

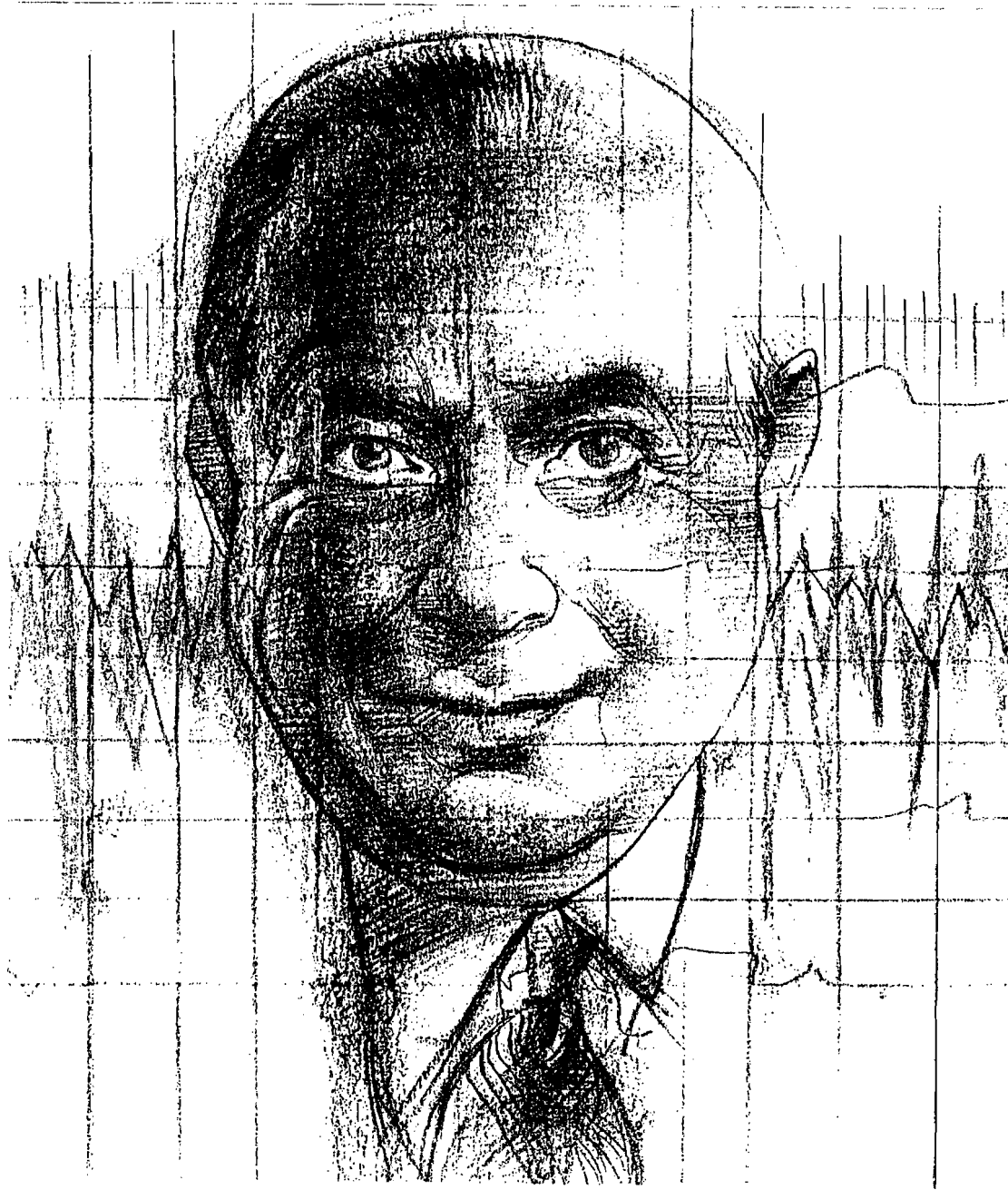
The Old Time Radio Club

Established 1975

THE ILLUSTRATED PRESS

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David Sarnoff

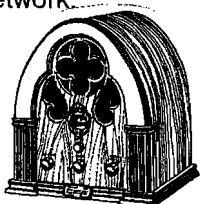
It was his extraordinary vision that led him to propose the first commercial radio receiver. Then, after winning recognition as the narrator of the Titanic disaster, he quickly rose to become the propelling force behind network radio and TV broadcasting. Sarnoff had a strong hand in molding the media industries – radio, television and the movies – into the forces we know today.

Membership Information

New member processing, \$5 plus club membership of \$15 per year from January 1 to December 31. Members receive a tape library listing, reference library listing, and a monthly newsletter. Memberships are as follows: If you join January-March, \$15; April-June, \$12; July-September, \$8; October-December, \$5. 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 PM during the months of September to June at 393 George Urban Blvd., Cheektowaga, NY 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, NY 14086



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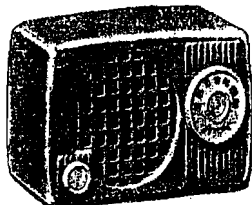
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SAME TIME, SAME STATION

by Jim Cox

LORENZO JONES

Lorenzo Jones, the man, was a daytime version of the popular nighttime eccentric, Fibber McGee, who aspired to invent numerous items that nobody wanted. Neither McGee nor Jones had much in the way of practical ability for reasoning things out, however. Nevertheless, both were determined to pursue their idiotic concepts despite the fact that they frequently became local laughingstocks.

Jones was introduced each afternoon with this narrative: "We all know couples like loveable, impractical Lorenzo Jones and his devoted wife Belle. Lorenzo's inventions have made him a character to the town — but not to Belle, who loves him. Their struggle for security is anybody's story. But somehow with Lorenzo it has more smiles than tears."

An understanding Belle was as important to this series as Molly was to Fibber McGee. Belle Jones was the typical self-effacing spouse of that era who put her own hopes and dreams aside to support her mate in his preposterous quests. Even when Lorenzo's notions were too outlandish to share with anyone, Belle seldom argued against them. Instead, she preferred to murmur "Lorenzo, Lorenzo, I just don't know about that" in her own restrained fashion. But she never tolerated others who questioned her spouse's rationality. She was quick to defend her beloved Lorenzo when critics impugned his integrity or sanity.

For most of the run, Lorenzo, an auto mechanic at Jim Barker's garage, frittered away time daydreaming about future inventions, intriguing the audience with his off-the-wall ideas. He once thought up a three-spouted teapot, with openings for strong, medium and weak tea. He developed hair restorers that didn't work and bed-warmers that worked so well they ignited the beds! His sulfur water pep tonic, contrived to get people moving again, accomplished its purpose — one swallow and consumers were heaving frantically, hoping to keep anything down. Then there was his outdoor vacuum cleaner, which nearly ate everything it came in contact with,

including topsoil, garden hoses, grass and everything else.

For fifteen years Lorenzo bumbled along, reveling in his fantasy world, thinking up new ideas and rather innocently experiencing occasional brushes with the law. He fancied himself as quite a detective, infrequently turning up a desperado or two, also. But when the ratings began to slip in 1952, producers Frank and Anne Hummert ordered an immediate fix. The result was a total departure from the series that listeners had been hearing since 1937. Instead of a light comedic serial, *Lorenzo Jones* suddenly took on characteristics of its more melodramatic peers. It began with Lorenzo being kidnapped and wounded by accomplices of some gem thieves he had helped put away. In no time, he developed such a severe case of amnesia, radio's classic malady, that he spent nearly all of his final three years on the air in a virtual stupor. Stumbling about from place to place picking up odd jobs, he almost became daytime radio's first bigamist, nearly walking down the aisle while still being married to Belle. It was a strange turn of events for a soap opera that claimed "more smiles than tears" in its epigraph.

But when the NBC brass decided they'd had enough and set a date for the series' imminent departure, Lorenzo's memory immediately returned. Belle was waiting for him, of course, and presumably, they all lived happily ever after. It was an odd way to climax a successful program that had commanded a strong following for most of its life.

The talented versatile radio actor Karl Swenson, Lord Henry Brinthrope on *Our Gal Sunday*, played Lorenzo during its 18-year run. The Brooklyn native had appeared regularly on the stage before debuting on radio's *The March of Time* in 1935. Swenson was also the lead during the run of the weekly detective series, *Mr. Chameleon*, in which he used a new dialect to fit a different disguise every week. The busy actor played on *Father Brown*, *Joe Palooka*, *Lawyer Q*, *Linda's First Love*, *Mrs. Miniver*, *Rich Man's Darling*, *The Whisper Men*, *Cavalcade of America*, *World's Great Novels*, *Portia Faces Life*, *This is Your FBI*, *Inner Sanctum Mysteries*, *Spy Secrets*, *Grand Central Station*, *There Was a Woman*, *The Mighty Show*, *Aunt Jenny's Real Life Stories*, *The Court of Missing Heirs* and *The Ford Theater*. He later played the male lead in the TV version of *Portia Faces Life*, was a regular on TV's *Little House on the Prairie* and appeared in the movies in *The Birds* and *The Hanging Tree*. He died at age 70 Oct. 8, 1979.

Belle Jones was played by only two actresses during the long run. In the first three years Betty Garde, who had

dozens of radio credits, was cast in the role. She later moved on to TV's *The Edge of Night*. She was succeeded as Belle by Lucille Wall, who played the heroine in radio's *Portia Faces Life*, later carrying a role in TV's *General Hospital* for 17 years.

Lorenzo Jones took to the air at 4 p.m. ET April 26, 1937 on NBC Red network. Always an NBC property, it moved to 11:15 a.m. the following year, to 4:30 p.m. in 1939, to 5:30 p.m. in 1951 and to 5:15 p.m. in 1954, where it was canceled Sept. 30, 1955. The program was under auspices of Sterling Drugs (Bayer aspirin and other products) until 1949. Procter & Gamble took over for Dreft dishwashing detergent, relinquishing the series in 1952 to rival consumer goods manufacturer Colgate-Palmolive-Peet (Colgate dental cream, Fab laundry detergent, Palmolive soap, etc.). Hazel Bishop lipsticks participated in the commercials near the end of the run.

Lorenzo may have been "a character to the town," but he was also beloved by millions who followed his antics with a smile every day. He was an enigma in the middle of beleaguered heroines. When listeners needed relief from the misery and mayhem of the more serious stuff, they found it here. Lorenzo could be depended upon for a chuckle — until, at least, a transfusion resulted from the ratings dip. It was a funny turn of events, but it ended as a rather bad joke.

* * *

The Great Radio Voices

Radio demanded voices that were unique and distinctive. The radio actor's voice was his bread and butter. It was a tool, so to speak, and his ability to use this tool is what either made his career or put him in the unemployment line. Some of the voices made it big, while others, even though just as talented, remained in relative obscurity. We'll try to touch on a few from both categories.

WILLIAM CONRAD — His powerful voice made him perfect in either the role of hero or villain. He is the big man that so many of us grew to love on *Escape* or *Gunsmoke*. You could tell, without ever seeing him, that this was not a man to "mess" with! His acting talent equalled his voice quality and assured continuing work for him in radio. For a while it seemed he did every

show on radio.

PAUL FREES — One of the best of them all, with a voice so powerful that it DEMANDED your attention.

More often than not he was a program announcer and/or narrator. With his voice of doom he was able to set the mood of a story with just a few introductory words.

He had an unusual way of phrasing sentences that other actors could not even try to copy. This phrasing made him a one-of-a-kind performer.

Like Conrad, he was a utility actor, able to do any type of role that came along whether it was drama or comedy . . . although drama seemed to be his most effective style.

LES TREMAYNE — Highly active in old radio, his smooth and cultured voice made him perfect for the role of the leading man. Strong in both comedy and drama, Tremayne was a radio staple in the 30s, 40s and 50s. The star of many radio series, he was a voice that was in much demand throughout radio's "Golden Age".

ORSON WELLES — Possibly the most famous name ever even remotely associated with OTR.

His radio career peaked early in his life with his "War of the Worlds" broadcast. If you hadn't heard of Welles before that, you sure knew of him after it. He was never able to top that broadcast but, nevertheless, had a string of radio series and guest appearances that anyone would be envious of.

One of his series *The Third Man*, aka *The Lives of Harry Lime* continues to be an enjoyable and highly collectable program even today. No listing of great radio voices would be worth it's salt without the name of Orson Welles on it!

BILL STERN — A sportscaster with a difference — he was also a story-teller and entertainer. His show blended the show business world with the sports world and presented tales, often bizarre and built on a slender thread of truth, that were fascinating to hear even if a bit hard to swallow. So what if the stories were far-fetched? The audience didn't seem to care. They enjoyed Stern and he never seemed to run out of stories.

His show ran for years, remaining a favorite during that run.

Bill Stern - sportscaster? . . . entertainer? . . . both?
Take your pick!

The Detectives, The Cops, The Investigators and The Private Eyes

by DOM PARISI
(Part One)

Today we watch *NYPD Blue*, *Hawaii Five-O*, *Cannon* (both re-runs), *Law and Order*, *Cops*, *Brooklyn South* and *Dellaventura*. Yesterday's radio waves brought us *Nero Wolfe*, *Sam Spade*, *Candy Matson* and a ton of other shows featuring male and female cops.

Let's go back to those Golden Days of Radio and recall some of the famous and not so famous shows about the detectives, cops and the investigators – both male and female. Some shows will be familiar to you, others not. We all remember the shows that grab you by the gut, but how about the little known ones?

Yours Truly, Johnny Dollar was heard over CBS radio during 1949-1962. The first show was heard on February 18, 1949 and featured Charles Russell as the free-lance investigator. The program was heard in both 15 minute daily, and a 30 minute weekly format. Although Charles Russell was the first to play Dollar in 1949, others were quick to follow: Edmond O'Brien in 1950; John Lund, 1952; Bob Bailey, 1955; Robert Readick, 1960; and Mandel Kramer in 1961. Many *Johnny Dollar* fans feel that Bailey was the best to play the title role. Virginia Gregg also appeared during the Bailey era. She played different character roles as well as Dollar's girlfriend Betty Lewis. The show attracted great radio performers of the day: Jim Boles, Bill Mason, Lawson Zerbe, Teri Keane, William Redfield, Ralph Bell, Larry Haines and others. Alas, the final broadcast was heard on September 30, 1966. There are nearly 300 episodes available.

On *Boston Blackie*, Chester Morris (who appeared in the 1941 Columbia Pictures B-movie *Meet Boston Blackie*) tried for the radio part in 1944. The sponsor was Rinso and the show was a summer replacement for *Amos and Andy*. Morris didn't last long. In 1945 Richard Kollmar took over the role and lasted to the end. Along with Kollmar there was Maurice Tarplin as Inspector Faraday and Lesley Woods as Blackie's girlfriend Mary. The program was heard over NBC during 1944-1948. One Morris episode and around 150 Kollmar versions are available.

The Affairs of Ann Scotland with Arlene Francis as the female private eye Scotland didn't last long on

radio. It was heard over the ABC Western Network in 1945-1946. I guess you could compare Ann's mannerism to that of Boston Blackie's. It's reported that this girl was quick on the upbeat and fast with a slick tongue! Ken Niles did the announcing and Del Castillo provided the organ music. I don't know how many shows are available. I've never heard an episode.

Call The Police was a 30 minute police adventure show heard on NBC and CBS during 1947-1949. Joseph Julian played the police captain Bill Grant who presented his police stories over the air. George Petrie also played the part. Three episodes are available.

The long running (1929-1958) *True Detective Mysteries* crime buster series gathered its stories from *True Detective* magazine. The show started out with scattered runs until 1944 when it became a successful program over Mutual. The earlier broadcasts ran on Thursday nights in 1929-1930 over CBS. Another run was heard over Mutual on Tuesdays in 1936-1937, and then again, still on Mutual, in 1938-1939 as a 15 minute Tuesday night broadcast. As mentioned, the show became a hit when it started broadcasting on October 1, 1944 once again on MBS as a Sunday afternoon show. O'Henry Candy was one of the sponsors from 1946 through 1953. Richard Keith played John Shuttleworth, editor of the magazine. He narrated case histories of actual crimes. Keith, as Shuttleworth, offered cash rewards for information leading to the capture of criminals. Listeners were asked to contact the real John Shuttleworth for any reward due them that resulted in the arrest of the wanted hood. Later into the show Shuttleworth's name was dropped from the scripts and was replaced with an un-named editor. John Griggs played the part. O'Henry's commercial became as famous as the show itself:

(Phone ringing)

Man: "Hello? Hello?"

Woman: "O'Henry?"

Man: "Hold the phone! Hold the phone! It's time for O'Henry, public energy number one!"

Announcer: "Yes, its time for O'Henry, America's famous candy bar, to present, transcribed, *True Detective Mysteries* . . ."

(Any shows available?)

In 1950, over NBC, a little known radio show called *The Big Guy* was on the air. It was a 30 minute crime show that featured John Calvin as a private detective. I never heard of this show, and it's reported that there are 3 episodes out there! (Anyone know more about *The Big Guy*?)

Barrie Craig: Confidential Investigator Was heard on NBC during 1951-1955. It was a 30 minute detective show that was first known as *Barry Craig*. William Gargan, who was once a real life private eye narrated the adventures in the *Sam Spade* style. Around 60 shows are said to be available.

Adventures of Sam Spade was an ABC summer series in 1946. It grew into a regular detective show on CBS that same fall. Howard Duff was Sam. In 1950 the show went over to NBC where Stephen Dunne took over the lead. Spade was a radio version of Dashiell Hammett's private investigator that appeared in *The Maltese Falcon* movie. Lurene Tuttle was Sam's radio secretary Effie. William Spier produced and directed the series. Dick Joy was the announcer and Lud Gluskin directed the music. There are at least 26 episodes with Duff and 19 with Stephen Dunne.

If you dialed Yukon 2-8209 during the golden days of radio you would have reached the beautiful and sexy private eye known as **Candy Matson**. Natalie Masters played the part of Candy and was usually helped out by her friend Rembrandt Watson, played by Jack Thomas. The show was broadcast from San Francisco and was produced and directed by Monte Masters, Natalie's husband. The final broadcast was heard on May 21, 1951. At least 13 broadcasts are in circulation. The program had a two year run.

Johnny Fletcher, a 30 minute detective adventure series was heard on NBC and ABC during 1945-1948. Fletcher was an amateur detective played by movie hard guy Albert Dekker. Bill Goodwin also played the part. Both Mike Mazurki and Sheldon Leonard had a chance to portray Fletcher's partner Sam. Cases were based on the stories of Frank Gruber (by the way, Sheldon Leonard died on January 11, 1997). At least 2 episodes are in existence.

Radio giants Frank and Anne Hummert produced a 15 minute daily-serial-female-private detective program called **Kitty Keene Incorporated**. The show ran on Mutual and NBC during 1937-1941. The first broadcast was heard on NBC Red Network on September 13, 1937. Kitty ran her own agency while trying to maintain harmony within her own family. Beverly Younger, Gail Henshaw and Fran Carlon all had a crack at playing the lead. Bob Bailey and Dick Weils played her husband and Dorothy Gregory along with Janet Logan played daughter Jill. At least 4 shows are available.

(to be continued)

AFRTS Is Not a Four Letter Word

by CARL NEUSTRAND

American Forces Radio and Television Service (AFRTS) seems to represent a dirty word to many OTR collectors. This, it seems, is due mainly to the fact that AFRTS edited its versions of programs to remove the commercials and network references and therefore left its versions lacking the feel and genuineness of real OTr. However, to the GI stationed far from home either on shipboard or at some real garden spot in the world such as Korea, Turkey, the Alutians, or, as in my own case, a patch of coral called Johnston Island, the OTR shows and other types of programming provide a real touch of home and a much needed source of entertainment and communication. Indeed, with more than 300 radio and 146 TV outlets around the world, AFRTS provides a voice from home to over 1.5 million American servicemen and women and their dependents. Of course this huge communication network did not just spring into being. It had some pretty humble and primitive beginnings.

Although the early records are sketchy and incomplete, the origin of what was to be the Armed Forces Radio Service (AFRS) is believed to have started in late 1941, on lonely Kodiak Island, Alaska.

American soldiers stationed there got together a low powered transmitter and began broadcasting. Their original programming consisted strictly of local voices and phonograph records being sent via short wave frequencies over equipment not exactly noted for its reliability. This operation went on for some months before coming to the official attention of the Army.

At that point in time the Army was becoming concerned with the need to maintain the morale of the service people who were being rushed to remote outposts around the world following the attack on Pearl Harbor.

The first coordinated efforts of the military consisted of the issue of radio receivers and turntables to the troops. This was accompanied by the issue of half-hour radio transcriptions which were still complete with commercials at that time. Limited general broadcast of these commercial shows was made through foreign radio stations having coverage of troop concentrations. This gave rise to the phrase "This show is being beamed to our servicemen overseas" which we have all heard when

listening to OTR shows of that vintage. Concurrently, a few Army-produced shows were made available to commercial stations in the U.S. for the entertainment of servicemen in nearby stateside military camps and bases.

In the spring of 1942, a special "Morale Branch", later known as Special Services Branch, was created by the War Department. Subsequently, Special Services was divided into two morale units: One concerned with purely recreational aspects; the other dealt with the mental attitude of our service personnel. The latter came to be known as the Morale Services Division. Under its aegis, the Armed Forces Radio Service was born.

Los Angeles was selected headquarters for AFRS because of its proximity to talent and mass recording facilities. Worthy of special note here is the fact that mass recording and rebroadcast techniques demanded by the rapid growth of overseas outlets, and developed by AFRS, were later adopted in post-war years by the commercial radio industry on the United States.

Later in 1942, the "all-service" complexion of Armed Forces Radio Services began to emerge when the Navy assigned personnel. Later, an Assistant Commandant was named from Navy ranks. Almost concurrently, Marines, Coast Guardsmen and Air Corps talent from the Services swelled the ranks in Los Angeles and at stations overseas. An ever-growing quantity of program features was produced by men and women in uniform especially conceived for AFRS broadcast use: *Command Performance, Mail Call, G.I. Journal, At Ease, Sound Off, Sports Round-Up, Hymns from Home*, to name just a few.

Special timely informational and educational features were subsequently added to the lengthy list of decommercialized network programs and those produced by servicemen.

The first official AFRS station was Kodiak, Alaska, the charter station in a chain of more than 300 overseas radio outlets, manned by uniformed personnel, stretching virtually around the world.

Helping to span the global combat theaters, the Radio Service utilized a complex network of powerful short-wave transmitters on the East and West Coasts beaming timely news, sports, special events, informational and decommercialized programs directly from stateside to American servicemen throughout the world. This activity, from San Francisco and New York, included the innovation of longer dictation-speed newscasts as a

basic news source for AFRS outlets, camp and theater newspapers. These shortwave broadcasts were regularly re-broadcast by overseas outlets, direct to troops and personnel manning their battle stations on the high seas, and to airmen flying combat missions. Some of the latter frequently "homed" on AFRS signals. Special efforts were made to deliver shortwave programs in the target theater areas at times convenient with specific listening times of military personnel stationed there.

During World War II, 126 programs were recorded each week on 21,000 transcriptions for shipment overseas. In addition, a basic transcription library, with periodic supplements, was furnished to the individual outlets, ships at sea, and to service hospitals for closed-circuit "Bedside Network."

In the post-World War period, between 1946 and 1950, AFRS stations declined in number to 45. Thirty of these stations remained under Army control and the others passed to Navy and Air Force. With the Korean action, and redistribution of troops in both the Far East and European areas, stations again increased to 79.

The integration of television following World War II, paralleled, to a great extent, the same evolutionary pattern as the growth of AFRS stations. Initially, a need developed at remote Strategic Air Command bases for a morale-building element for service personnel and their dependents. The addition of television helped to fill this need.

With the addition of television, AFRS became the "Armed Forces Radio and Television Service" (AFRTS) in 1952. The first television stations were primarily film program facilities. Commercial networks, advertisers and producers provided unedited commercial film and kinescope. Later procedures for decommercializing film were developed by AFRTS. Limited film production responsibilities were assigned to AFRTS in 1954-1955 and in 1956 they produced and distributed Information and Education "shorts" for world-wide distribution.

The outbreak of the Vietnam campaign brought new tasks and additional responsibilities to American military radio and television stations around the world. Many TV stations were inaugurated at field locations in the combat zone. Many field radio stations were additionally set up to provide the American Forces in Vietnam with entertainment from home.

In 1959, AFRTS was renamed the "American Forces Radio and Television Service" and, as such continues to serve our service people and their dependents through the multimedia of voice circuits, satellite transmissions,

radio transcriptions and tapes, TV films and video and FM stereo tapes.

In World War II, Korea and Vietnam, millions of men discovered radio's work. It was a priceless link with home. Additionally, as I can personally attest, it continues to introduce young people to the world of OTR and give them an appreciation of the possibilities of the radio medium.

* * *

Joan Lorring



When you meet Joan Lorring, you're immediately struck by the way she can be so calm. Joan is one of the most sensitive and talented young actresses on the air, and - aside from being beautiful - looks less like an actress than most. Among her assignments in New York radio is the part of a young European musician on *This Is Nora Drake* (CBS, Mondays through Fridays at 2:30 P.M., EST).

Miss Lorring is a tiny, trim blonde with large, serious blue eyes. She has a way of putting her head to one side, every once in a while, that gives her a very impish look. She has little of the imp in her, however, and seldom brings any of it to her work, except where it is called for in the script. She's a very serious actress with a profound understanding of her roles.

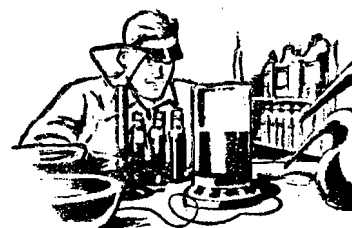
Joan Lorring was born in Hong Kong, which may account to some small degree for her wonderful quietness. It was in the American Colony in the Oriental city that Joan made her first public appearances, dancing at local benefits. When Joan was eleven, her family emigrated to the United States and Joan entered a professional school in Hollywood.

A year later Joan made her debut on the radio, appearing with Irene Rich in one of the *Dear John* series. Soon she was playing leading roles on *Suspense*, *Passport for*

Adams and Paul Gallico's *Snow Goose*. Naturally with her looks and talent, the movies had plenty of work for her. She was co-starred with Bette Davis and John Dall in *The Corn is Green*. She also played in *The Other Love*, *The Lost Moment* and *Good Sam*.

In spite of her success in radio and pictures, Joan first love belongs to the theater. While still in California, Joan squeezed in every moment of theater acting that she could, playing in *The Glass Menagerie*, and in *A Free Hand*, with Larry Parks. When she decided to go east in 1948, she devoted herself to a whole summer's fun - fun for her meaning working in the summer theaters. Now while she is working in radio, she never stops looking for just the right part on Broadway. Meanwhile she goes quietly about her business, calm and gentle and thoughtful, leaving her fellow actors gasping with admiration and pleasure when she lets go on a characterization.

(Reprinted from *Radio and TV Mirror*, February, 1950)



Stories of the "BLACK CHAMBER"

Radio's thrilling tales of mysteries solved in the Secret Service. Prepared by Major Herbert Yardley and D. T. Curtin. Adventure, patriotism, human interest, secret ciphers, etc., for the whole family.

WEAF and N. B. C. RED NETWORK
MON., WED., FRI.—6:15 P. M.—C. S. T.
(See listing for stations)

Presented by
FORHAN'S TOOTHPASTE
with interesting offer plan

(MAR. '35)

The Untold Story of Radio's Newest Romance

by MARTIA McCLELLAND

If it is a fact that the course of true love does not run smoothly, then the romance of Ozzie Nelson, the collegiate looking orchestra leader of the *Baker's Program*, and Harriet Hilliard, his pretty singer, should stand out as a shining example of two people who found love and friendship by leaping the hurdles together. For these two young people have been through heartbreaks together, and their story has an undercurrent of the blues running through it.

There have been many rumors of a romance between the two. And these rumors are not without foundation. Ozzie and Harriet are friends, in the true sense of the word. You've heard that before? Well, let me tell you just what Ozzie has meant to Harriet, and what Harriet has meant to Ozzie, and you'll understand. These two young folks met at a most troubled time - when each needed a friend and a shoulder to cry on. Just when life seemed darkest to both they met, joined hands and pulled each other out of their difficulties.

At that time Ozzie's career, which had been going along so smoothly, hit a snag. It seemed to him that he had made a needless sacrifice when he gave up a law career for that of music. And Ozzie had worked hard in order to see his way through Rutgers College, and later through the New Jersey Law School. At college he was a four-letter sports man, and when he attended law school he played every night in an orchestra at a carnival ground nearby.

But Ozzie soon found that his love for music was overshadowing his love for law, and so rather than burn the candle at both ends, he decided to stick to baton-waving. He organized his own orchestra and played at private parties. It wasn't hard for this likeable, clean-cut chap to get bookings. He was a great hit at college proms and deb dances. His popularity grew and he soon was playing at the swankier New York Hotels.

Then that big obstacle suddenly rose to impede his smoothly going career. This was about two years ago. It was at the height of Rudy Vallee's popularity, and any young orchestra leader who played the saxophone and had blond, wavy hair was immediately accused of being a Vallee imitator. Ozzie was twenty five, played the sax and had blond wavy hair. He was pointed out as one of the chief offenders on the list of the Vallee wagon-

climbers. And he was the most innocent.

He spent sleepless nights thinking of ways to change the makeup of his orchestra, and plans to establish his own identity. But up to the time he met Harriet, he had gotten nowhere.

And now about Harriet. Harriet was married to Roy Sedley, a stage comedian, and her life with him was very unhappy and at the breaking point. All the sorrows and troubles of her married life had made her melancholy. She felt her whole world crumbling about her, and at the time was too unnerved to know how to go about putting the pieces back together again.

It was when both were in the frame of mind where they were ready to chuck it all, that they met. At a party. It was pretty late in the evening, and everyone was in a hectic, gay mood. That is, everyone but a tall young chap and a dazzling blond girl. They both looked on at the merry proceedings with a disinterested air, and soon they were drawn together by some common bond of sympathy.

"Why so glum?" Asked the boy. "You don't look so happy yourself," the girl answered. Then and there the two figuratively speaking, wept on each other's shoulder. Ozzie was telling Harriet of the discouraging turn his career had taken. Harriet was pouring out her marital woes to Ozzie.

"I must find something to do - something to keep me from thinking about myself," she cried, "or I'll go crazy."

Suddenly Ozzie had an idea. "You sing don't you?" He asked. "Why, yes. I sing at the Hollywood Restaurant." "I've got it then! You sing with my orchestra, and we'll do a boy and girl singing act. "But," added Ozzie shrewdly, "you get the job only on one condition. You must promise me you will stick to your husband a few months longer. I want you to give your marriage another chance. If you find that it still won't go, tell me about it before you do anything."

Harriet was very much touched by his sympathy and understanding. She promised.

Their teaming up together proved to be an ideal arrangement. It gave the band that delightfully buoyant and youthful zip it now has. The Ozzie Nelson outfit was something to be reckoned with now. This past summer when they played at the Glen Island Casino in Westchester County, they were more popular than ever before.

(to be continued)

Cunningham

**THE
SONGBIRD
OF THE SOUTH**

SHE DOESN'T MIND YOUR KIDDING HER ABOUT HER 237 POUNDS... SHE'S ONLY 23. SPENT A TOMBOY CHILDHOOD IN WASHINGTON, D.C. AFTER A YEAR TRAINING TO BE A NURSE SHE REBELLED AND HEADED FOR THE FOOT-LIGHTS. HER FIRST LUCKY BREAK WAS IN 'HONEYMOON LANE' THEN IN 'FLYING HIGH'

KATE SMITH

NOW THERE ARE 'KATE SMITH CLUBS' ALL OVER THE COUNTRY. 'WHEN THE MOON COMES OVER THE MOUNTAIN' TUESDAY WEDNESDAY AND THURSDAY NIGHTS OVER CBS. BE SURE YOU'RE HEARING ALL OF KATE SMITH'S DELIGHTFUL 'SWANEE' MUSIC... REPLACE ALL TUBES WITH THE WORLD'S FINEST - RCA RADIOTRONS OR CUNNINGHAM... PRICES ARE DOWN. QUALITY IS UP... THEY'RE GUARANTEED.

RCA RADIOTRONS
GUARANTEED

A reminder that your Membership

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