

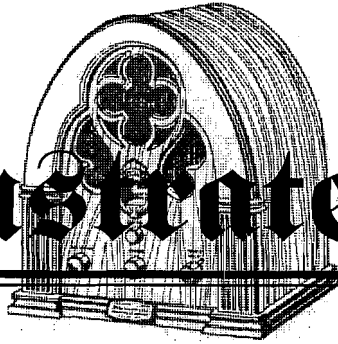
The Old Time Radio Club

Established 1975

The Illustrated Press

Number 338

March 2006



ARTHUR GODFREY

The Illustrated Press

Membership Information

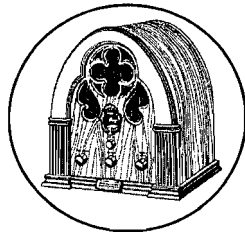
Club Membership: \$18.00 per year from January 1 to December 31. Members receive a tape library listing, reference library listing and the monthly newsletter. Memberships are as follows: If you join January-March, \$18.00; April-June, \$14; July-September, \$10; October-December, \$7. All renewals should 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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All Submissions are subject to approval prior to actual publication.

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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.

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Marjorie Christiansen King The Songs America Sings

Reviewed by JERRY COLLINS

Marjorie Christiansen King studied music at Drake University while at the same time holding down a job as a studio musician and soloist at WHO Radio in Des Moines, Iowa. Upon graduation she sang with the quartet known as the "Songfellows." The group sang on a daily basis on WHO and at the *Iowa Barn Dance*. King and three other women also formed the "Chevrolet Chorus."

In 1944 Marjorie won the Phil Spitalny local contest. She and the other twelve finalists performed on the *Hour of Charm* in New York City.

In 1952 King moved to Cedar Rapids where she performed on WMT radio until the mid 1950s when live studio broadcasts came to an end.

James King, the son of Marjorie Christiansen King, spent years compiling the music performed by his mother on WHO from 1945-1952. The two-CD set includes 31 songs and a very informative booklet that includes an excellent biography of Ms. King and two excellent photographs of the "Songfellows" and the "Chevrolet Chorus."

Copies of the two CD sets are available for \$20.00 from James King 3330 Principia Ave., St. Charles, Missouri 63301.

Parade Readers Respond:

Who Is The Best All-Time Comedy Team?

In their Oct. 23 issue *Parade* asked their readers to tell who they thought was the most dynamic comedy duo ever. Nearly 7,000 of you replied. Here are your favorites:

1. Laurel & Hardy

The slapstick comedy team made films from the 1920s until 1950.

2. Lucille Ball & Desi Arnez

Married in real life their show *I Love Lucy* ruled TV in the 1950s.

3. Abbott & Costello

The funnymen starred on stage, in films and on TV for three decades.

4. Dean Martin & Jerry Lewis

From Nightclubs to films, they slayed us for 10 years, until 1956.

5. George Burns & Gracie Allen

Married 38 years, they conquered stage, radio and TV.



Choice chuckles: Stan Laurel (r) and Oliver Hardy.

You also loved...

The top write-in votes went to:

1. Jackie Gleason & Art Carney

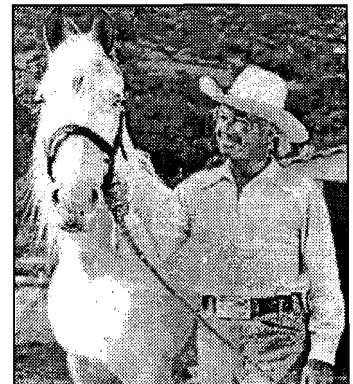
2. Doris Day & Rock Hudson

Whatever Happened to Randolph Scott?

by Tom Cherre

In conclusion to my three-part saga on Westerns, I'd like to end it by touching on one of the finest cowboys of the glory years. This silver haired hero had a booming and hearty laugh. He avoided fisticuffs when apprehending the villains. He ranked just a little below Gene Autry and Roy Rogers in popularity. Of course you know who I'm talking about. It's Hopalong Cassidy superbly played by William Boyd.

My first recollection of Hoppy came when I was just a little shaver in the early 1950s. We didn't have a TV at the time and one of my rich friends, no, it wasn't Frank Bork, asked me if I wanted to watch his television. So for the very first time I feasted my eyes on Hopalong Cassidy. Clarence Mulford, the creator of the fictional-



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ized Hopalong Cassidy character described him as a red-headed mustachioed hard drinking varmint. Boyd changed that role into a grey haired easy going fatherly type of cowpoke. Boyd was born in 1895 and was at one time a matinee idol in the 1920s making many movies for Cecil B. DeMille and other top producers.



William Boyd as Hopalong Cassidy

His luck turned sour in the early thirties, and was revived to be a lot sweeter when he began starring in the Cassidy series. Although he was past Jack Benny's age when he made the first Hopalong movie in 1935 entitled "Hopa-Long Cassidy" he went on to make 66 of them up to 1948.

Unlike Gene Autry and Roy Rogers, he could not sing. He couldn't ride a horse either. In his first movie he fell off of Topper and broke his leg. He learned to ride well enough to stay on his mount, but could never do jump-offs or take on desperados falling over tables and chairs. He usually left the fighting to his younger sidekicks.

Like Autry and Rogers he was involved in movies, radio, and TV. His vast merchandising of over 2500 licensed Hopalong Cassidy items including cameras, mugs, clocks, shirts, hats, pens, waste baskets, etc. reaped millions. On his Bar 20 radio show which ran on the Mutual Network for three years and 104 episodes he was a spokesman for cereals, puddings, milk, and breads. A shrewd businessman, he owned the rights for all his movies and made another fortune selling them to TV. Autry and Rogers might have surpassed him in wealth eventually, but he was the first to be a multi-millionaire.

Not very fond of children he made a near fatal costly mistake while attending a baseball game. A group of young boys approached him asking him for his autograph. Boyd swore at them and told them to scram. His close friend Buck Jones was with him and admonished him saying "Bill these kids are our audience. You can't treat them like that". Never again did Boyd ever get out of line. Later in life Boyd said "The way I figure it, if it wasn't for the kids I'd be a bum today.

In his films Hoppy did not drink, smoke and rarely kissed the ladies. Hoppy had younger sidekicks like

Jimmy Ellison and Russ Hayden as Johnny Nelson and Lucky Jenkins who would get all the romancing. Gabby Hayes as Windy Hallidy and later Andy Clyde as California Carlson would provide the comic relief.

Boyd all but retired from show business in 1953. Ironically Cecil B. DeMille who gave him his first movie role used him again for a cameo in his last role in the movie "The Greatest Show On Earth".

In the late sixties Boyd endured poor health suffering from cancer and Parkinson's disease. He refused to do interviews not wanting the public to see how he had deteriorated. Before his death William Boyd said he tried to avoid the stupid type of cowhand and speak intelligently. I wanted to be the kids' uncle or the wife's brother. Hoppy was supposed to be part philosopher, part doctor and part minister. He was everything. And to that little kid over 50 years ago he was just about everything. Hopalong Cassidy aka William Boyd passed away at the age of 72 on September 12, 1972.

Arthur Godfrey and Julius LaRosa, 1953

by Peter Bellanca

In 1950 Time Magazine asked Arthur Godfrey his three most important attributes. He replied honesty, interest and humility. One of those words would come back to haunt him for the rest of his life.

Arthur Godfrey was a folksy, homespun talk variety show host and a CBS morning radio and television fixture for twenty-seven years. He began his radio career in 1929 as "Red Godfrey, the Warbling Banjoist:" at Station WFBR in Baltimore, Maryland at five dollars per show. He performed on three fifteen minute shows per week. In 1930 he moved to WRC, in Washington, D.C. a NBC network station as a staff announcer. NBC fired him in 1934 for ad-libbing on the air and not sticking to the prepared scripts. He then joined CBS as a staff announcer and host. He hosted a variety of programs and was Fred Allen's announcer for a short period of time.

In 1945 Godfrey was given the assignment of describing President Franklin D. Roosevelt's funeral. As he announced the proceeding he became very emotional and began to cry. This endeared him to many listeners. CBS and Godfrey took advantage of this and launched a promotional campaign announcing a new program, *Arthur Godfrey Time*, later renamed *Arthur Godfrey and His Friends*. The first broadcast was on April 30, 1945 and it was an immediate hit. CBS let him do his show

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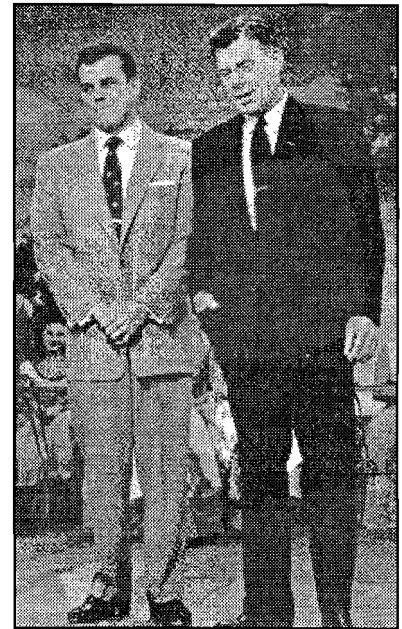
without a script. This was unheard of at the time, as all other radio performers worked with a script that was viewed, and edited before the show was allowed on the air. He hit the big time with this show and later with his *Talent Scouts* and *Digest (Round Table)* programs.

Godfrey's hobby was aviation and while working in Washington he flew out of the Congressional Airport located on the outskirts of the city. He also purchased a glider and was supplementing his radio income by giving glider lessons. On September 26, 1931 on his way to the airport for a lesson he was involved in a head on collision with a truck. The truck had lost its front wheel and crossed over to Godfrey's side of the road. The result was that Godfrey's both knees and hips were broken along with a fractured pelvis and a punctured lung. It was doubtful if he would ever walk again. With much therapy he did walk, but it was difficult. Over the years his hips began to degenerate and had become so painful by 1953 he decided to have them replaced. In April of 1953 he consulted Dr. Marius Smythe-Peterson who had designed a special cup to be used as a replacement hip socket. Godfrey decided to have the operation. CBS now had to find replacements for Godfrey's five and one-half hours per week radio time and his three and one-half hours per week of television time. Gene Autry, Jerry Colonna, Perry Como, Jackie Gleason, Helen Hayes, Robert Q. Lewis and Ed Sullivan were some of the substitute hosts. On May 14th at Massachusetts General Hospital in Boston he had surgery to replace his right hip. The operation took four hours and he went into shock and almost died. Eight days after the operation Dr. Smythe Peterson died of a heart attack and Godfrey never had the left hip operation. A little over two months later, he was back on the air broadcasting from his farm in Virginia. CBS in conjunction with AT&T had spent over one-hundred thousand dollars to construct a special tower and equipment so he could broadcast from his farm.

In 1953 he was the most powerful media personality in the country. His programs were simulcast on radio and television and were in the top five most listened to and viewed programs in the country. During this time national advertisers and viewers were abandoning radio and all four radio networks were losing money. The only big money making programs on radio were Godfrey's with over sixty sponsors. Lipton Tea and Lever Brothers were the leading sponsors on both mediums. His weekly audience was estimated at around eighty million and he accounted for twelve percent of CBS's annual revenues. To demonstrate his value to bring money into the CBS coffers the network assigned one of their vice presidents, James Seward, the job to make sure that Godfrey was kept happy and contented. They even hired Peter Lind Hayes and Robert Q. Lewis to stand in for Godfrey if he

became ill or incapacitated. Hayes was hired for one year at two-hundred fifty thousand dollars. That year he worked a total of nine hours as Godfrey's replacement.

In 1947 Julius La Rosa enlisted in the Navy and was assigned to the aircraft carrier *USS Wright* at Pensacola, Florida. During his off duty time he would sing at both the Enlisted Men's Club and at the Officer's Club. Godfrey was at the Naval air station at Pensacola in 1950 and heard La Rosa sing. He arranged for La Rosa to be given leave to sing on his programs. La Rosa appeared on three morning radio shows, one Wednesday night *Friends* program and was invited back to sing on the Christmas Show. Godfrey told La Rosa on the show that when he got out of the Navy he had a job with him. La Rosa was discharged from the Navy on November 9, 1951 and ten days later, he was signed by CBS and singing on Godfrey's morning show. Godfrey had asked Columbia Records to sign La Rosa to a recording contract, but they refused. Two months after joining Godfrey he was invited by Archie Bleyer, the program's musical director to join him in forming a record company called Cadence Records. They asked Godfrey to come in with them but he stated that he was a Columbia Records man and wished them well.



Julius La Rosa with the Boss

The first record released by Cadence was number 1230, *Anywhere I Wander* sung by La Rosa.

They used La Rosa's birthday, January 2, 1930 as the record number. The recording made it to the top thirty on the charts selling over a million copies. His recording of the Italian novelty song, *Eh Cumpari* charted out at number two and La Rosa won the best new male vocalist award for 1953. Godfrey allowed La Rosa to sing both songs on his programs and within a year La Rosa had become one of the leading singers in the country.

After Godfrey's return to the CBS studios in early October, 1953 from his hip surgery, his relationship with La Rosa began to cool. La Rosa, like all cast members on Godfrey's programs, was paid scale. In La Rosa's case he

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was hired at two-hundred dollars per week. La Rosa was twenty-three years old and was getting seven-thousand fan letters a week and his fan clubs were sprouting up throughout the country. He was making up to three-thousand dollars per personal appearance plus thousands of dollars on record sales. During a rehearsal he remarked that there was more than one star on the program. He was getting too big for *Arthur Godfrey and His Friends*.

Godfrey did not want any of his cast to hire agents or to have managers and felt that if he had to deal with agents/managers it would be very difficult to get his shows on the air. He had his own staff work with his cast as agents to be sure that they received proper remuneration for their personal appearances.

Godfrey had decided that he wanted the cast to take ballet Lessons. La Rosa missed a lesson and received a note from Godfrey stating that since he missed a ballet lesson he could not sing on the next day's program. La Rosa confronted Godfrey and he refused to discuss the matter. La Rosa then hired Tommy Rockwell of the General Artists Corporation as his agent. Rockwell informed Godfrey that all dealing with La Rosa would be handled by Rockwell and the agency. The contract that La Rosa signed with CBS still had five years left on it. Godfrey asked CBS if he could release La Rosa and they informed him that as far as they were concerned he could fire him. Anything to keep Godfrey happy. Their only concern was how the news of the firing would be handled. It was decided that since Godfrey hired La Rosa over the air he should fire him over the air.

On the morning of October 19th La Rosa was scheduled to sing at 10:15 during the televised segment of the show, but Godfrey never called his name. At 11:20, during the radio only segment of the show Godfrey called on La Rosa to sing. Godfrey gave La Rosa a long introduction and asked him to sing *Manhattan*. When La Rosa finished his song Godfrey added,

"Thanks ever so much, Julie. That was Julius' swan song with us. He's out on his own now, as his own star, soon to be seen on his programs. And I know you wish him Godspeed as I do. This is the CBS Radio Network."

According to both La Rosa and Godfrey they met in Godfrey's office after the program, discussed the firing, shook hands and parted on friendly terms. As La Rosa left the office he was met by his agent, his lawyer and reporters. His agent told the reporters that Godfrey had humiliated La Rosa by firing him over the air for no known reason. The firing became the number one story across the nation and the country wanted to know why La Rosa was fired. A press conference was scheduled by

CBS and Godfrey to explain the firing. At the press conference Godfrey spoke in a rambling manner, without notes for over two hours and finally stated that Julius had changed and lost his "humility."

Two days after the firing of La Rosa, Godfrey fired his musical director, Archie Bleyer. The reason given was that Bleyer's record company had recorded some poems read by Don McNeill, the host of ABC's *Breakfast Club*. Godfrey considered McNeill and *The Breakfast Club* as competition to his morning program and felt that Bleyer had betrayed him. After both firings Godfrey's career began its slide downward. The press and the public were beginning to see Godfrey in another light, an autocratic tyrant who could not stand to see "his family" succeed. In December of 1954 he fired his long time producer Larry Puck because he was engaged to cast member Marion Marlowe. In April of 1955 he fired nine of his cast including the Mariners, Marlowe and Hawaiian singer, Haleloke. Later he fired Lu Ann Simms who was on maternity leave. He began using time on his programs to attack the newspaper columnists that he thought were being unfair to him. He called Ed Sullivan a "dope," Dorothy Kilgallen a "liar" and John Crosby a "fatuous ass." The perception of Godfrey as a benevolent, fatherly figure was over.

Godfrey's life outside of radio and television was also coming under scrutiny. He had his pilot's license suspended by the Federal Aviation Administration for buzzing the Teterboro, New Jersey Airport tower in his DC-3. He was accused of anti-Semitism because he did live broadcasts from the Kenilworth Hotel in Bal Harbor, Florida. The Kenilworth was a restricted hotel that did not allow Jews or blacks to register. Whether the accusations were true or not, it was another nail in Godfrey reputation.

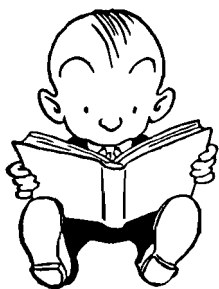
At the end of the 1956 season both of his television programs had dropped out of the top 25 programs. His *Talent Scouts* program was cancelled in 1958 and his *Friends* (later called *The Arthur Godfrey Show*) program in 1959. He hosted other television programs during the 1960s and 70s, but they never became popular. His radio program lasted until 1972. He had continually been on radio for forty-three years and hosted over eleven-thousand morning radio programs. He died on March 17, 1983 and the age of 79.

In the short term after the firing La Rosa's popularity soared. The day he was fired Ed Sullivan signed him to a contract for several appearances on his *Toast of the Town* variety program. General Artists Corporation signed La Rosa to a hundred-thousand dollar per year contract and La Rosa's club dates were grossing well over seven-thousand per week. For three weeks in Las

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Vegas he made over thirty-seven thousand dollars. By 1955 his income was three-hundred-sixty thousand dollars. But it didn't last. He kept recording for Cadence Records and then signed a three year contract with RCA records, but never had any chart busters. His club dates began to dry up and he faded from the popular music scene. Hey did some acting and became a disc jockey at WNEW in New York. The job paid well and he stayed for ten years at one-hundred thousand per year. He still performs and a few years ago he came to Buffalo's Italian Festival as the featured artist.

Archie Bleyer, who was affected by the La Rosa firing, was leading his own dance band in the 1930s and was a house staff conductor for CBS in 1946 when he became Godfrey's musical director and stayed with him when he went on TV. His Cadence Records recorded other cast members from Godfrey's programs, and also released records by Bleyer himself. One of those, the tango *Hernando's Hideaway* charted at number two in 1954. Cadence stayed in business for another ten years with such artists as Andy Williams, the Everly Brothers, the Cordettes and Johnny Tillotson. The label's two biggest hits were Bill Hayes' recording of the *Ballad of Davey Crockett* and Vaughn Meader's LP, *The First Family*. In 1961 Cadence formed a short lived subsidiary jazz label called Candid Records with artists Max Roach, Charlie Mingus, Abbey Lincoln and Clark Terry. In 1964 Bleyer retired and Andy Williams purchased the record masters and the company ceased operations.



A BOOK REVIEW

The Rise of Radio
by ALFRED BALK

Reviewed by JERRY COLLINS

There have been many good writers in the area of "Old Time Radio," Jim Harmon, John Dunning, Ron Lachman, Jim Cox, Martin Grams, Gerald Nachman, Chuck Schaden, Charles Stumpf and Dick Osgood. It is time to add one more name to this list, Alfred Balk.

With a 15 page bibliography and 25 pages of footnotes, Alfred Balk has contributed one of the first truly scholarly histories of radio. The author does an excellent job settling some of radio's early conflicts and controversies involving such early legends as Guglieimo Marconi, Lee

de Forest, Charles "Doc" Herrold, Edwin H. Armstrong, Frank Conrad, David Sarnoff and William Paley. In the process Balk evaluates the claims of all the early radio stations. The author resorts to a chronological approach to relate the history of radio in the 1920s and the 1950s. For you trivia experts check out what those call letters stood for. Then the concluding irony that some of those ridiculous early television shows were financed by the profits of radio.

In between Alfred Balk chronicles the rich history of radio. He discusses the role of advertising, changing technology, the rise of network radio, the role of news and sports broadcasting and the important role of radio in such cities as Detroit, Cincinnati, San Francisco, Chicago and Pittsburgh as well as New York and Los Angeles.

Other chapters deal with soap operas, children shows, adventure, crime and mystery shows, drama, musical programs, historical shows, quiz shows and those final great Western shows. The author was at his best when he devoted three chapters to the rise of radio comedy. Although the coverage of certain topics is very general, this can be related to the enormity of the project. "THE RISE OF RADIO, From Marconi through the Golden Age" is probably the best general history of the topic. Make sure you also read the preface for one of the most severe criticisms of contemporary radio with its talk show hosts and packaged programming.

358 Pages, softcover, 62 photographs, notes, bibliography and index - Price: \$35.00

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with foreword by
ARCH OBOLER

1948

\$2.50



Bret Morrison

The Shadow

by TOM CHERRE

Return with me now to those thrilling days of yesteryear. I mean the days of the early 1950s when a good size candy bar was still a nickel, and the price of a kid's admission to the North Park Show was only 15 cents.

The Crystal Beach Boat was still chugging across Lake Erie and radio was alive and well and still king. And if you were a young kid like me back in those halcyon days of old, Sundays were set aside for visiting relatives or taking a ride out in the country. When it was ride time my little brother and I would pile into the back seat of my dad's '49 Chevy. We might head out to Olcott Beach or maybe Angola on the lake. No matter where we went, one thing for sure was on the way home we would coincide the trip back to listen to the most spine tingling drama to come over the air waves. That show was *The Shadow*.

With the classic "Omphale's Spinning Wheel" theme *The Shadow* would open with his "Who Knows What Evil Lurks" phrase. When I heard this I always felt like he was talking directly to me. Years later as I now listen to *The Shadow* it's hard to imagine how he successfully fought the forces of evil. As Lamont Cranston while traveling in the Orient, he acquired his strange power of clouding people's minds rendering them helpless in viewing the Shadow. Actually I find it a little hard to

imagine how he successfully fought the forces of evil. As Lamont Cranston while traveling in the Orient, he acquired his strange power of clouding people's minds rendering them helpless in viewing the Shadow. Actually I find it a little hard to believe the Shadow could apprehend the most fiendish of villains through this special gift. Many are the times when I felt he pushed his miraculous powers to the limit especially when his companion the lovely Margo Lane's life was in peril. Can you imagine being mere seconds away from impending death only to hear her dashing man about town chuckling up a storm. Oh Well! I guess that made it all the more tense and exciting. It was like the heroine on the buzz saw or tied on the railroad tracks and being saved just in the nick of time.

Another thing that clouded my mind was why the good Commissioner Weston was always at odds with the Shadow. If not for him the good Commish would surely be pushing a broom a month after election day.

On the other hand the thing I most liked about the Shadow was even though he had the mind fogging power he was still vulnerable to guns, knives, and other forms of danger. I recall on several occasions the Shadow was shot, almost suffocated, and nearly drowned. As a kid I didn't sit there and philosophy the ramifications and impending doom the Shadow was subjected to. I just rooted for him to get himself and Margo out of all the many scrapes they got into.

Getting back to the main theme *The Shadow* didn't come out with the format we are most familiar with until September of 1937 with Orson Wells in the starring role. Before then the Shadow was merely a narrator to the mystery show. *The Shadow* continued for 17 more years.

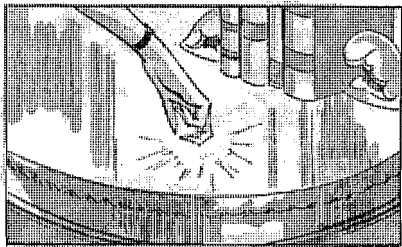
Most of the series run had Bret Morrison as the Shadow bringing wrongdoers to justice up until the last show on December 26, 1954.

My final closing question is something maybe you older radio fans can tell me. How did Margo and Lamont take those weekend trips, and sometimes the long ones too, as a couple? What I mean is that proper couples didn't do that, especially in the 30s and 40s. Nevertheless, the Shadow made sure "Crime did not pay for those criminals who tasted that bitter fruit." I know that, and of course The Shadow knows.



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"KNOCK ON WOOD"



Mme. Claudia de Lys, world's foremost authority on superstitions, tells the truth about them in a "Hobby Lobby" interview on the CBS Radio Network

Are you superstitious? Do you knock on wood for good luck? Do you avoid walking under a ladder, or lighting three cigarettes on one match? Do you shy clear of the number 13? Well, almost everyone has some sort of superstition, yet few people know the origin of those superstitions or why they do them. It has been my hobby to seek out the stories of how superstitions began, and I have tracked down over 80,000 of these origins.

I have found that the most common superstition is the practice of knocking on wood for good luck. The origin of touching wood is a hangover from tree-worship; it was the symbol of life, death and resurrection, and believed to be the abode of kindly disposed gods.

The ancient Druids worshiped the trees and touched wood as an appeal to their Gods. So the modern superstition of knocking on wood is really calling on the spirits of the trees to help you.

The ladder is an ancient symbol evolved by the early Egyptians believed to be the vehicle for kindly disposed supernatural beings to travel back and forth from earth to heaven, and heaven to earth . . . the god of the ladder, Horus, protected those who wore his ladder-symbol, after death, by helping them climb to the land of heavenly bliss. So by walking under the ladder, you were violating the divine triangle which would bring down the fury of the Gods.

As for the superstition that breaking a mirror means seven years bad luck—that also started in ancient times when people believed that a person's *soul* lived in any reflection. So breaking a mirror was breaking the reflection and meant death.

How do you feel about the number 13? I've traced this superstition back to a Scandinavian legend. The warrior,

Loki, was the God of evil and he attended a banquet given by twelve other Gods. During the banquet, Loki killed one of the Gods with an arrow. And since he, Loki, was the thirteenth guest, the number 13 became an omen of bad luck.

Origin of counting was the tally system—triangularity of 3's and squareness of 4's—in the number 12, making it a divine symbol, in early times, and 13, taboo. India is the origin of the taboo, where odd numbers are unlucky, beginning with 13.

Many of our rules of etiquette and politeness started as superstitions. For instance, the practice of covering your mouth when yawning dates back to our primitive ancestors, who did this to prevent evil demons from jumping down their throats. Also, centuries ago, it was the belief that if anyone pointed his finger at a person he was asking the devil to visit his fury on the person being pointed at.

Now after collecting more than 80,000 superstitions I'm not a bit superstitious, but just in case any of the evil spirits are reading this, I'll play safe and knock on wood.

(Originally published July, 1942)

Radio Humor

Hans Conried: What a swimming pool! It's big enough to play water polo in!

William Bendix: Nothin' doin'! I ain't gonna have horses in my pool. (*—Life of Riley - Blue*)

Eddie Cantor: When I think how poor I was, it frightens me.

Harry Von Zell: You mean, if you hadn't become an actor you'd have had to steal?

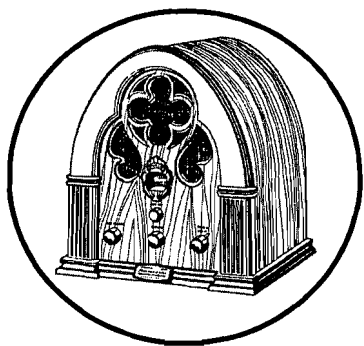
Eddie Cantor: No. If I hadn't become an actor I might have had to go to work. (*—Eddie Cantor Show - NBC*)

Enclosed with this issue of the Illustrated Press is a computer Compact Disc (sent to members only) containing the Club's latest Cassette Catalog holdings. It has been written in Microsoft Excel and has an Excel "viewer file" that has to be installed on your computer.

For more information refer to Bob McDivitt's *Bits 'n' Bytes* column on page 7 of the January 2006 issue of the Illustrated Press.

The Old Time Radio Club

49 Regal Street
Depew, NY 14043



FIRST CLASS MAIL

OLD TIME RADIO & NOSTALGIA CONVENTION

CINCINNATI'S 20th ANNUAL

APRIL 21-22, 06

HOURS: FRIDAY 9AM-9PM

SATURDAY 9AM-4PM

RAMADA PLAZA

1191 SHERATON LANE
CINCINNATI, OH 45246 513.671.6800
ROOMS \$72 SINGLE or DOUBLE
(MENTION SHOW WHEN MAKING RESERVATIONS)
\$7 PER DAY SATURDAY DINNER \$33
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BOB BURCHETT 888.477.9112



SPECIAL GUESTS

- Fred Foy**
The Lone Ranger
- Bob Hastings**
Archie Andrews,
McHale's Navy
- Rosemary Rice**
Archie Andrews
I Remember Mama
- Hal Stone**
Jughead on Archie
- Will Hutchins**
Blondie, Sugarfoot
- Esther Gettes**
Talk of The Town

FRIDAY

9:00 DEALERS ROOM OPEN

OLD RADIO SHOWS ON CASSETTES, CD'S & MP3'S
BOOKS, MAGAZINES, RADIO PREMIUMS, VIDEOS,
DVD'S, T-SHIRTS, POSTERS, AUTOGRAPHS

2:00 BLUE COAL TRIO

3:00 CASTING NON-PROFESSIONAL
RE-CREATIONS ROLES

7:30 LET GEORGE DO IT

SATURDAY

9:00 DEALERS ROOM OPEN

1:30 LONE RANGER
SPACE PATROL PART 1

3:00 RAFFLE DRAWING

5:30 COCKTAILS

6:00 DINNER

7:00 WE WILL KEEP YOU IN SUSPENSE
SPACE PATROL PART 2