

The Old Time Radio Club

Established 1975

The Illustrated Press

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A Ticket to THE JACK BENNY SHOW

The Illustrated Press

Membership Information

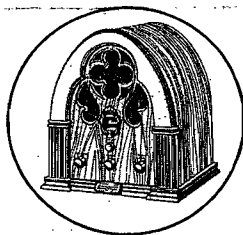
Club Membership: \$18.00 per year from January 1 to December 31. Members receive a tape library listing, reference library listing and the monthly newsletter. Memberships are as follows: If you join January-March, \$18.00; April-June, \$14; July-September, \$10; October-December, \$7. All renewals should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

Club Mailing Address

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56 Christen Ct.
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E-Mail Address:
otrclub@localnet.com



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.

THE MID-ATLANTIC NOSTALGIA CONVENTION

by Michelle Vinje

On September 14 - 17, 2006, the small town of Aberdeen, Maryland will be host to the first annual Mid-Atlantic Nostalgia Convention. This convention will feature classic movies, antique cars, magicians, celebrities, and old-time radio. Holding a new convention is not something you do without a great deal of forethought. Martin Grams, who got the ball rolling for this event, admitted that the financial expense to put a convention on—especially his first—will be risky. So to garnish some attention, an “open door policy” was established for the subject matter presented at the convention.

“Anyone who wants to offer a presentation on a subject they feel strongly about are more than welcome,” Mr. Grams said. “We actually have a teenager from upper New York state driving down to play some vintage animated cartoons from his 16 mm reel collection. I have a magician offering a fascinating introduction to Harry Houdini in American cinema, and an antique car club plans to bring in a display of their recent restorations. If someone called me up and said they wanted to do a presentation about *Sky King* on radio and television, I’d arrange for a time slot so they can do their presentation. The door is open for everyone.”

Among the old-time radio related events scheduled for the weekend is Terry Salomonson discussing the history of *The Green Hornet* on radio. Ken Stockinger, a fan of baseball broadcasts from the Golden Age of Radio, will be revealing the importance of such broadcasts, for their historical appeal, and play excerpts from his private collection. Dan Riedstra will be offering a presentation about Cola Cola Spotlight Bands—a musical/variety program that aired over the radio and the subject of Dan’s ongoing research.

Michael Hayde’s presentation about the history of the Grand Ole’ Opry was well received at the Metropolitan Washington Old-Time Radio Club, so he will be reprising his talk for a larger audience at the convention. Neil Ellis will offer radio excerpts from his personal collection of JFK’s Assassination news coverage. Karl Schadow plans to present a fascinating look at the invisible crime fighter, “The Shadow.” Bill McMahon will give a presentation on radio premiums. Described by Mr. McMahon as a presentation that will feature vari-

ous radio premiums and explain why they were offered to listeners. Typical radio premium offers will be analyzed, and some common radio premium myths will be discussed.

At least two radio recreations are planned. On Saturday afternoon, a group of radio actors will be presenting an *Amos 'n' Andy* radio recreation on stage. On Sunday evening, Charlie Summers, moderator of the Old-Time Radio Digest on-line, will be directing an original *X-Minus One* adapted from a 1950s short story. After Charlie’s drama, Mr. Sunshine will be closing the evening dinner with a one-man vaudeville performance (which includes songs of the 1920s).

Authors of old-time radio will be attending as well. Jack French will discuss female detectives on radio (pitching his superb book “Private Eyelashes”). Derek Tague and Michael Hayde (author of “My Name’s Friday”) will also spend an hour playing various *Dragnet* spoofs, from Jack Webb’s classic “Copper Clangers” skit to Rocky and Bullwinkle’s “Tom, Tom, the Piper’s Son.” Jim Cox, who has written a number of old-time radio books, will also be a guest at the convention. Martin Grams will offer a presentation about Sam Spade on the radio, offering behind-the-scenes trivia about the (side B) program, from his up-coming book on “The Adventures of Sam Spade.”

Although these presentations (and many others) deal with old-time radio, the convention is being billed as a “Nostalgia Convention.” The purpose of the convention, according to Mr. Grams, is to expose Old-Time Radio to a market of people who otherwise would not attend a convention geared mainly toward OTR. “I enjoy attending old-time radio conventions and have admired how much time and effort everyone puts into the festivals to make them fun,” Grams explained. “My father runs a magic convention every year and I am part of the staff, so I have an idea how much can be involved. But I do feel I need to return the favor by giving something meaningful to old-time radio fans. Last year I attended over 20 conventions and I found that while some conventions are run smoothly, others fail to capture the spirit of the convention altogether. I also noticed that there was a different kind of crowd for each type of convention I attended. One crowd only attended western film festivals, another crowd only went to the pulp conventions, and so on. I saw very little crossovers where the same people went to more than one type of convention.”

“In response,” Mr. Grams continued, “a few friends convinced me to put on a convention that includes a wide spectrum of nostalgic interests. A nostalgia convention. A weekend where people can watch a B-western movie in a movie room and later attend a panel about old-time

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radio western programs.

Those who collect pulp magazines can enjoy a presentation about the history of pulps, and on the same day listen to a fascinating discussion about the SHADOW radio program. Exposing old-time radio to people who wouldn't think twice about attending such a convention is one way—at least I think so—of exposing them to how good the nostalgic radio programs still are today.”

Even though Mr. Grams has plenty of support to keep the convention running smoothly, the financial expense isn't the only task Mr. Grams has to worry about. “The one thing I am hoping doesn't go around is the mentality that I am trying to compete against the already successful, established old-time radio conventions along the West and East Coast. I am putting on a nostalgia convention, not an OTR convention and there is a difference. And I am holding it during the only month where very little is going on anywhere else. Attendees can watch beach party movies in a movie room, checkout a classic car show exhibit, listen in on a variety of panels and all on the same day. Of course some old-time radio panels and recreations are tossed in among the events. I really love OTR and I couldn't possibly put on a convention without incorporating it into the schedule.”

So will this daring move bring about an annual nostalgia convention? Mr. Grams and those helping him think so. Even if they do not break even from their first venture, they plan to try, and try again until they succeed. The hotel where the convention is being held (off Interstate 95) and the motel next door were already getting bookings before January 1st, and Mr. Grams admitted that early pre-registration signs are favorable. The attendance may exceed his expectations, proving that sometimes a little effort to bring back the good of days can keep the spirit of the past alive.

Anyone wanting further information (including guests and list of events) can consult the Convention web-site: <http://www.midatianticnostalgiaconvention.com> or phone Martin direct at 717-456-5208.

HOTELS and MOTELS

Four Points Sheraton (where the convention is held)
410-273-6300 (be sure to mention the convention!)
Red Roof Inn (next door to the Sheraton) 410-273-7800
Super 8 Motel (across the street) 410-272-5420
Days Inn (across the street) 410-272-8500
Travelodge Hotel (across the street) 410-272-5500
Quality Inn (across the street) 410-272-6000
Holiday Inn (across the street) 410-272-8100 (expensive)
Remember, if you're coming by yourself, you can cut the cost of a hotel or motel room in half by sharing a double. Call Martin in advance if you're looking for someone to share a room with.

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DIRECTIONS

Four Points Sheraton (where the convention is held)

Best way to get to the convention is to drive on I-95 and take Exit 85. When you get off the exit, you'll see McDonald's and simply drive around McDonald's. The hotel is located behind the food chain. (It's that easy!)

If you want, check out www.mapquest.com or your favorite map search to get directions, but if you can get onto I-95, you're already there!

If you need additional help, call Martin 9-5, Monday to Friday 717-456-6208 and he'll hook you up. By the way, if you're on route during the weekend and think you might be lost, call Martin anytime and he'll guide you in using his cell phone at 443-286-6821.

ADMISSION INFORMATION

Questions? Call 717-456-6208 and ask for Michelle or Martin

Weekend Admission \$45.00

Weekend Admission before July 1 \$35.00

Day Pass \$15.00 per day

Day Pass before July 1 \$10.00 per day

Sunday Evening Dinner Banquet \$30.00

All admission gives you access to all events those days!

Pre-pay before July 1 and save money!

Group discounts available, call to inquire!

Pre-pay your admission before July 1 and get a free movie poster and DVD! Gifts will be given at the table when you arrive.

Make Check or Money Order payable to:

Michelle Vinje

P.O. Box 252

Churchville, MD 21028

717-456-6208



BOOK REVIEW

Daily Life in the United States 1920-1940

by David E. Kyvig

Reviewed by Jerry Collins

This book was a real surprise. I was not asked to review the book, nor had I even heard of the book until I read it last year. It was however, a marvelous history of a very

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fascinating period in our history. I feel that it rivals some of the critically acclaimed books written by Frederick Lewis Allen many decades ago.

Only a small portion of the book is devoted to radio. The author begins with a brief but a very comprehensive early history of radio. After that Kyvig takes a very novel approach to the medium. He opens with certain premises; radio linked rural America and urban America, radio promoted the popularity of other forms of music, radio helped to promote national figures, radio advertising introduced Americans to many new products and finally radio distracted Americans during the trying days of the Great Depression and World War II.

Major League Baseball did not extend beyond St. Louis, our national government resided in Washington, most championships fights were held in the East, golf was an Eastern sport and college basketball and football were Eastern and mid Western sports. Radio changed all of this. The 1922 World Series was the first Fall Classic to be broadcast on the radio, The 1921 broadcast of the Jack Dempsey - Georges Carpentier fight began the tradition of broadcasting all major fights. Notre Dame became a national favorite when all their games were broadcast. Ivy League and Big Ten games also made it to the airwaves.

Beginning with the 1920 election results and many later national elections and conventions allowed everyone, urban or rural, to participate almost immediately in national elections. This would be in stark contrast to the two Grover Cleveland - Benjamin Harrison elections in the late nineteenth century. It was weeks before the results were known throughout the country. The broadcasting of presidential speeches, especially FDR Fireside Chats reached all corners of the country.

Radio led to the decline of sentimental and patriotic music, ballads and other forms of "parlor music." Vaughn DeLeath, Kate Smith, Rudy Vallee and Bing Crosby introduced us to the era of the crooners. Paul Whiteman, George Gershwin, Guy Lombardo, Glenn Miller and the Dorsey Brothers gave us a soft, sweet and smooth style of jazz. Possibly the biggest contribution occurred when radio introduced much of the country to country music through such shows as *The National Barn Dance* and *Grand Old Opry*.

Although Babe Ruth, Jack Dempsey, Knute Rockne, The Four Horsemen, Red Grange, Lou Gehrig, Joe Louis and Charles Lindbergh were all famous people, it was radio that made these men national heroes.

Radio also introduced the country to Jello Instant Pudding, Lucky Strike, Sal Hepatica, Ovaltine, Wheaties,

Pep Cereal, Cheerios, Puffed rice, Johnson's Wax, Ralston Cereals, Kraft Cheese, Fatima Cigarettes, Blue Coal, Gillette Blue Blades, Oleo Margarine, Velveeta Cheese, Oxydol, Chase and Sanborn Coffee, Campbell Soup, Rinso Soap, Ipana Toothpaste, Eversharp Blades, Gem Blades, Pepsodent Toothpaste, Fitch Shampoo, Campana Italian Balm, Bulova Watches, Lustre Cream Shampoo, Lifebuoy Soap, Bromo Seltzer, Lux Soap, Doan's Pills, Longines Watches and Lava Soap.

Last, but certainly not least is that radio did a very good job of distracting Americans during the trying days of the Depression and the early days of World War II. He refers to all the great soap operas, *Amos 'n' Andy*, *Fibber McGee and Molly* and most of the other great comedy shows.

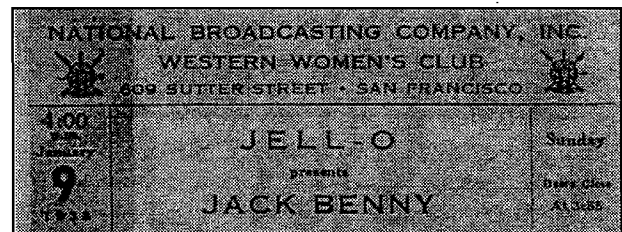
If you enjoy American History and you enjoy reading about the 1920s and 1930s try "Daily Life in the United States, 1920-1940." You will also learn some interesting interpretations on the influence of radio.

BEING THERE: Collecting Radio Broadcast Admission Tickets

By RICK PAYNE (All Rights Reserved 2006)

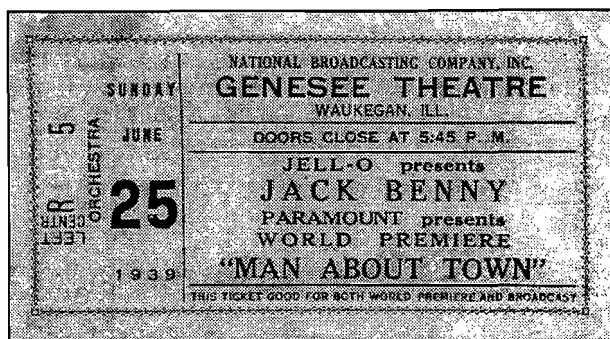
During the golden age of radio, networks invited the general public to attend the live performance of many popular programs. For performers, the presence of the studio audience provided encouragement, laughter and appreciation. For the audience, the experience was an unforgettable opportunity to see their favorite entertainers at work. All you needed was an admission ticket, which could be obtained free for the asking.

Today, those tickets are quite scarce and very collectible. In this continuing series of articles, I'll share examples from my collection to introduce you to this unusual area of radio memorabilia. This month, we'll use tickets relating to the great Jack Benny to illustrate some basic facts and tools you'll need to help build a collection.

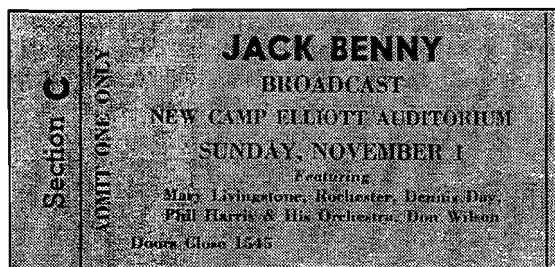


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Our first example is for the January 9, 1938 broadcast of what Don Wilson introduced as "The Jell-O Program, starring Jack Benny." This ticket introduces us to the typical layout format of most NBC tickets of the 1930s . . . network name and location across the top, with the program name below, flanked by date and time. This particular broadcast was a remote, originating from San Francisco. With the broadcast starting Sunday at 4 PM on the West Coast, we know this was not a rebroadcast . . . it's the performance heard on the East Coast at 7 PM. The ticket has a colored stripe on one side . . . feature that might have helped the NBC ushers easily distinguish whether the bearer was appearing at the proper time or date.

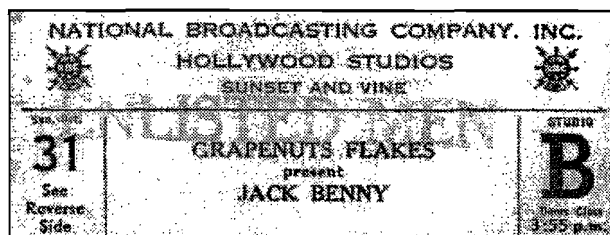


Here's a very special double-header ticket. For his last NBC broadcast of the 1938-39 season, Jack brought his cast to his hometown of Waukegan, Illinois, to join the festivities surrounding the world premiere of his film "Man About Town." This large ticket served as admission to both the viewing of the film and the broadcast of the Sunday night show from the town's movie theatre. Doors closed at 5:45 Central Time, meaning this again was for the 7 PM national broadcast. Jell-O and Paramount shared the billing on the ticket. This was the first program done without vocalist Kenny Baker, who would be replaced the following season by Dennis Day.

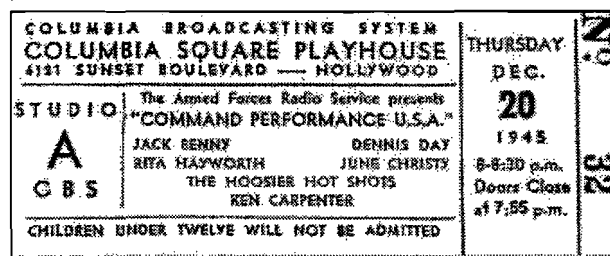


Our next example is for a Sunday, November 1 broadcast originating from Camp Elliott. A little internet research reveals it is from 1942, and that Camp Elliott is near San Diego. Jack and other radio performers reg-

ularly took their broadcasts to the military camps after the start of World War II. For those remote broadcasts, tickets were printed by the camps for distribution to soldiers and rarely identified the sponsor. This example lists the entire cast . . . a nice little bonus. Note that Eddie Anderson is known only as Rochester.

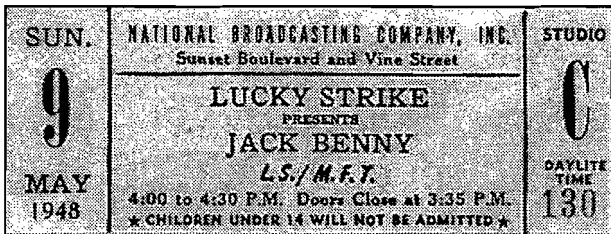


Sponsor changes provide another variation for the collector. For the 1943-44 season, GrapeNuts Flakes replaced Jell-O. The October 31 ticket is typical of most 1940s NBC tickets . . . they don't identify the year. Fortunately, knowing the day of the week and the date, you can easily solve the mystery by using a perpetual calendar. This program originated from NBC's Hollywood Studios, that iconic art-deco building that sadly is no more. This ticket bears the rubber stamp "ENLISTED MEN" . . . another sign of continued appreciation for our military. Benny broadcast tickets were always in high demand, and giving soldiers special priority was a patriotic gesture. Not lost on the entertainers, of course, was the fact that the soldiers were wildly appreciative during the broadcast!

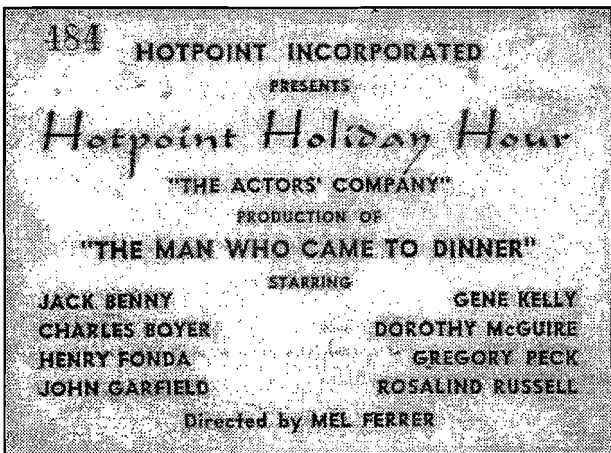


During the war years, Jack frequently appeared on programs aimed at those serving our country. Here's a ticket for "Command Performance", aired by the Armed Forces Radio Service. The show was recorded in Hollywood at the CBS Columbia Square Playhouse . . . but it was never heard on the CBS network. Rather, it was recorded for transmission to the troops around the world on the AFRS. This ticket is a good example of the CBS ticket format of the war years. CBS numbered their tickets sequentially; NBC did not. With AFRS tickets, the ticket date isn't necessarily the broadcast date. Reading the cast list, you get a sense of the support for these shows by the performers.

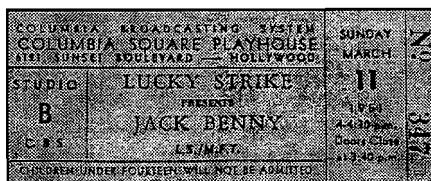
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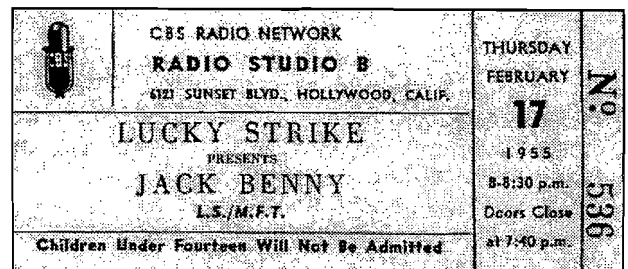
In 1944, Lucky Strike became the new sponsor, and would continue through the end of the series in 1955. Here's a ticket front May of 1948, including the L.S./M.F.T. slogan . . . the American Tobacco Company never overlooked an opportunity to pound their marketing message home! This particular broadcast originated from Studio C . . . unusual because Jack reportedly preferred Studio B (for "Benny"). This particular program was the culmination of a wonderful series of episodes in which Jack borrowed Ronald Colman's Oscar, only to have it stolen. "n 1948, the great radio talent raids were in full bloom, and Jack would leave NBC for CBS at the end of that year.



In 1950, Jack starred in a radio production of the Moss Hart/George S. Kaufman play "The Man Who Came To Dinner." Reviews were quite complimentary of his performance. Some of the stellar cast rarely performed on radio. This ticket, maddeningly lacking any information, was for this CBS production. All the information about location and time obviously appeared on the stub, which was removed to get into the studio. When collecting a particular star, you'll want to keep your eyes open for appearances in non-traditional formats.



Here's a ticket for a show that never was! There are several radio logs available on the internet, and they're an invaluable aid in identifying guest stars and plot lines. In this case, we learn that Jack apparently was ill, so the network rebroadcast an earlier episode on Sunday, March 11, 1951. Still, this is a nice example of the CBS era . . . with American Tobacco still plugging L.S./M.F.T.!



And finally, only a few months before the end of the radio series, here's a ticket that reflects the changing times (except, of course, for American Tobacco . . . L.S./M.F.T.!). "Sunday nights at seven" had become "Thursday nights at eight" . . . at least for the live performance! By this time, the program was apparently recorded for later airing. In only a few years, the network radio era would be over.

Today, tickets for broadcasts of the Jack Benny program are in high demand and command premium prices when offered for sale. Nice examples from the thirties and forties have fetched as much as \$25) in internet auctions. They're just as hard to get today as they were way back when! Fortunately, most radio tickets sell for less than \$20.

We'll continue next month with a look at tickets for popular situation comedies.



Advice Accepted

(Article originally published September, 1946)

Most youngsters stick up their noses at advice from their elders. But not Donald Buka whose youthful radio talents are so in demand you may hear him on six widely variant programs in one weekend. When Donald reached the ripe, old age of eighteen, he decided it might pay off to learn from other people's mistakes rather than his own. So he let it be known that he was eager and waiting for any pearls of wisdom which might be tossed his way. And lo—he was literally showered with them. The many big-name stars with whom he worked were human enough to enjoy dispensing advice. And, delighted to find a teen-ager who would actually listen, they gave forth generously both with trade secrets and their own brand of philosophy. Donald soaked it, all up like a new blotter.

The result? At twenty-five, he's one of the brightest young actors of radio, stage and screen. He can—and does—play anything on the radio from the young son of Lynn Fontanne in "Strange Interlude" to a garrulous octogenarian in *Let's Pretend*. To illustrate, let's look at what, he calls his radio active weekend.

It opened with his Friday evening broadcast of *The Sparrow and The Hawk*—an aviation thriller in which he has played the role of Sparrow since it's start more than a year ago. Later that same evening he played a young romantic role in "Les Miserables" in NBC's *The World's Great Novels*, Saturday morning he was the octogenarian ferryman on the river Styx in *Let's Pretend*. Saturday afternoon he played a juvenile delinquent in a program on that subject over WOR. Sunday morning he was cast as a young German with dialect in the religious program, *Eternal Light*, and Sunday evening he was a scientist in *Exploring the Unknown*. Whew-w-w—That's the sort of thing that leaves you exhausted just thinking about it. But Donald emerged unshaken and eager for whatever program Monday might offer.

He says he owes his capacity for grinding out work to the Lunts, who, the most tireless, conscientious workers he has ever known, inspired him with their fervor. The names of the other great and near-great of the show business who contributed to Donald's liberal, non-academic education read like a theatrical who's who: Ethel Barrymore, Sidney Greenstreet, Bette Davis, Helen Hayes, Katina Paxiou, Paul Lukas, Gertrude Lawrence and so on down—or maybe we should say up in this illustrious group—the line. He's worked with more stars than the head of the Harvard Observatory and he still has a great, many years to go.



Lynn Fontanne—Miss Linney to Donald—got him started

Being of a methodical mind he has catalogued and indexed just exactly what he has learned from each star—both through their teaching and by his own observation. He was just seventeen when the Lunts whisked him away with that "Idiot's Delight" troupe. He had been making a stir with his dramatic work at Carnegie Institute in Pittsburgh, where he was a student, when he heard that the Lunts were coming to town. He wrote them for an audition; Miss Linney—as Lynn Fontanne is affectionately known—heard him, called in Alfred for his opinion, which was just as enthusiastic as her own and presto—Donald was one of them. Every evening while Miss Linney applied makeup in her dressing room Donald would read Shakespeare to her—for diction. And every afternoon before matinee performance, Alfred would give his young protege a lesson in makeup. The only trouble there, explained Donald, was that he sometimes went, on for a performance with a few stray whiskers or some gray hairs clinging to him.

Having launched Donald on his professional career, the Lunts designated themselves more or less as his mentors in the theatre, never hesitating to give with the good old parental counsel where they thought fit. When the "Idiot's Delight" tour was over and Donald was ready to go on his own in New York at the tender age of eighteen, their parting admonition was: "Don't dissipate your energies by hanging out at Sardi's or Ralph's." Adding for emphasis, that in their early days they hadn't found it profitable to make Ciro's, the London version of Sardi's, their headquarters, as did some of the others whose names today are forgotten. That Donald took the advice to heart is self-evident. The strenuous schedule he sets for his active, wiry frame doesn't leave much energy to be dissipated otherwise.

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But to get back to his other self-appointed advisors. Helen Hayes taught him the power of simplicity in acting. Bette Davis, with whom he worked both in the screen version of "Watch On The Rhine" and in radio, convinced him that the actor—that most emotional of persons—must also have a good mental grip on himself. He has to plan his career step by step and use common sense in handling himself as intelligently as he does his roles.

Ethel Barrymore, with whom Donald played in the stage version of "The Corn Is Green" he calls "the greatest technician on the stage today." Kind and helpful, she not only taught him stage technique, but gave him an appreciation of the "great traditions of the theatre." Sidney Greenstreet supplemented Miss Linney's help on his diction problems. From Paul Lukas he learned restraint and from fiery, down-to-earth Katina Paxinou he learned the value of the warm human quality in an actor.

Of course, Donald hastens to explain that, not being a paragon of virtue, he hasn't mastered these qualities—he's only striving after them. But they make a challenging goal. There was one occasion, however, when he balked at advice and he still thinks he was right. Early in his career the Lunts decided his last name, Buka, was confusing to pronounce. He needed something simple like Buckmaster or Donald Buchanan. Donald shuddered inwardly, but did nothing more than look dejected. He had become very attached to his name and didn't want to swap it for anything simpler or fancier. Alexander Woolcott, who happened to be in on the discussion, put his famous imagination to work on the suitable handles for Donald; they were written on slips of paper and dropped into a hat. Donald, with fear and trembling in his heart, extracted a slip—and read "DONALD BUKA." Miss Linney as a solitary concession to Donald's wishes, had stuck his own name in with the others.

This incident confirmed, once and for all, Donald's private opinion that his Czech ancestors used good judgment in their selection of a family name. Donald, who was born in Cleveland, really looks more Latin than Czech with his black, glossy hair, olive-smooth complexion and alert brown eyes. He has a short compactly built statue and a light eager way of moving about that gives the impression of a dynamic energy very carefully held in check.

Donald is the only one of his family who is theatrically inclined. The other Bukas, however, seem a busy itinerant-minded group. His mother is a Red Cross Field Director, his father a bituminous coal operator and his brother a doctor in overseas service. The family home is

still in Cleveland but no one is ever there. It was in Cleveland that Donald at the age of ten got his first role in a neighborhood dramatic group. The part called for someone who could fall off a ladder and Donald proved he had the talent for just such a part. From then on out his acting career was as good as made. When he wasn't in a neighborhood production he was trying out his talents on his family and friends. This penchant for making like someone else almost got him into hot water at a very crucial stage of his career. Back in '41 he was making the rounds of New York agencies for radio work, but with no luck. His spirits had fallen down to a level with his shoes when the phone rang one morning and a stentorian voice announced, in the best Shakespearian manner, that he was Mr. Brown of the Blue Network calling about a script he wanted Donald to read. Thinking he was being ribbed by one of his friends, Donald also adopted his best Shakespearian voice and mimicked the caller. There was a dead silence at the other end of the wire during which it dawned on Donald that he might have made a serious error. He did a double-take and dropped his voice back to normal. Mr. Brown, puzzled but ever-generous, came through with his offer again which Donald accepted pronto. After all, how could he have known that Mr. Brown was a frustrated Shakespearian actor who was still loth to give up his only reminder of the good old days—his Macbethan accent.

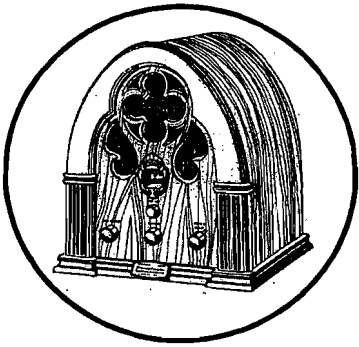
Donald has very definite ideas as to the big difference between radio and stage technique, a difference he feels is too seldom recognized even by experienced actors. Which accounts for why some of our greatest stage stars are not our greatest radio stars. "In the theatre you have so much to rely on for coloring, emphasis and idea," he explains. "In radio, you have only your voice. Timing is entirely different. For instance, during a recent radio rehearsal a famous stage actress was called down by the director for a pause she made in the script. It was the natural pause she would have made on the stage. But over the air it left a hole you could drive a cow through. Most of us," he shrugged expressively, "have a long way to go on our radio technique."

All of which leads us to think that although Donald may have spent the past years in learning from his elders—the time isn't so far away when he'll be doling out pearls of wisdom of his own—from a spot right up in radio's front ranks.



The Old Time Radio Club

49 Regal Street
Depew, NY 14043



FIRST CLASS MAIL

EDWARD MURROW

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Tall, handsome Edward R. Murrow could be the glamorous boy of radio correspondents. With his wavy hair, brown eyes and natural charm, he might be the hero of any Hollywood movie based on his profession.

But his life and career have followed none of the usual patterns of either movies or radio. In fact he has broken two of the rules considered essential for success in his field: (1) He has no newspaper background, and (2) he sprang into his present worldwide fame as chief of Columbia's News Staff in

The Greensboro, North Carolina-born Ed Murrow has driven school busses, milked cows and generally worked hard ever since he was fourteen years old, but becoming a reporter was no part of his plan when he was graduated from Washington State University in 1930.

Quick-witted, slow-speaking Ed wanted to be a scholar, and a scholar he became. His calm objectiveness stems from the days when he was assistant director of the Institute of International Education. That was the last job he held, outside of radio, before going to his present position at CBS in 1935.

Columbia Broadcasting System officials are still congratulating themselves on recognizing a radio "natural." Made chief of their European news staff in 1937, analytical thinker, good organizer Murrow proved to be as successful as any home office could have hoped.

A cabled tip from him gave CBS a radio scoop on the surrender of the Belgians. He was ready for the Anschluss in Vienna, the crisis in Munich, the air blitz over London.

It was the aerial Battle of Britain which turned the behind-the-scenes drama of Murrow's life into behind-the-mike drama which he could personally share with all the world. He was twice bombed out of his London offices. Once a bomb struck the very building where he was broadcasting.

On a recent flying visit to the United States, Murrow had two predictions to make: First, that victory for the Allies will probably come in 1944. Second, that food will be the "big political weapon in deciding peace."

When that time comes, there could be worse choices than Ed Murrow himself to take a firm hand in rehabilitating Europe—as the first radio ambassador to become an Ambassador in fact.

