear meat, the dark part

<sup>^^^</sup> a French Hacienda.

<sup>o</sup> a summer resort in Florida not very adjacent from Palm Beach.

#### BOOK REVIEW

**TITLE: The BRASS BUTTON BROADCASTERS**

**AUTHOR: Trent Christman**

**PUBLISHER: Turner Publishing Company**

**P.O. Box 3101**

**Paducah, KY 42002-3101**

**(502) 443-0121**

**PRICE: \$39.95**

**SIZE: 9X12**

**PAGES: 208**

**ILLUSTRATIONS: 200**

In the Azores, the radio station sells used donkeys instead of used cars.

In Antarctica, the handful of Americans shivering through the winter watch TV soap operas and football games.

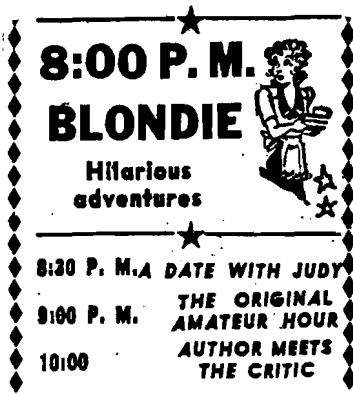
In Thailand, U.S. troops stationed there during the Vietnam War were told by radio which of the ladies of the evening had come down with cupid's eczema and listeners familiar with the lady were strongly urged to get to the doctor.

In Saudi Arabia during Desert Storm, soldiers, sailors and airmen sat in their bunkers watching incoming Scuds and outgoing Patriots on their own television stations.

From the radio coverage of the Allied landings in North Africa in 1942 until the present day, Americans overseas have had their own radio and, later, television stations designed to serve their very special needs. It's called the Armed Forces Radio and Television Service and this year marks its fiftieth birthday. But because it is only heard and seen in areas around the globe which have concentrations of Americans, few people who have not served in far away places with strange sounding names have ever heard of it.

At least they haven't until now, thanks to the publication of *The Brass Button Broadcasters*. Published in coffee table format, lavishly illustrated, this volume is produced by Turner Publishing Company, Paducah, KY and written by Trent Christman, a 28-year AFRTS veteran who, both as a serviceman and a civilian, observed AFRTS from the inside at locations ranging from the South Pacific to the Orient to Europe.

Christman manages to pull off some sort of minor miracle. Radio and television buffs,



and who isn't these days, will find a complete and accurate account of the growth and expansion of the AFRTS system through the years. While they are finding it, they will also be laughing themselves silly as he weaves in the weird and wonderful anecdotes of the inner workings of the stations, the networks, the Pentagon and the bureaucracy. Here is a book that provides both information and belly laughs in approximately equal doses. It's the kind of book that forces the reader to turn to the nearest person and say, "Hey, Charlie . . . listen to this!"

Readers are whisked on a journey through time as the memories of more than 300 former Armed Forces radio and Television Service staff members who contributed their anecdotes to Christman are recounted. Some of them are even wilder than those portrayed by Robin Williams playing an AFRTS disk jockey in the film *Good Morning Vietnam*.

This is also must reading for anyone concerned with such issues as the First Amendment and Freedom of Information. Woven through the narrative are stories of AFRTS' on going struggles through a half century of explaining to the Congress, the military bureaucracy and the various high ranking area commanders overseas that U.S. troops are citizens first and troops second and, as such, are entitled to an unrestricted flow of uncensored and unbiased news. At times the struggles to avoid manipulation of its news programs caused AFRTS to engage in some massive in-fighting to preserve its integrity and credibility. For the most part, the struggles were successful and more than one high-ranking flag officer, as the book details, got his wrist slapped for trying to use the broadcast system for the dissemination of his private agenda.

Reading *The Brass Button Broadcasters* is a fun filled journey from earliest beginnings of AFRTS when it produced star-spangled shows like *Command Performance* and *Mail Call* for the troops in World the conflicts in Korea, Lebanon, Vietnam, Panama and Saudi Arabia. In between there are stops at and stories from tiny islands to world capitols. Today the brass-buttoned broadcasters, uniformed members of the American armed services (plus some civilians) operate in 130 countries and aboard all major Navy ships.

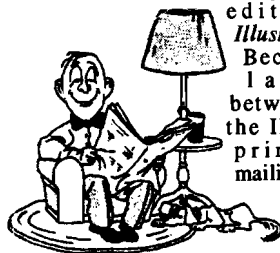
This book is an impressive tribute to the organization which is largely unknown

except to those of us who were lucky enough to listen to Bob Hope telling jokes while we sat in a tank in the Ardennes during the Battle of the Bulge, or watch the Super Bowl live and direct while Saddam Hussein tossed missiles in our direction. Come to think of it, reading this book is a lot more fun than being there.

Copies may be found at various bookstores, military and civilian, or ordered directly from the Publishing Company, P.O. Box 3101, Paducah, KY 42002-3101. Credit card orders maybe placed by calling 1-800 788-3350. (\$39.95 plus \$3.50 shipping/handling. KY residents, please add state sales tax.)

### From the editor's chair

Well it has been fun being the summer editor of the *Illustrated Press*. Because of the lag time between putting the IP together, printing and mailing I have not received any feedback on the August issue. Let me know what you think. In all probability I'll be doing this again next summer or maybe sooner. Again as I stated in the August issue of the *Illustrated Press*:



We need people to write columns!

If you can't write a regular column just jot some information down and our crack editing department will put it together, give you the byline, and print it.

If you can't do that, send us Xerox copies of some of you radio memorabilia and we will include it in future newsletters.

If you can't do that, then check your newspapers, magazines, etc. for any OTR item, send it to us, and we will see that it gets printed.

As far as I know, we are the only OTR

organization that publishes a monthly newsletter and an annual magazine. That's a lot of material each year to find and publish, so if you can, help out.

To speed things along, send your material to:

Peter Bellanca  
1620 Ferry Road  
Grand Island, NY 14072

**The Lone Ranger's Faithful Indian Companion, Tonto.**



*Francis C. Burke*

John Todd, an Shakespearean actor, was the voice of the big Black-foot Indian. A convincing as he sounded Todd was not Indian,

but in reality was an Irishman. He had celebrated his 80th birthday before the last live Lone Ranger broadcast.

Fred Foy the announcer-narrator for the Lone Ranger has fondly recalled how during the last years of the radio show age was creeping up on "Tonto." John Todd had a special chair in the studio and after Foy had read the lead in narrative and the Lone Ranger delivered his opening line, they would look over at the chair finding Tonto had nodded off to sleep.

(from Good Old Days, November, 1991)

FEB

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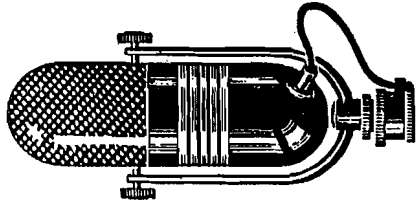


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