

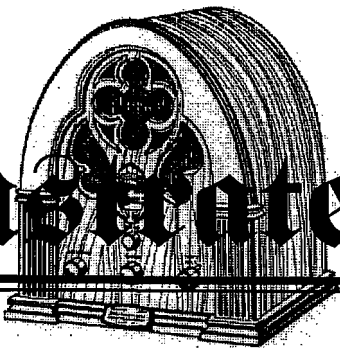
The Old Time Radio Club

Established 1975

The Illustrated Press

Number 326

January 2005



Along with the New Year comes the realization that this will be the last issue of the Illustrated Press that you'll receive unless you renew your membership.

This year the Old Time Radio Club will be celebrating its 30th Anniversary and there will be many interesting activities and highlights that you won't want to miss. Our expanded Cassette Library is loaded with lots of goodies and the Printed Materials Library is packed with interesting features. Also, don't forget that as a member, you can use the newsletter to post your wants, ask questions or even spread the word about your favorite shows. So make sure you're on board for another great year of Old Time Radio.

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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.

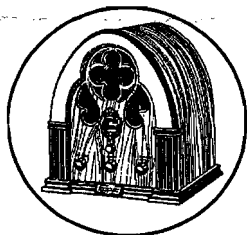
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Library Rates: Audio cassettes are \$1.95 each and are recorded on a **club supplied cassette** which is **retained** by the member; video cassettes are \$1.85 per month; records are \$.85 per month. Rates include postage and handling and are payable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

New Golden Age of Radio Lures Young Listeners

By Samuel G. Freedman

In these waning days of the year, critics and reviewers are churning out their annual lists of the best films, books, plays, concerts, CDs, TV shows, restaurants and probably shoeshines. Virtually all of these compilations, I can guarantee you, will overlook one of the most significant cultural developments of not only 2003, but the past decade.

We are living in the golden age of radio documentary, and even if the cultural tastemakers often seem clueless, tens of millions of listeners to non-commercial radio savor a growing body of creative, perceptive and edifying work, most of it produced or distributed by National Public Radio, Public Radio International and Minnesota Public Radio.

What makes this boom so notable—besides the way media lazily dependent on the public-relations machinery of Manhattan and Hollywood have overlooked it—is that radio was consigned a half-century ago to the dustbin of technological history.

Instead, a generation of radio artists and listeners born into the age of television, to say nothing of the Internet, has vivified a supposedly obsolete medium. Public radio's audience, somewhere below 3 million in the mid 1970s, now stands at 27.2 million and growing.

The heyday of radio supposedly occurred during the era of Franklin Roosevelt's fireside chats, Orson Welles' fake broadcast of a Martian landing and Edward R. Murrow's all-too-real reports of the Nazi blitz against London. Today, however, radio audiences are enjoying the fruits of such major talents as David Isay Ira Glass and the Kitchen Sisters, as the producing team of Davia Nelson and Nikka Silva is known.

It is always risky to lump the separate innovations into a conscious trend, yet the impressive body of radio documentaries sprang from some common inspirations and in shared revulsion at the dumbing-down of commercial broadcasting. These factors apply as much to Glass' intimate, memoir-oriented weekly show *This American Life* as to the epic undertakings of the Kitchen Sisters, who won a Peabody Award this year for their Sonic Memorial Project, an aural and oral history of the Sept. 11, 2001, terrorist attacks.

To be sure, public radio has its detractors, particularly among political conservatives who routinely accuse it of

liberal bias. Within public radio circles, independent producers, intent on stretching the form and length of documentaries, often clash with station executives. And the greater emphasis on news and information programs on NPR has partly come at the expense of its classical-music shows, offending at least one arts constituency.

Still, the quality of the documentaries is self evident. In the coming weeks alone, NPR will be presenting a retrospective on the 50th anniversary of the *Brown vs. Board of Education* case, a series about heroin use among the middle class, and a collection of the first person testimonies gathered in New York's Grand Central Station by *StoryCorps*, the brainchild of Isay, winner of a MacArthur genius grant for his documentaries on social issues ranging from gay rights to the death penalty.

At one level, this remarkable era of radio documentary represents a rebellion against the numbing conformity of commercial radio, whether the headline bytes of "all-news" stations, the bellyaching of political talk shows or the straitjacket formats of music programs. The elder figures of radio documentary, by whom I mean those in their 40s, grew up catching the last gasps of genuine personality on the commercial dial: the storytelling of Jean Shepherd, the sound collages of Ken Nordine and the urbane music and commentary of Jonathan Schwartz. The salient comparison is not just between radio past and radio present. Television news, with rare exceptions such as ABC's

Nightline, BBC's *Newsnight* and PBS' *NewsHour with Jim Lehrer*, has given up on segments longer than two or three minutes. The pandering and sadism that passes for "reality TV" can only make one pray for fantasy.

For younger radio practitioners, those who have no sentimental memories of substance in commercial broadcasting, the documentary genre has been enabled by the development of relatively inexpensive technology—mini-disc recorders, editing software, downloadable units of sound.

One of the most affecting radio documentaries of recent years, *My So-Called Lungs*, was the audio diary of a woman in her early 20s named Laura Rothenberg, who was in the process of dying from cystic fibrosis.

Against all entertainment industry logic, listeners in their teens, 20s and 30s have been drawn to such broadcasts. Fully 43% of NPR's listeners—some 12.3 million people—are 44 or younger. The show with perhaps the most passionate following among Generation X, *This American Life*, reaches a weekly audience of 1.5 million on 472 stations.

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"These are the children of the baby-boom generation," says Dean Olsher, producer of the excellent weekly documentary show *The Next Big Thing*, which originates at NPR member station WNYC in New York. "Growing up in the car listening to *All Things Considered*, they've never known anything else."

"As for the appeal of radio in the age of TV and the Internet," Olsher continues, "I think that radio represents a natural reaction. TV and the Internet are numbing media. After hours in front of a screen, you feel your brain has been sucked out of your head. Radio, like reading a book, makes you feel energized."

Put another way, what radio and writing do is challenge a consumer to imagine the picture that illustrates the words, and so create the sensation of an intimate, one-to-one relationship between producer and receiver. Maybe radio has persisted, even thrived, for the same reason that e-books have failed—because the old-fashioned artifact, in gifted enough hands, just happens to be the best.

Samuel G. Freedman, a professor of journalism at Columbia University, is a member of the USA TODAY board of contributors.

Ernestine Wade

by TOM CHERRE

Nowhere in the pages of radio history can one find a woman who has suffered the pangs of heartaches, abuse and embarrassment more so than Sapphire Stevens. She had the unfortunate dilemma of being married to George "Kingfish" Stevens. Not only was he a loafer and worthless bum, he was a coniving, scheming shyster. His insulting remarks hurled at Sapphire daily left the "Kingfish" nothing short of a scoundrel. Of course, this was only a story, and one, that Wade as Sapphire, played impeccably.



Ernestine Wade
(1906 - 1983)

Ernestine Wade was born August 7th, 1906 in Jackson Mississippi. She was an only child growing up in her native South. When she was young she used to play act by herself, which she claimed helped her in characterization and vocal skills. She had a naturally gifted voice

and trained with music teachers singing professionally at the age of 13. She was also an accomplished organist. In her twenties she went to Hollywood attempting to break into show business. While working as a secretary she auditioned for the *Amos 'n' Andy Show* in 1938. Charles Correll and Freeman Gosden liked her and gave her a part as Andy's date. She also got to play other various parts on the show. In 1939 she was hired to play the role that made her famous, that of Sapphire Stevens.

Wade was the first African-American to star in *Amos 'n' Andy*. Until Wade arrived, all the parts on the show were played by white actors. In fact there were no women characters on the show. They were only talked about or referred to by the all male cast. Shortly after Wade made her appearance as the long suffering Sapphire, Amanda Randolph joined the cast as the old battleaxe, Sapphire's mama. Wade and Randolph were the only main characters to make the move from radio to TV. As an actress, Ernestine Wade would probably be considered as a one hit wonder. That was Sapphire, who she played superbly for about twenty years, both on radio and TV.

Wade was by all descriptions, an attractive woman of medium height. She had a smiling face, was intelligent and had a warm demeanor. She was often criticized throughout her career for playing Sapphire. Her critics felt it was demeaning to black women. They claimed the role was stereotypical of shrewish, black bossy wives. In truth, Sapphire only reprimanded George when he deserved it, and that was quite often. Sapphire in reality was a kindly, loving, and loyal wife. She was one of the cast members who toned down the black dialect, and portrayed Sapphire as an intelligent, cultural individual. She was what I would call the perfect housewife. She kept a clean house, balanced the budget as well as she could on the meager funds she had, waited hand and foot on her lazy husband. Poor Sapphire never had that new dress, a nice car, or a fancy vacation. She only complained when George got out of line.

Ernestine Wade, a fine actress, was a part of the most popular radio show in history. In its heyday, the world would come to an abrupt halt when *Amos 'n' Andy* came on the air. Wade was a pioneer of black actors. When asked about the criticism the show received she said this. "I don't think people tune in a comedy show for an education. If it were a documentary it would have been a different thing. People will scream at anything they don't enjoy or understand."

As famous as she was for playing Sapphire, Wade had the pleasure of performing in about a dozen quality movies. Before signing on as Sapphire, she was in "Green Pastures", and had a good part in the Marx

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Brothers "A Day at the Races". She was the voice in the "Song of the South" as she sang the part of the butterflies. She played in "Bernadine" with Pat Boone. She also made numerous guest appearances on several TV shows. Wade in the role of Sapphire was truly a gem. She died on April 15th, 1983 in Los Angeles at the age of 76.

RADIO ROUNDUP

by CHUCK JUZEK

The Shadow was without a doubt one of the most popular characters ever on the radio. So much so that imitations were inevitable. One such was *THE AVENGER*. Unfortunately for Richard Henry Benson, and for us fans, it was apparently decided some changes were in order and by the time *The Avenger* actually took to the airways, he was a totally different character—*The Avenger* in name only. Even his identity was changed and he became, much to the chagrin of the pulp addicted listeners, a mediocre, carbon copy of the radio Shadow. But, he did have a short run in the mid-forties and managed to thrill a few youngsters with his Lamont Cranston-like escapades nevertheless.

Whenever the wrong people get their hands on what has already proven itself long before their misguided efforts, for some inexplicable reason, the original product just isn't good enough for them and in their frenzy to prove they can improve upon it, they desecrate and reduce to mediocrity that which was already great. Consider the 1974 "Doc Savage" movie.

I understand, however, that it was Walter Gibson himself who adapted *The Avenger* to radio. Shades of pulpiana! What I don't understand is why he turned *The Avenger* into just another radio Shadow mimic. Perhaps the powers that be insisted he stay with a formula similar to *The Shadow*. If so, why then use the name of *The Avenger*? On the other hand, if it was *The Avenger* that was being brought to radio, why then change him so completely into an altogether different character? I do not know the story behind this, so if anyone out there can clarify the issue, it would be much appreciated.

However, let me hasten to clarify my own position here. I do not think *The Avenger* was bad as a radio character. Had there been no Shadow to serve as predecessor and the idol for millions, he would have been great in his own right. Well, almost, for he did lack the sinister laugh of *The Shadow*. Unfortunately, *The Avenger* began with two strikes against him to many fans. One could not help but compare him to *The Shadow*, and he

was not *The Avenger* of the pulps. With that in mind, let us take a brief trip into yesteryear and turn that dial to hear an introduction which went as follows:

"*The Avenger!* The road to crime ends in a trap that justice sets. Crime does not pay! *The Avenger*, sworn enemy of evil is actually Jim Brandon, a famous bio-chemist. Through his numerous scientific experiments, Brandon has perfected two inventions to aid him in his crusade against crime, as *The Avenger*. The Telepathic Indicator, by which he is able to pick up thought flashes, and the Secret Diffusion Capsules, which cloak him in the black light of invisibility. Brandon's assistant, the beautiful Fern Collier is the only one who shares his secrets, and knows that he is the man the underworld fears as, *The Avenger!*"

I chose to report on an episode entitled: "The Mystery of Dead Man's Rock", which I thought was one of the better Avenger programs available on audio tape today. As the story begins, Pierre, a fur trapper, and Simon, foreman at the Spencer Sawmill, are found arguing over the sale of furs near Dead Man's Rock. Having just come in from setting the traps, they discover a dead body belonging to Jenkins, the Game Warden. A knife was sticking in his back.

Matt Spencer, owner of the Logging Co. and Sawmill, comes upon them and declares that Pierre needs an alibi because he and the game warden hadn't been getting on well lately. A similar murder had been committed there the previous month. The same modus operandi seemed apparent as both the knives used in the slayings had rubber-ringed handles and were exceptionally well balanced, similar to those used by professional knife throwers. Spencer notifies the Sheriff.

Later, Jim Brandon and Fern Collier, having been summoned by the Sheriff to aid in solving the mysterious murders, discuss the strange Indian legend surrounding Dead Man's Rock as they admire the beauty of Silver Falls. Two Indian chiefs were said to have fought it out to the death by that rock. The pool beneath the waterfall was both deep and treacherous. The Indians feared it and called it something which the white man translated as the Devil's Pool.

As they head for Spencer's Sawmill to meet the Sheriff and to have a talk with Matt Spencer. Brandon, a good friend of Jenkins, tells Fern he used to spend many a hunting season trampling through the hills and woods with him. Spencer offers his cooperation and goes off to locate Pierre and Simon for Brandon to question. Brandon and Fern decide to look around the area. Meanwhile, we find Pierre and Simon still arguing over the furs. Simon continues to push by saying that it

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would be easy now for Pierre to sell him half his furs since the new game warden wouldn't know how many furs Pierre usually declares. Pierre refuses to sell him any furs and accuses Simon of being involved in crooked schemes of which he wants no part. Further, he tells Simon that he will inform Spencer of his illegal dealings if he doesn't leave him alone. Simon, one of Spencer's roughneck foremen, threatens to have Spencer throw Pierre off his land, thereby ending his livelihood as a trapper and fur dealer. Pierre retaliates by swearing he would kill Simon beneath Dead Man's Rock, just like the others that have been killed there, if that ever happened. Suddenly, Simon shouts out and collapses with a knife protruding from his back.

Just then, Brandon and Fern come upon the scene and the frightened Pierre babbles his innocence. Brandon asks him to come along to see the Sheriff and tell his story, but Pierre, scared beyond his wits, runs off into the woods. Brandon notices the knife used in the slaying is identical to the other two, and that it was either wielded by a very strong man or hurled with great force from a distance. Pierre, being a slight man, would seem an unlikely suspect. Brandon decides it is time they look for a motive to the killings. He sends Fern to find Spencer to have him contact the Sheriff while he goes off to make a few inquiries as *The Avenger*!

As *The Avenger*, Jim Brandon confronts two loggers who are overheard talking about their insufficient cut for all their work in smuggling the furs down river in hollowed-out logs. With a popping sound and a swish, *The Avenger* announces his invisible presence to the frightened loggers and demands to know who they are working for. When they reveal Simon as their boss, *The Avenger* informs them that Simon is dead from a knife in his back. He tells them to carry on as if nothing happened.

Accompanied by the Sheriff, Brandon and Fern go looking for Pierre into the woods. Finding one of his traps sprung, they wonder why a man in hiding should still be making his rounds inspecting his traps. A shot rings out and Pierre threatens to shoot them all before allowing himself to be arrested. But, Brandon convinces him to come along peacefully with them back to Silver Falls as part of a plan to ferret out the real murderer.

Later, back at Spencer's office, Brandon informs Spencer that Pierre has been found, but that the case is far from solved. Apparently Pierre not only continues to maintain his innocence, but he also claims he can prove it because he knows the motive for all three killings. The dead foreman, Simon, supposedly gave him some valuable information before he died which Pierre will reveal to the Sheriff to save his own skin.


Brandon asks to use Spencer's phone to call the Sheriff and set up a meeting with Pierre at Dead Man's Rock. Pierre is to meet the Sheriff in half an hour, unarmed. Brandon and Fern then ask to tour the Sawmill. Spencer tells them to go ahead but declines to go around with them under the pretext of having much to attend to.

Brandon and Fern go up to the river where logs have been piled over the falls. When Pierre shows up at the rock, Brandon intends to release the logs over the falls. The Sheriff, meanwhile, had his men surround the area thereby trapping the killer between the log jam and the woods. All hell suddenly breaks loose and Spencer, hiding behind the waterfall, is forced out under threat of having a dozen guns fire into the falls. A knife is found imbedded in one of the logs and Brandon finds a special gun behind the falls capable of firing knives. Spencer is then revealed as the brains behind the fur smuggling racket.

All *Avenger* programs made use of the secret diffusion capsules which bestowed invisibility on our hero, but only occasionally was the telepathic indicator utilized. The result of experiments with thought transference, the device was able to pick up thought flashes usually from people in distress which provided Brandon with a clue that something was amiss. However, after the first few programs, it was no longer mentioned. Even the introduction was changed slightly and later went as follows:

"... Through his numerous scientific experiments, Brandon perfected several inventions to aid him in his crusade against crime, as *The Avenger*. Most remarkable of these inventions is the highly secret Diffusion Capsule which cloaks him in the black light of invisibility . . . etc."

As near as I can tell, there seem to be some 26 *Avenger* programs available today and the foregoing episode is about as representative of the series as any. It was produced by the same people which produced *The Shadow* in much the same way.

EDGAR BERGEN AND CHARLIE MCCARTHY B. P. M.	
WHEC	ALWAYS OUT IN FRONT IN Rochester!

BEDSIDE NETWORK

The Wish of a Hospitalized Serviceman is a Command to AFRS (Reprint from Sept., 1946)

Ever lie in bed and have Dinah Shore, Ginny Simms, and Frances Lansford croon sweetly in your ear? Well, its old stuff to thousands of G.I.'s to whom it happens every day, courtesy of the Bedside Network.

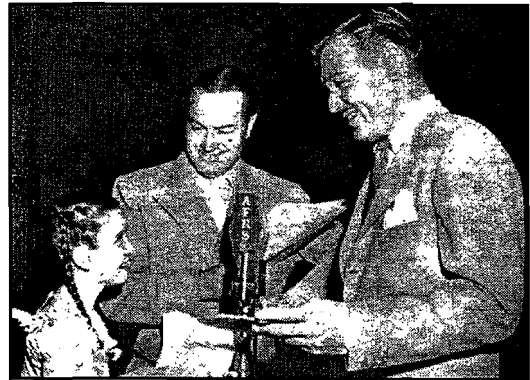
In 110 Army and Navy hospitals, all you've got to do, if you're a pajama-clad holder of the Purple Heart, is flick a dial and presto! you've tuned in to the Bedside Network. It was one of the unsung wonders of the war and, currently, one of the most necessary projects to help rehabilitate war-battered servicemen.

Fathering this far-flung broadcasting circuit is that wartime radio phenomenon, Armed Forces Radio Service of Hollywood. During the shooting war and during the present occupation of Germany and Japan, AFRS has been shortwaving, longwaving, and transcribing one of radio's all-time achievements in programming.

Stateside, AFRS is most occupied these postwar days with its hospital listening public. Typical day's hospital broadcast includes, basically, three types of programs: those produced locally at the hospital, those "piped in" from the radio networks and those produced especially for the troops by Armed Forces Radio Service. The AFRS Hollywood shows bring the servicemen everybody from Bob Hope to Lauritz Melchior and, from Lena Horne to the New York Philharmonic. Had last year's performers sent Uncle Sam a bill for their time and talents, he'd have ponied up some \$10,000,000!

Programs such as *Command Performance*, *Mail Call* and *G.I. Journal* are old acquaintances of many servicemen and dischargees. For three years, from Guadalcanal to Rome, at airfields at Casablanca or in submarines under the China Sea, servicemen have come to call these programs their own and it's old home week every day when they hear 'em once again in Stateside hospitals.

Although few civilians have ever heard it, *Command Performance* is considered by moguls of the ether industry as one of broadcasting's great shows. Some of radio's top gag men write *Command* (most of them still haven't been able to gag their way out of uniform). Name any dozen celebrities and ten of them have appeared in *Command*. Take the famous Dick Tracy program for instance: Dick, played by Bing Crosby; Flat Top, Bob Hope; Vitamin Flintheart, Frank Morgan;



"*Command Performance*" provides stars like Margaret O'Brien, Bob Hope and Clark Gable for the hospital circuit. Snowflake, Judy Garland; *The Mole*, Jimmy Durante; *The Sommers Sisters*, *The Andrews Sisters*; *Gravel Gertie*, Cass Daley; and *Chief of Police*, Jerry Colonna. Tip top talent to the tune of \$64,000 worth—and all on the cuff for the Bedside Network!

Then there is *Mail Call*, variety extravaganza with a Navy flavor all its own. And *G.I. Journal*—the serviceman's own "newspaper of the air" with Bing Crosby, Bob Hope and Kay Kyser alternating as masters-of-ceremonies. *Personal Album* features singing stars such as Ginny Simms, Martha Mears and Marilyn Maxwell who talk to the boys real cozy between numbers. *At Ease* is a program of vocal and instrumental favorites. And then there's *G.I. Jive*, with sizzling swing from America's greatest bands—James, Dorsey, Basie, Ellington and the rest of America's who's who of swing. On *Jubilee*, star-studded colored jive show; Ernie Whitman brings listeners the finest in Negro entertainment. There are lots more tailored to the serviceman's taste, such as *Downbeat*, the ickies' delight; *Intermezzo* strictly for longhairs; *Words with Music*, poetry and inspiration; *Melody Roundup*, for the cowboy and hill-billy crowd; *Music for Sunday* and *Hymns from Home*, sacred melodies; and *Concert Hall*, Lionel Barrymore's own program presenting the "greats" of fine music.

Armed Forces Radio Service feels that it owes its patient-listeners more than just the best in entertainment. So, each week, it produces dramatized informational and educational shows that talk the G.I.'s language. *Job Opportunities for Vets*, *Educational Features of the G.I. Bill of Rights*, *One World, War or Peace*,—these are only a few of hundreds.

The future of AFRS? As long as our Army and Navy hospitals play host to the wounded, the Bedside Network will carry on. And the soldiers, sailors and marines who write and produce some 48 AFRS shows each week for the Network—as well as the celebrities who appear in them—are, sticking by their guns, war, or no war!

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 *Christmas Party Photos* 



Jerry Collins and Dick Simpson



Dan Marafino



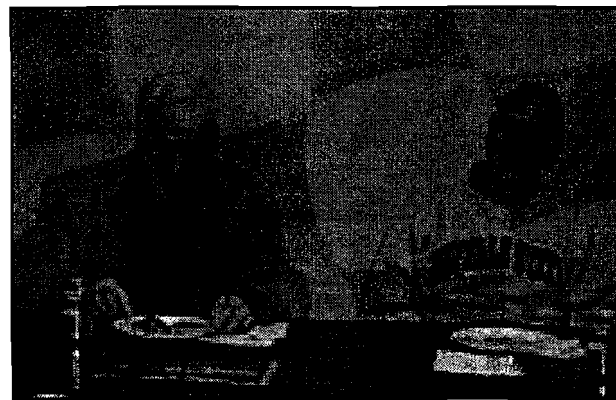
Don and Doreen Friedrich



Linda Dececco and Ken Krug



Lester and Paul Dean



Dom Parisi and Pete Bellanca

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Along Radio Row



One-zy, Two-zy Boys, and be sure you keep together. Ed Gardner (Archie of *Duffy's Tavern*) and Gershwin maestro, Oscar Levant pound out a duet before rehearsal for a CBS studio program.

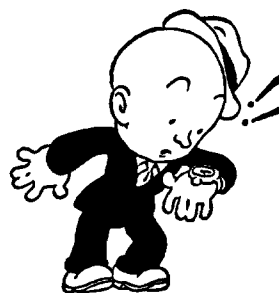
Producer William Spier often kidded about the *Suspense* script while rehearsing, believing that it kept the actors in a relaxed mood. Once during rehearsal, he slipped these lines into an actor's script: My dear ghoul, your eyes are like stagnant pools, your teeth as white as gravestones and your ears—ah, your ears—like two lovely bat-wings. Marry me and we'll have our own haunted house and lots of little monsters running around.



The no's have it. Referring, of course to Jimmy Durante's schnozzie and Bob Hope's ski snoot. The famous funnymen are taking a busman's holiday—laughing at each other's corny gags.

LATEST ADDITIONS TO THE CASSETTE LIBRARY

- 3451 Avenger "Wingate Heirs" 8/31/45
Avenger "Thoroughbred Murders" 9/7/45
- 3452 SF 68 "Last Rites"
SF 68 "Quest"
- 3453 Dick Tracy "The Case of The Broken Window"
Superman "Finds Jimmy and Beanie" 3/21/45
Superman "Jimmy & Lois in Mausoleum" 3/27/45
Tom Mix "The Hurricane Horse" 4/28/48
- 3454 Counterspy "The Double Crossing Defender"
1/21/51
Counterspy "The Insidious Impersonation"
10/27/51
- 3455 Rocky Jordan "Memento From Adelaide" 9/25/49
Rocky Jordan "Pattern For Revenge" 10/2/49
- 3456 Green Hornet "Polarized Glasses" 5/28/46
Green Hornet "Accidents Will Happen" 6/4/56
- 3457 Shadow of Fu Manchu (79) 8/7/39
Shadow of Fu Manchu (80) 8/8/39
Shadow of Fu Manchu (81) 8/9/39
Shadow of Fu Manchu (82) 8/10/39
- 3458 Shadow of Fu Manchu (85) 8/14/39
Shadow of Fu Manchu (86) 8/15/39
Shadow of Fu Manchu (93) 8/23/39
Shadow of Fu Manchu (94) 8/24/39
- 3459 Shadow of Fu Manchu (99) 8/30/39
Shadow of Fu Manchu (100) 8/31/39
Shadow of Fu Manchu (103) 9/4/39
Shadow of Fu Manchu (104) 9/5/39
- 3460 Shadow of Fu Manchu (105) 9/6/39
Shadow of Fu Manchu (106) 9/7/39
Shadow of Fu Manchu (107) 9/8/39
Shadow of Fu Manchu (108) 9/9/39

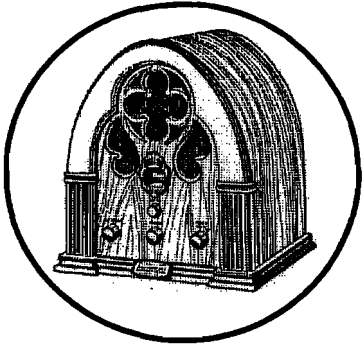


**Yep, It's
That Time
Again.**

It's membership renewal time once again, and in order to remain a member we need to receive your dues (\$17.50) by the end of February. If the mailing label has 1/05 printed after your name it means your membership is expiring and this will be the last issue of the I.P. mailed to you. Please send in your check today while it's fresh in your mind.

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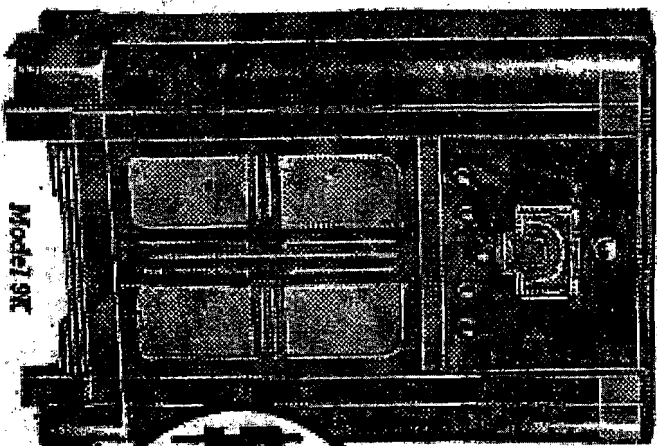
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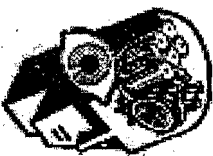


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