

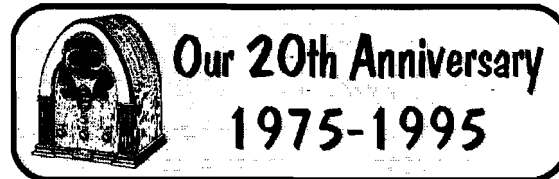
The Old Time Radio Club

Established 1975

THE ILLUSTRATED PRESS

Number 228

September 1995



HAROLD BOLSTER,
on behalf of the Principal Radio Manufacturers and
Dealers of America
Presents —

This greatest radio show
ever held will be profit-
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Special
Election Week
Program Features



Featuring, in *advance*, the
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the Radio industry for the
coming year

- Receiving Set Models
for 1925
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- Improved Equipment
for 1925

(Main and Mezzanine Floors)
NEW YORK CITY

"The World and his Girl will be there"

American Radio Exposition Co.

Director: HAROLD BOLSTER
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General Manager: J. C. JOHNSON
Telephone: Vanderbilt 0068
NEW YORK

Membership Information

New member processing, \$5.00 plus club membership of \$15.00 per year from Jan 1 to Dec 31.

Members receive a tape library listing, reference library listing, and a monthly newsletter.

Memberships are as follows: If you join Jan-Mar, \$15.00; Apr-Jun, \$12.00; Jul-Sep, \$8.00; Oct-Dec, \$5.00. 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. The **Old Time Radio Club** is affiliated with The Old Time Radio Network.

Club Mailing Address

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

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

Deadline for *The Illustrated Press* is the 1st of each month prior to publication.

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Send all articles, letters, exchange newsletters, etc. to:
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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. Canadian rates are the same as above, but in Canadian funds.

Nick Carter, Master Detective

by Dom Parisi

Nick Carter first appeared as a serial story in Street and Smith's New York Weekly, in 1886. The serial was called "The Old Detective's Pupil," and was written by John Russell Coryell, who was the cousin of Ormond Smith, owner of Street and Smith Publishing Company. He wrote six more Nick Carter stories for the New York Weekly and then started writing other stories for Street and Smith Publications. The next writer to produce Carter stories was Frederic Dey and he did them for seventeen years. Later on, Street and Smith hired other writers to continue the Carter stories.

Nick Carter was so popular and in demand that in 1891 he was given his own magazine called, Nick Carter Detective Library, which continued publication until 1933. (He also continued to appear in the New York Weekly until 1896) The magazine's name was changed to The New Nick Carter Weekly, and then to Nick Carter Stories on April 4, 1914.

In 1897 Street and Smith started to publish a series of paperback books which they called Magnet Library in which they reprinted a great number of Nick Carter stories.

In 1933 Nick Carter stories were published in a ten cent monthly magazine called Nick Carter Magazine, and this continued until 1937. The earlier magazines were weeklies. Even though Carter was featured in literally hundreds of stories in various magazines and books, he never enjoyed great success in films. A number of films, both silent and talkies were made both here and in Europe. The best of a poor lot were the three B grade 1939-40 movies produced by Metro-Goldwyn-Mayer starring the urbane Walter Pidgeon as Carter. He later appeared in comic strip form in Shadow Comics.

It is estimated that the average magazine or

book is read by two and one-half people. So that would mean that over the years, Nick Carter would have been read by over a billion people! This is the greatest record of any fictional character!

Finally, in relation to Old Time Radio, there were a total of seven-hundred twenty-two *Nick Carter, Master Detective* shows that were broadcast over the Mutual Network between 1943 and 1955 (where are they?) The first program on April 11, 1943 stated that Carter was, "that most famous of all manhunters, the detective whose sole ability at solving crime is unequalled in the history of detective fiction." Considering Carter's accomplishments from 1886 to 1943, this high praise seemed justified. The programs that I remember began with the progressive loud knocking on a door, and then a voice stating, "What's the matter, what is it?" And then the announcer, "Another case for Nick Carter, Master Detective." During the entire run, Nick Carter was played by Lon Clark, an ex-opera singer who used his deep voice to great advantage on the radio. Carter's girl Friday was Patsy Bowen, played by Helen Choate until 1946, and then by Charlotte Manson. Sergeant Mathison (Matty) was Ed Lattimer, and Scubby the reporter was John Kane. Michael Fitzmaurice was the announcer and the series was produced at the WOR studios in New York City by Jock MacGregor, who also directed and did some of the writing. It should be noted that there was a spin off of the *Nick Carter, Master Detective* show. It was the short lived *Chick Carter, Boy Detective* show. These shows were to be inter-related, but it never happened.

The last broadcast was aired on September 25, 1955. He reappeared in the publication of Run, Spy, Run by Universal Publishing in 1964 and then in the 1970's he was featured in the *Movie of the Week* for television.

◆◆◆ Tuning In ◆◆◆

by Tom Heathwood

SUMMERTIME RADIO IN THE OLD DAYS

Unlike radio programming of today, the good old days of radio sent many of its great prime-time network shows on "vacation" every summertime.

The more important shows all took this yearly hiatus, and as a result, many of our favorites would disappear for ten weeks or so. There were no "re-runs". It wasn't an option back then. Instead, the so called "summer replacements" appeared every June, for many years.

Interestingly, the same sponsor might endorse the "summer replacement" show, with commercials by the same announcer adding consistency to the show, with commercials by the same announcer adding consistency to the show while the "big stars" were enjoying their time off. The announcer would frequently mention that the regular show would return on "September the 17th" or whatever. Many "loyal listeners" would continue to tune in for the summer show, even though the program may not have been entirely to their liking.

Sometimes the stars of the regular show would introduce their replacements the week before they went on vacation, implying that they would like us to tune in every week while they were away. This was particularly true if the same sponsor was going to present the summer show. By the end of summer, listeners were very anxious for their favorites to return.

Some of the "summer replacements" were very good, others were mediocre. A few were downright terrible. A major comedy show replaced by a music program would suffer from a rating drop. Listeners would turn to alternatives sometimes in preference to listening to something they really didn't like.

Networks would experiment from year to year with different replacement shows according to the ratings. Some were replaced year after year by the same show. Almost never was a show replaced by a similar type of program. For example, *The Shadow* was never replaced by another mystery-type show. *Fiber McGee and Molly* show was never replaced by a situation comedy. The *Fred Allen* and *Jack Benny* shows were never replaced by a similar format.

Despite the fact that many "replacement" were just on for a few weeks every year, there were a few that proved so popular that they achieved an independent status, and went on to be long-running permanent network features. When *Escape* was brought in as a replacement for *Suspense*, its strange tales of people in extraordinarily difficult situations with a surprise "twist ending" were so well written and enacted that the show went on to be a fine series for years.

Many summer shows were "sustaining," that is, unsponsored. This probably was due to the advertising agencies belief at the time that summer radio wasn't as important in selling products and services as in the rest of the year, and secondly because the replacements were "unknowns" and couldn't command the high costs of network time. Networks used the usual commercial spots for promotion of their other programs as well as public service announcements.

All in all, summer radio was rather disappointing, especially for radio buffs who had to wait for a return to "normal" in September. New shows were tried out, so networks gave budding actors and writers a chance to "audition." But...many a fine new talent was "discovered" on these shows and, shows like *Escape*, would find themselves with a permanent time slot in the Fall. Abbott and Costello were originally summer fill-ins for the *Fred Allen Show* in 1940. *The Adventures of Phillip Marlow* was a replacement for the *Bob Hope Show*. Other shows that began as a summer series include: *The Adventures of Topper*, *The Thin Man*, *The Alan Young Show*, *Beulah*, *Blondie*, *Chick Carter*, *Dr. Tweedy* (for Jack Benny in 1946), *The Falcon*, *Ellery Queen*, *The Whistler*, *The Thirteenth Juror*, *The Stan Freeberg Show*, *Paul Singleton Show*, *Johnny Madero*, *Our Miss Brooks*, *My Favorite Husband*, *Mr. President*, *The Mercury Theatre on the Air*, *Meet Me At Parky's*, *The Man From Homicide*, *The Man Called X*, *Major Hoople*, *Major Bowes Amateur Hour*, *Masie*, *Grand Marquee*, *Glamor Manor* and others. And...would you believe...*The Shadow* was first heard on CBS in August of 1930!

So summer radio WAS an important factor in the development of early broadcasting, and was a showcase for new stars and new programs. As dreary as some may have been the many we have remembered here, shone through brightly.

Our free catalog of over 550 hand-picked cassettes selections on Old Time Radio is available for \$1.00 to cover postage.

Don't forget our HERITAGE RADIO THEATRE shows on YESTERDAY-USA satellite outlets.

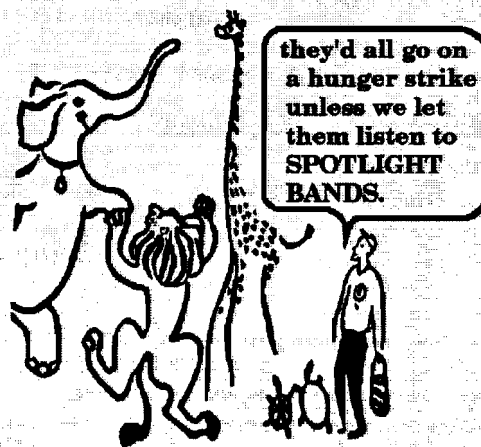
Tom Heathwood
HERITAGE RADIO
PO Box 16
Boston, MA 02167. FAX: (617) 965-9984

Memories

by Mill Dunworth

O, the memories of times gone by are
Brought to life by the Old Time Radio Club.
Programs we heard at home and afar,
In taverns and the old fashioned corner Pub.
Perhaps you're too young to remember,
Sam Spade, Tonto and the Lone Ranger,
The Shadow, Jack Armstrong and Red Ryder.
How they all faced life and much danger.
On reels or cassettes we give you the best,
For there's so much, so very much to enjoy.
We hope there will be more to join our quest,
Whether you're middleaged, old, girl or boy!

**YES . . . 9:30 P.M. IT'S TIME
FOR THE VICTORY PARADE
OF SPOTLIGHT BANDS.**



WEBR [1945]

1340 on Your Dial

Your Mutual Broadcasting System Station

RADIO MEMORIES

by Francis Edward Bork

The impact radio had in our lives during World War II was without a doubt a milestone in radio's short history. This story is about a few gals called Tokyo Rose, who really never existed.

The first to hear the broadcasts from Tokyo were the men of the First Marine Division. The English speaking Japanese girls played sentimental songs from home in an attempt to make our service men homesick and give up their will to fight and break their morale. Ole Rosie tried her best. Did the Tokyo ploy work? Sure it did. It made the Marine's, soldier's and sailor's homesick, but their morale remained high and made them more determined to nail the Japs to the wall, and get home as soon as they could. Which on both counts they did. The men of the first Marine Division decided to send a message to Tokyo Rose and thank her for her D.J. efforts and great American music, and also let her know that they would see her in a defeated Japan. One of the soldiers in our army wrote a special song for Rosie, with the snappy title "I'll bet your sorry for what you've done Rosie." Just about all of our fighting men enjoyed her soft feminine voice, but they also loved to jeer her when she told about the war in the Pacific. How the Marines along with their hoodlum partners, the U.S. Army, were being beaten and driven off every island in the Pacific, and back to the ships, where the Navy was afraid to fight sailing back to San Francisco. The victorious Japanese Army was unbeatable. The allies were surrendering by the thousands. Give it up marines, you can't win, surrender to our kind, understanding army. You will be treated and assured of returning home safe and sound, as soon as your gangster politicians throw in the towel. Why die for those gangsters who want to enslave the peoples of the Pacific? People like the kind hearted Japanese, who only want to see their island brothers free once more. Wow, there's enough manure there to fertilize a whole field of wheat in Nebraska, but that was Tokyo Rose.

Along with Tokyo Rose there was *The Zero Hour* which featured Orphan Ann, broadcasting popular American music for her orphans in the Pacific, the U.S. Marines. The marines favored Orphan Ann mostly because of her low sexy voice and also because she singled them out as her misguided, beaten pirates of the Pacific. The marines would howl at the idea of being beaten, but they loved being called the

pirates of the Pacific. Actually there was one girl who called herself Orphan Ann and one who called herself Dutchie. There was no person known as Tokyo Rose. Tokyo Rose was the name given to about twenty English speaking women the Japanese had broadcasting for them. After the war there would be one woman singled out and labeled Tokyo Rose and later tried for treason because three times she had refused to give up her American citizenship. She was the first so accused. For twenty years Iva Torquri D'Aquino protested and claimed herself to be innocent, although being branded a traitor.

In brief, this is her story. Born Iva Toquri on the fourth of July in California, her father was a citizen of British Columbia and her mother a Japanese American. Iva did well all through her school years with a degree from UCLA in Zoology. For Iva her troubles began in 1941 when her aunt in Japan became ill and was thought to be dying. As the representative of her family and for her mother, Iva left for Japan, as was the tradition in her mother's family. In the spring and later that summer of 1941 relations between the U.S. and Japan became difficult. Iva decided to come home to America and went to the U.S. Embassy and applied to leave Japan. Later that month she received notification from the Ambassador's office that her American citizenship was in doubt and her request was refused. This was a grievous error because all charges against her at her trial were based on the fact that she was an American citizen. With the Japanese bombing of Pearl Harbor and the U.S. entering the war, Iva became trapped in Japan. She was refused a permit to come home to the U.S. because the U.S. Embassy said her citizenship was in doubt and the Japanese considered her a U.S. citizen and an alien. At once she was placed under the watchful eye of the Japanese Internal Security Group. Meanwhile Iva's aunt did not die but under Iva's care got well again. Fearing the Japanese police Iva's aunt threw her out into the street. Forced to fend for herself, she took any job she could get. In the fall of 1943 there was an opening for a clerk typist at Radio Tokyo which Iva applied for and obtained. Those were harsh days for Iva, because all she could do was typing and clerical work due to the fact that she spoke poorly. Later while working at Radio Tokyo she was ordered to work with allied prisoners of war on the radio. The program was somewhat like a DJ talking about the music and songs played over Radio Tokyo for the allied troops fighting in the Pacific area.

At times she did singsong programs asking the listeners to join in the singsong in a sort of get together

program. Iva claims that the allied prisoners of war wrote all her scripts with the approval of her boss at Radio Tokyo. She helped broadcast about 340 Zero Hour programs across the Pacific with some being out and out propaganda. The value of those propaganda programs were in doubt as to whether they were effective. If measured by the marines and soldiers giving up the fight, the programs were an utter failure and worthless and she was mocked out by the Americans. They enjoyed the songs and music as if they were direct from stateside. The prisoners who took part in the broadcasts testified that they saw their chance to dilute the Japanese efforts to break the morale of the fighting troops and had Iva join their team, which of course, she did. Not one prisoner of war who participated in the broadcasts for the Japs was ever tried for treason, and in fact several were promoted in rank. Of the twenty or more girls who were a part of the Tokyo Rose team and had broadcast for the Japanese, only one, Iva Toquri D'Aquino was so tried. All the time Iva worked at Radio Tokyo she got along well with the allied prisoners and even smuggled in what little food she could for them. Not one of those prisoners testified against her. "I was ordered to work on the radio," Iva said, "but the prisoners were forced to do so." The prisoners included Americans, Australians and Filipinos. At times Iva was able to intercept allied radio news broadcasts, and when she could she passed them along to the prisoners.

A broadcast from Orphan Ann went something like this: *Greetings everybody, this is your favorite girl friend, your number one enemy Orphan Ann on Radio Tokyo, the Little Sunbeam who likes to talk to you poor orphans of the Pacific.*

During the broadcast several girls would be on the same program, and at times this multi-voice program had up to five different girls broadcasting to our troops.

At this, neither the Japanese people, the American Military Headquarters, or anyone among the allied forces knew who Tokyo Rose was. But Tokyo Rose was as much a symbol of Japan as Tojo was. Iva D'Aquino was the only Nesi American who hadn't given up her U.S. citizenship. When the war ended, with the victory over Japan, the Americans went to Tokyo searching for Tokyo Rose. They were directed to Iva D'Aquino by one of the directors of Radio Tokyo, whose wife had taken part in many of the broadcasts. Thinking to save his wife from punishment by the Americans he pointed out Iva to them as Tokyo

Rose.

Unable to acquire legal help, Iva was put in prison for over a year without any legal charges ever being placed against her. At the end of that time orders came from General MacArthur's Headquarters to release her from prison. The United States Department of Justice on October 6, 1946 stated that no charge could be proven against Mrs. D'Aquino and they, the Justice Department, did not desire to detain her any longer.

In 1948, Iva finally obtained permission to return to the United States, only to her complete shock to find once more to be arrested, and charged with eight counts of treason. There is some speculation as to whether an article written by two newsmen, claiming to have new evidence against Iva, or a letter sent to the State Department by a Gold Star mother, prompted her re-arrest and subsequent trial. The answer to that question I guess we shall never know! After many weeks of trial, it took the Federal Jury five days of deliberation to find Iva innocent of seven counts of treason, and guilty of one count. She had worked on one broadcast in which a newscast announced the sinking of an allied ship. Due to that one broadcast, Iva spent eight years in the Federal Prison for Women at Alderson, West Virginia.

Later, after her release from prison, she stated that if I had been guilty, it would have been easy for me to become a Japanese citizen. All I had to do was to sign a paper and be free. "I'm am an American and I am innocent," she said. Upon her release from prison she went to Chicago to be near her relatives. Her father was there, but her mother had died years before in the Gila River Internment Camp for Nesi-American. There in Chicago she could live a quiet life, unknown, just another Nesi-American in a small Japanese American community.

When asked how she felt about the entire ordeal, she replied that she had no bitterness, it is in the past, it's over. Bitterness, she added, is unhealthy, it does no good for anyone. "I live in the hope that we can forget the past," she said.

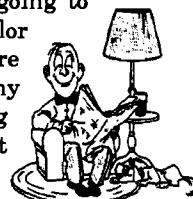
Iva said she could have avoided the entire affair. Being married to a Portuguese national she could have claimed Portuguese citizenship and be free of all charges. The Portuguese Consul had offered her that and transportation to Portugal anytime she wished to go. She refused the offer and wished to keep her American citizenship.

I guess eight years in prison on charges you believe yourself innocent of is a small price to pay for your American citizenship! I cannot help but wonder had it been me, would I choose freedom in a foreign country or imprisonment in my native land on charges that I believed myself innocent of?

Well, that's it for now, till next time,
Happy Radio Memories.

From the Editor's Chair

We received a great many positive responses to our color cover for the May *Illustrated Press*. Many members stated that they were going to frame the entire issue. Good color OTR ads that can be reproduced are difficult to come by, and if any member has one he/she is willing to lend us for a future issue, it would be very much appreciated.



Don't forget the 20th annual Friends of Old Time Radio Convention will be held from October 19-21, at the Holiday Inn North at the Newark NJ International Airport. Of course, there will be the usual great fare of seminars, dealers, workshops, and OTR re-creations. OTR stars appearing are Parley Baer, Ivan Cury, Larry Dobkin, Gale Storm and more. Should be a great time.

WKBW
1520
on your dial

This Morning's Best Listening

Valiant Lady	10:00 AM
Light of the World	10:15 AM
Evelyn Winters	10:30 AM
Bachelor's Children	10:45 AM
Amanda	11:00 AM
Second Husband	11:15 AM
A Woman's Life	11:30 AM

[1945]

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'HOUSE PARTY'**

Mondays thru Fridays

3:30-3:55

A Grab-bag Of Genial
Fun—and prizes!

CEDRIC ADAMS
3:55

Homespun Philosopher

"At Home with Margot and Ralph is Now Heard Daily at 4 P.M."

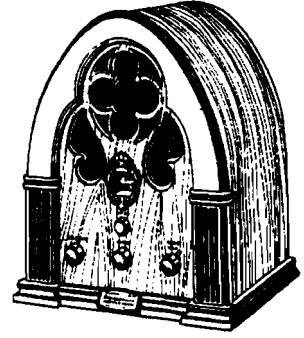


DON'T MISS IT—And DON'T MISS...

7:00 BEUBAH	8:00 MYSTERY THEATER
7:15 JACK SMITH	9:00 LIFE WITH LUIGI
7:30 CLUB 15	9:30 ESCAPE
7:45 EDW. R. MURROW	10:00 HIT THE JACKPOT

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