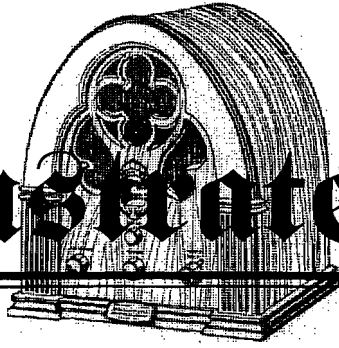


The Old Time Radio Club

Established 1975

# The Illustrated Press



Number 323

October 2004



## The Passing Parade of OLD TIME RADIO



They're all here in the pages of  
The ILLUSTRATED PRESS

# *The Illustrated Press*

---

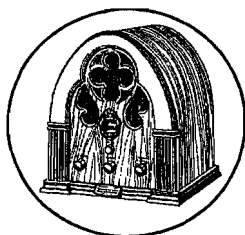
## Membership Information

New member processing: \$5 plus club membership of \$17.50 per year from January 1 to December 31. Members receive a tape library listing, reference library listing and the monthly newsletter. Memberships are as follows: If you join January-March, \$17.50; April-June, \$14; July-September, \$10; October-December, \$7. All renewals should be sent in as soon as possible to avoid missing newsletter issues. Please be sure to notify us if you have a change of address. The **Old Time Radio Club** meets on the first Monday of the month at 7:30 PM during the months of September through June at St. Aloysius School Hall, Cleveland Drive and Century Road, Cheektowaga, NY. There is **no** meeting during the month of July, and an informal meeting is held in 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  
56 Christen Ct.  
Lancaster, NY 14086  
**E-Mail Address:**  
[otrclub@localnet.com](mailto:otrclub@localnet.com)



Back issues of *The Illustrated Press*  
are \$1.50 postpaid

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

*The Illustrated Press* is the newsletter of the **Old Time Radio Club**, headquartered in Western New York State. It is published monthly except for the months of July and August. Contents except where noted are copyright © 2004 by the OTRC.

**Send all articles, letters, exchange newsletters,  
etc. to: *The Illustrated Press***

c/o Ken Krug, Editor (716) 684-5290  
49 Regal Street  
Depew, New York 14043

**E-Mail address: [AnteakEar@aol.com](mailto:AnteakEar@aol.com)**

**Web Page Address:**

[members.localnet.com/~robmcd](http://members.localnet.com/~robmcd)

## Club Officers and Librarians

### **President**

Jerry Collins (716) 683-6199  
56 Christen Ct.  
Lancaster, NY 14086  
[collinsjf@yahoo.com](mailto:collinsjf@yahoo.com)

### **Vice President & Canadian Branch**

Richard Simpson (905) 892-4688  
960 16 Road R.R. 3  
Fenwick, Ontario  
Canada, L0S 1C0

### **Treasurer, Videos & Records**

Dominic Parisi (716) 884-2004  
58 Ardmore Pl.  
Buffalo, NY 14213

### **Membership Renewals, Change of Address**

Peter Bellanca (716) 773-2485  
1620 Ferry Road  
Grand Island, NY 14072  
[pmb1620@worldnet.att.net](mailto:pmb1620@worldnet.att.net)

### **Membership Inquires and OTR Network Related Items**

Richard Olday (716) 684-1604  
171 Parwood Trail  
Depew, NY 14043-1071  
[raolday@yahoo.com](mailto:raolday@yahoo.com)

## Libraries

### **Cassettes and Reference Libraries**

Frank Bork (716) 835-8362  
209 Cleveland Drive  
Cheektowaga, NY 14215  
[febork@localnet.com](mailto:febork@localnet.com)

### **Video and Record Libraries**

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

**Library Rates:** Audio cassettes are \$1.95 each and are recorded on a **club supplied cassette** which is **retained** by the member; video cassettes are \$1.85 per month; records are \$.85 per month. Rates include postage and handling and are payable in U.S. funds.

## Realistic Dramas Bring to Life the Romance of Railroading

Everyone has felt the lure of a train whistle. It means romance, adventure, the call of distant places. And in wartime, it means the carrying of men, supplies and ammunition for our farflung battle fronts.

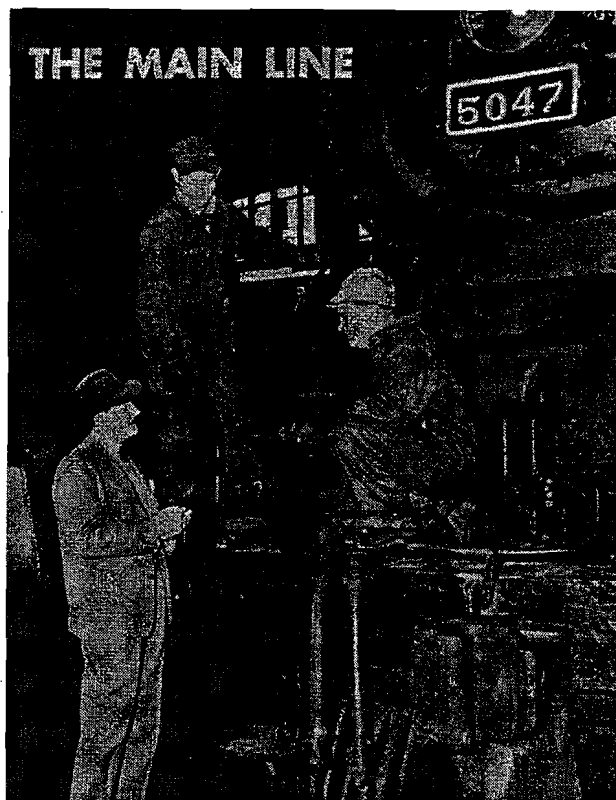
*The Main Line* concerns itself with the story behind that whistle. Sponsored by Southern Pacific Railroad, the program takes listeners into the yards, the roundhouses, along the tracks—wherever there are engines, cars, cabooses. More than that, through dramatization of real-life incidents, the weekly broadcast attempts to show that a railroad is not just trains and tracks—it is also the people whose daily work keeps things moving along this vital artery.

Now in its second year on the air, *The Main Line* was started with one purpose in mind—to give public credit to loyal employees, and also to recruit new workers to take the place of the 14,000 railroaders at present in the armed services. This purpose has been successful, for not only have employee rolls risen, but resignations have been cut down considerably. In addition, thousands of West Coast listeners have found a new source of enjoyment through these fascinating tales.

Typical of the sagas of human interest re-enacted is the story of Mrs. Charles Moore, mother of a marine private, who received notice that her wounded son had landed in San Francisco while she was aboard a crack transcontinental express headed in the other direction. A frantic plea to the conductor (a railroad man of many years' standing) resulted in the unscheduled flagging of a west-bound train at the next siding—and Mrs. Moore was en route home to her son almost before the telegram had stopped fluttering in her hand.

Other sketches relate how the citizens of a small town got together a rush order of magazines, fruit and candy when they learned a hospital train would be passing through; how a veteran railroader discovered a couple of freight-riding youngsters and took them home with him till their parents could be located; how an engineer's resourcefulness roused a sleeping family when their home caught fire late one night.

Some broadcasts are of a documentary type, explaining how a locomotive acquires personality and comes alive, in the eyes of the roundhouse crew who keep it in shape; how split-second timing along 1500 miles of track is necessary to make sure that passenger trains and freights get to their destinations safely and on time.



Collecting technical details for each story requires weeks of research, interviewing the experts—the train crewmen.

In all of these shows, realism is outstanding—and with good cause. Nothing is left to chance or the wild imaginings of non-railroading writers. Names, for example, are almost never fictitious, but really belong to those people who took part in the happenings described. Before an incident goes on the air, research workers are out riding the rails in search of technical details, identifying the men concerned, double checking every episode. Sometimes they live with the crews for weeks, absorbing railroading into their very bones. Even narrator Willy Maher is an "insider," working in the freight office of the Los Angeles headquarters in between radio assignments.

There's nothing "ersatz" about the sound effects, either. Behind *The Main Line* is the biggest sound library ever gathered on railroading, a library that took 12 straight hours to record, and dozens more hours to plan. A whole group of technicians caught every squeak and grind right on the spot. As the producer explains, employeelisteners would have hooted at regular studio effects. "You can't put just any train whistle on a show like this and tell a railroad man it's from his line—he knows his trains like a jockey knows his stable—and he's not to be fooled.



"Railroadettes" have filled in wartime gaps in manpower.

"Railroad men signal with their locomotive whistles, you know. One long and three short blasts is a signal for the flagman to protect the rear of the train. Two long, one short, one longer, means nearing a public crossing such as a road or highway. One long means nearing stations, junctions, drawbridges. So we took recordings of all the different train whistles."

And when that wailing sound comes over the air, an employee can turn to his wife and say: "Yep, that's one of ours, all right. Might even be 4256, just like the feller says, 'Member working on her drivers only last month.'" And he swells with pride to think that it's his program and his railroad. (Reprint from March 1945)

*Ed. Note: The Main Line was heard on the West Coast based Don Lee Network in the mid 1940s.*



# SPIKE JONES

**MAKING RECORDS OF RACKETS HAS WON HIM  
an HONORARY TITLE—the "KING of CORN"**

Spike Jones blames the whole thing on that bread board. It seems that the washboiler maestro was quite an ordinary lad until a Negro chef whittled him a pair of chair-rung drumsticks and invited him to practice on the bread board. That sealed his doom—and the lowly kitchen utensil was the forerunner of today's gruesome set-up, which includes a horsepistol, cowbells, automobile horns, and a violinist sneezing in rhythm.

That orchestra without parallel has brought Spike a lot of things. Cash is one, the title of "King of Corn" is another, but the best acquisition of all is general acknowledgment as the bravest man in the entertainment world. Composers turn green and start investigating safe ways to murder when they hear that the Jones aggregation is about to attack their works. And "attack" is really the word for it. Then there's always the chance that an outraged citizenry may take clubs in hard to settle with the guy who blows out the tubes on their sets. But Spike goes calmly—if somewhat less than melodically—on his way, proud to boast that his group of hand-picked lunatics can play louder than any symphony in the land.

Then, too, leading an "orchestra" like the City Slickers is an occupational hazard in itself. You never can be sure quite what will happen when you go to work on a pyramid of cowbells with a sledgehammer. But Spike's got that situation well in hand. While working in pictures, he found the studio nurse so comforting to have around when little minor accidents occurred, that he's begun auditioning for a staff nurse of his own. It's a bit difficult, of course, because of the present shortage. And then the "King of Corn's" particular—he wants one who can make zany noises on the side as well.

Lindley Armstrong Jones wasn't always in a position to hire himself a professional adhesive plasterer. There was a time when he had to content himself with first-aid kits. Until a certain earth-shaking day in 1942, the Slickers were just banging along, raising a certain amount of commotion locally through sheer volume—but there was nothing nationally spectacular

## The Illustrated Press



His Highness Spike Jones, "KING of CORN"

about it. Then, just the last day before union leader Petrillo shut the door on record-making, the boys disced "Der Fuehrer's Face." With his usual originality, Spike decided to give the Fuehrer's "the bird," otherwise known as the Bronx cheer. That such an effect had never before been created over the air or on phonograph records didn't bother him a bit. Only thing he worried about was that the record company might not take it kindly. A man of action, he drew \$1000 out of the bank and zoomed right into New York, determined to put up a good fight for his bird. To his great deflation, Victor agreed with him that it was a special case, and Spike had nothing to do with his time in Gotham but float to record stores, demanding little known numbers of the Slickers—just to build up popular demand.

Now that the recording ban's been lifted, Spike's got all kinds of nefarious plans in mind. There's a tricky number called "Hot Chacorny" in which a lady goat Naaaaaaah's in the key of C; one "Sloppy Lagoon" which interpolates cantaloupe halves splashing in the water; and a really interesting version of "The Sheik of Araby" utilizing the services of a live horse. There's one selection, though, that may never be grooved, a hot patootie entitled: "I'll Give You Everything But My Wife, And I'll Make You a Present of Her." The boys thought this one up just in fun, and it includes such humdinger effects as the ripping of a phone book, the cracking of walnuts with the teeth, and the tearing of mustard plasters off the players' chests. Much as the Slickers love their art, their chests can stand "I'll Give You Everything . . ." only about once in three months, and you do have to practice a song for days before it's perfect enough to record—especially a difficult orchestration like this.

Yep, Spike's come a long way since that bread board episode. His folks didn't really like jazz much, but thought that drums would sound better than wood—and that's how the maestro-to-be made his first connection with a band. By the time the California lad reached high school at Long Beach, he'd organized "The Five Tacks" to play for local dances. The inimitable style, however, came much later, when Spike and a bunch of musicians got bored with playing hit numbers over the air—no freedom of expression, no oomph, no bam, bam! Private jam sessions resulted—till a record scout heard them and decided that this type of music was entirely new—as indeed it was.

Now Spike has won the accolade of overseas troops—and even a request for his autograph from a German prisoner of war, who had heard "The Fuehrer's Face" and loved it. "The King of Corn" has really been crowned with a most appropriate bang!

*(Reprint from March 1945)*



The City Slickers are all dressed up in their glad rags for this number, with Spike Jones (center) carrying the tune.

## OLD RADIO PLAYS 1930s PROGRAMS — LIVE!

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

Private electronic engineers hired by the family that owns the old Philco table set have yet to make a report. But several sources independently confirmed that the 60 year old receiver is in fact the focus of an “unusually intensive study” by engineers.

According to one highly placed insider, the experts have tuned in and analyzed some 12 hours of programming that was broadcast nationwide in 1934, including *Amos and Andy*, the *Rudy Valee Show* and *Walter Winchell's Jergen's Journal*. That Doesn't include the *Jack Benny Show* and one of President Franklin D. Roosevelt's *Fireside Chats* heard by the family who found the radio in their attic—

and fled from the house until engineers arrived to take it away.

“I heard a Walter Winchell newscast and it wasn't the rebroadcast of a tape,” said one engineer who requested anonymity.

“This Was the real McCoy. Either that, or the finest electronic equipment in America isn't worth a damn.”

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

“And yet, here was this broken-down Philco blaring away—I should say Walter Winchell blaring away—about movie stars and conditions in pre-war Europe and the Great Depression.”

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

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

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

“When it warmed up and started playing they called me from the kitchen to come listen.”

“When I got there I heard Roosevelt talking about the Depression.” (Weekly World News - August 29, 1995)



# My America—

BY ED ANGER

I'm madder than the Green Hornet on Kato's vacation day at that sleazy shock jock Howard Stern and all his disciples nationwide who pollute the airwaves with their obscene trash!

Sure, Clear Channel Communications suspended Stern from a half dozen stations they run, but a rival network carries him in other cities. And by now he's spawned a heap of imitators even raunchier than he is remember those blasphemous DJs who talked a couple of listeners into making whoopee in St. Patrick's Cathedral?

Just once I listened to Stern, after my son Jimbo kept raving about what a "comic genius" he is over dinner. Well it didn't take me long to figure out why my boy was so worked up. The whole show was about some hussy porn starlet taking her clothes off on the air.

Lord knows Jimbo is no Stephen Hawking but how lamebrained do you have to be to LISTEN to a gal supposedly stripping on the radio? Yet Millions of Stern fans are suckered in to tuning in every day.

Now back to the good old days, people took it on faith that when they listened to Charlie McCarthy on the radio. Edgar Bergen's lips weren't moving. But those were simpler times, when a ventriloquist could be trusted not to cheat even if no one could see him.

Which brings me to my point. I say the FCC ought to ban every last one of these modern radio shows—starting with Howard Stern and his clones. I'm serious—everything from that filthy rap music to the pinko propaganda on NPR.

Then let's bring back the wholesome radio shows of yesteryear like *The Shadow*, *The Great Gildersleeve* and *Fibber McGee and Molly*.

The Greatest Generation grew up on these shows—that's how they learned the moral values that helped them win World War II. by Jiminy.

Listening to *The Lone Ranger* boys learned to be brave, always do the right thing and shoot the gun out of a bad guy's hand when possible. *Jack Armstrong—the All American Boy* was another terrific role model. *Mr. District Attorney* taught everyone respect for the law.

There are plenty of other shows that would be just as timely today as they were back in the 1930s and '40s, like the *Adventures of Babe Ruth*, *Amos 'n' Andy*, *Chandu the Magician*, *Inner Sanctum Mysteries* and *Mr. Keen—Tracer of Lost Persons*.

About the only show that should never be rebroadcast is that stupid *War of the Worlds* program Orson Welles put on in 1938.

My pa drove 14 miles into town to sign up "to fight those godless Martians" and was —>



Ed says:

# BAN HOWARD STERN FROM THE AIRWAVES

SLEAZY shock jocks like Howard Stern should be kicked off the air, Ed says.

**- and bring back wholesome radio shows like Orson Welles' Mercury Theater and Edgar Bergen & Charlie McCarthy!**



Edgar



WHOLESOME old-time radio shows like *The Shadow*, featuring the voice of Orson Welles, can help to restore family values.

plenty mad when he found out the whole thing was a big joke. Hoaxes have no business on the radio. If we wanted lies, we'd keep that commie NPR on the air, by gum.

But don't worry, Orson could still get back on the radio as the voice of *The Shadow*, teaching young folks that "the weed of crime bears bitter fruit, crime does not pay," and spooking them with that creepy laugh.

*Ed Anger*

(Weekly World News - April 5, 2004)

### RADIO HUMOR

Joe E. Brown tells about his uncle Oboe Hoffmeyer who wanted to be a band leader but his hands were so small they made him an announcer instead . . . and now he uses his short paws for station identification.

Ed Wynn claims to have discovered the secret of perpetual motion— "That's a cow drinking a pail of milk."



## A BOOK REVIEW

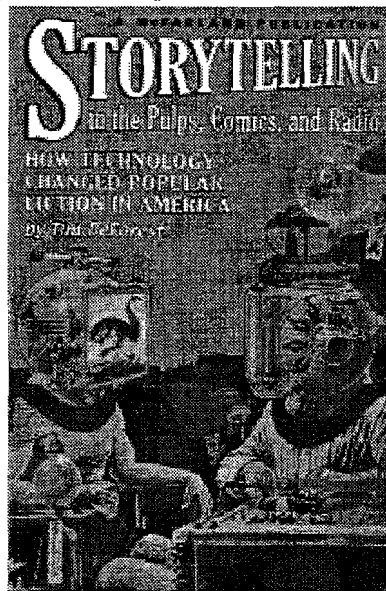
by KEN KRUG

### Storytelling in the Pulp, Comics and Radio

by TIM DeFOREST

The technological advancements and methods used to perform the task of storytelling are examined in detail in this book by Tim DeForest. From the earliest times when pictures were drawn on cave walls to the present day methods of mass communication change has always been a factor.

Sometimes the methods that were changed still had a unique value, which couldn't be adapted by the new or updated method. As an example the author cites waiting for his favorite movie to be shown on TV verses owning that same movie and having it available to view it any time he chooses. While the latter appears to be a good thing, the former limits the number of times it can be seen thus making it more of a special event when it's shown. The author points out that when newer technology is introduced and used for storytelling, generally the older methods are left behind, however that doesn't mean the older method should be obsolete as it still has some value that perhaps cannot be fulfilled by the new.



In dealing with the three forms of storytelling DeForest first delves into the history of the pulps devoting twelve chapters on the subject. The "Dime Novel" was offered in 1860 when most books were being sold for a quarter. 300,000 copies were sold in the first year and soon more publishers got in on the action.



## The Illustrated Press

Westerns, Adventure stories, Detective stories and Science Fiction were all covered in one form or another. An array of interesting pulp book covers are reproduced for the reader giving a general idea of what the magazines looked like. Competition in the form of paperback books and comic books plus the paper shortages of World War II generally caused the demise of the magazines and by the mid 1950s the pulps ceased to exist.

Newspaper comic strips are explored in the next half dozen chapters. Beginning with the one panel cartoon used for comedy and or political satire the cartoons eventually developed into continuing story lines and multiple panel strips, and finally into the use of color printing. Black and white illustrations of newspaper comic strips are interspersed throughout these chapters however, due to the size of the pages are a little hard to read.

The final ten chapters are devoted to radio programming with specific attention paid to programs such as *The Lone Ranger*, *The Shadow*, *The Mercury Theatre on the Air* (with Orson Welles), *Superman*, *The Mysterious Traveler*, *Inner Sanctum*, *Lights Out*, *Suspense*, *Escape*, *I Love A Mystery*, *Adventures by Morse*, *The Voyage of the Scarlet Queen*, *Pat Novak for Hire*, *Dragnet*, *Gunsmoke*, *Dimension X* and *X Minus One*.

Once again some new technology came along (television) and left behind the old (radio). However as the author notes: "Radio had become the modern analogue to the oral storyteller. Like comic strips, it forces the audience to do some of the work—to provide the visuals. In doing so, radio activates and stimulates the imagination. It forces you to pay attention and rewards you with a level of emotional engagement that few other mediums outside of oral storytelling can match."

Appendix I provides timelines of events relative to achievements in storytelling. Appendix II delves into the OTR radio favorites of the author.

The book is an interesting and highly informative read and I'd recommend it highly for any OTR enthusiast.

235 Pages, Softcover, Illustrations,  
Notes, Bibliography and Index  
Price \$35, Postpaid Price \$39

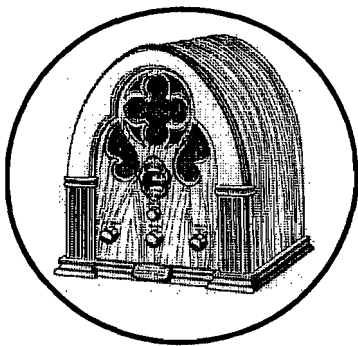
Published by McFarland & Company, Inc. Publishers  
Box 611, Jefferson, North Carolina 28640  
Orders 800-253-2187 — Fax 336-246-4403  
[www.mcfarlandpub.com](http://www.mcfarlandpub.com)

### LATEST ADDITIONS TO THE CASSETTE LIBRARY

- 3396 Inner Sanctum Mysteries "Killer At Large" 1/9/50  
Inner Sanctum Mysteries "The Scream" 1/16/50
- 3397 Suspense "Last Night" 6/15/43  
Suspense "Man Without A Body" 6/22/43
- 3398 Suspense "Statement of Employee Henry Wilson"  
11/2/43  
Suspense "Cabin B-13" 11/9/43
- 3399 Suspense "Three Blind Mice" 1/30/47  
Suspense "The End of The Road" 2/6/47
- 3400 Suspense "The Screaming Woman" 11/25/48  
Suspense "The Hands of Mr. Ottermole" 12/2/48
- 3401 Lux Radio Theatre "Cavalcade" 12/28/36
- 3402 Lux Radio Theatre "Tonight or Never" 1/25/37
- 3403 Lux Radio Theatre "Magnificent Obsession"  
4/26/37
- 3404 Lux Radio Theatre "Another Language" 5/17/37
- 3405 Lux Radio Theatre "Under Two Flags" 5/24/37
- 3406 Lux Radio Theatre "Hands Across The Table"  
5/3/37
- 3407 Lux Radio Theatre "Madame X" 6/14/37
- 3408 Lux Radio Theatre "The Littlest Rebel" 10/14/40
- 3409 Lux Radio Theatre "A Man's Castle" 12/1/41
- 3410 Lux Radio Theatre "And Now Tomorrow" 5/21/45
- 3411 Lux Radio Theatre "Saratoga Trunk" 11/24/47
- 3412 Lux Radio Theatre "Valley of Decision" 1/14/46
- 3413 Lux Radio Theatre "It Happens Every Spring"  
10/3/49
- 3414 Lux Radio Theatre "The Man Who Came To  
Dinner" 3/27/50
- 3415 Lux Radio Theatre "Captain Horatio Hornblower"  
1/21/52
- 3416 Lux Radio Theatre "Goodbye My Fancy" 6/28/54
- 3417 I Love A Mystery "Battle of The Century" (Pt. 1)
- 3418 I Love A Mystery "Battle of The Century" (Pt. 2)
- 3419 Gunsmoke "Stage Smash" 7/31/60  
Gunsmoke "Old Fool" 8/7/60
- 3420 Gunsmoke "Little Girl" 7/3/60  
Gunsmoke "Reluctant Violence" 7/10/60
- 3421 Gunsmoke "Busted Up Guns" 7/17/60  
Gunsmoke "The Imposter" 7/24/60
- 3422 Cloak & Dagger "Seeds of Doubt" 9/15/50  
Cloak & Dagger "Operation Sellout" 9/22/50
- 3423 Cloak & Dagger "Norwegian Incident" 8/20/50  
Cloak & Dagger "The Black Radio" 8/27/50
- 3424 Cloak & Dagger "War of Words" 9/1/50  
Cloak & Dagger "Over Ground Railroad" 9/8/50
- 3425 Man Called X "Passport To Danger" 3/7/48  
Man Called X "The Pickled Chemist" 3/14/48
- 3426 Yours Truly, Johnny Dollar "The San Antonio  
Matter" 4/28/53  
Yours Truly, Johnny Dollar (Rehearsal) "The San  
Antonio Matter" 4/28/53

# The Old Time Radio Club

49 Regal Street  
Depew, NY 14043



## FIRST CLASS MAIL

29th Annual

Friends of Old Time Radio Convention

October 21 - 24, 2004

Holiday Inn-North, Newark, NJ

(Adjacent to Newark International Airport)

**DEALERS ROOMS, RE-CREATIONS, SEMINARS,  
OTR STARS, RAFFLES, PANEL DISCUSSIONS,  
BOOK SALES, AWARDS BANQUET**

For information on Motel rates call Holiday Inn 1-800-465-4329.

For admission fees, dealers tables and cost of banquets

go to [www.foitr.net](http://www.foitr.net) or contact Jay Hickerson

P.O. Box 4321, Hamden, CT 06514.

or email him at [JayHick@aol.com](mailto:JayHick@aol.com)

RADIO - MOVIES - COMICS

**Fans & Collectors!**

Adapt the title SPERDVAC

Old Time Radio



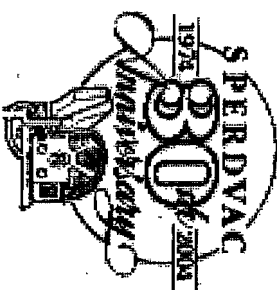
FRI. SAT. SUN.

NOVEMBER 12-13-14

DEALERS ROOM  
RECREATIONS  
WORKSHOPS  
BANQUETS  
PANELS  
& MORE

Hacienda  
Hotel At Lax

525 N. Sepulveda Blvd.  
El Sugo, CA 90245



For information write:

**SPERDVAC**

THE SOCIETY TO PRESERVE AND  
ENCOURAGE RADIO DRAMA  
VARIETY AND COMEDY, INC.

P.O. BOX 7177

VAN NUYS, CA 91409

[www.sperdvac.org](http://www.sperdvac.org)

(877)251-5771

**sperdvac**