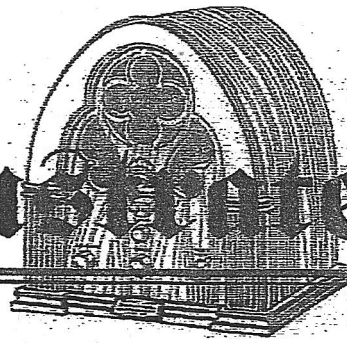


The Old Time Radio Club

Established 1975

The Illustrated Press



Number 383

October 2010



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 the month of August.

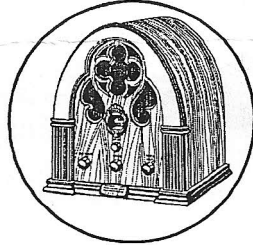
Anyone interested in the Golden Age of Radio is welcome. The **Old Time Radio Club** is affiliated with the Old Time Radio Network.

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Library Rates:

Audio cassettes and CDs are \$1.95 each and are recorded on a **club supplied cassette or CD** which is **retained** by the member. Rates include postage and handling and are payable in U.S. funds.

Well, the first meeting of the new season is history. Everyone attending looked well and healthy. I hope it stays that way. Rich Olday has asked me to pass along info on the upcoming *Newark* Convention for 2010. It runs from October 21st – 24th. Jay Hickerson is the contact man. He can be reached at e-mail JayHick@aol.com His phone is 352 728 6731. The cover picture of the Green Hornet was done by my son Nick. I mentioned the possibility of the club getting together for viewing the movie in Feb. More on that in a few months. Fellow member Dick Lebox was wondering about the chance of getting a club tee-shirt. I told him we have to order about a dozen to make it worthwhile. Anyone in the club, local or out of town who is interested, please let me know. I would be willing to get one, or maybe two to make up the difference. The cost would be roughly \$15.00. Let me know. We could mail them out of town and charge postage. Colors would be blue or brown. Computer Bob came up with Richard LeGrand as Peavey in the trivia quiz. From now on I will give the trivia question at the meeting and give an invaluable CD or DVD that may be entertaining to all OTR members.



Editor's Two Cents

Bet'sha Didn't Know:

Sammy Kaye was a fine band leader. He played the clarinet and the saxophone quite well, but never featured himself as a soloist on any recordings. He felt that he was not quite a virtuoso so he had other musicians provide for him. We've all heard the creaking door in the beginning of Inner Sanctum. That squeaking sound that we always thought was a door was actually a business chair that had a rusty spindle. It did start out as a door until one of the young bright associates greased up the hinges. In this emergency the chair was available, and thus it was used all the time. Regarding Kato, Britt Reid's "faithful valet" was initially described as a Japanese, and later became a Filipino. This was done a year and a half before Pearl Harbor was bombed and not as a result of the attack. As far as realistic sound effects, Wyllis Cooper of Lights Out, was truly a master. Adhesive tape being pulled apart simulated a person's skin being ripped off. Pulling the leg off a frozen chicken gave the effect of an arm being torn off its socket. Snapping pencils was likened for breaking bones. Cleaving cabbages was for decapitation, and dropping raw eggs was made to sound like an eye being gouged. Oh My!!!!!!.... Now for my trivia question It has to do with music. I will give to the first person to tell me what big band from the late 1930s and 40s had a top ten hit in 1957 reaching the number two spot. Elvis Pressley's All Shook Up kept this from being number one. The prize is a great CD of Sammy Kaye hits. I'll give you a clue..... It's not Sammy Kaye. Good luck. This should be an easy one, and if someone doesn't get it I'll give a bigger clue at the November meeting.

Month of Horror

Since the month of October is traditionally subject to ghosts, goblins, and witches, I thought I would touch about some creepy shows. While these four shows I'm about to talk about may not have dealt with the above subject matter all the time, they did involve plenty of cold-blooded murder. They were all adult shows and had their own unique style. They all had great opening themes and great introductions. The four shows I'm referring to are my favorite suspense mystery shows. The first one is "The Whistler".



Each episode began with a person whistling. Dorothy Roberts was the one creating the whistle. The opening began with: *I am the Whistler, and I know many things, for I walk by night. I know many strange tales, hidden in the hearts of men and women who have stepped into the shadows. Yes...I know the nameless terrors of which they dare not speak.* The stories usually had a twist of

fate at the end, either sending a murderer to jail when he thought he had clear sailing. Sometimes an innocent man would be reprieved by some overlooked but important detail. Bill Foreman had the title role of host and narrator. Marvin Miller who would later gain greater fame in TV's "The Millionaire" as Michael Anthony played the announcer. The show was sponsored by the Signal Oil Company. "That whistle is your signal for the Signal Oil program, "The Whistler." Great opening, great closing, great show.

Inner Sanctum This show was one of Himan Brown's creation. This show probably had the scariest intro. A creaking door would sound for about 5 or 6 seconds. The shows opened with Raymond Edward Johnson acting as your host Raymond. He had a sarcastic mood to him with a melodramatic organ score to accompany him. His tongue and cheek style was mellowed out by hostess Mary Bennett who added a softer side to the program and also did the Lipton Tea commercials.



Tune in at
7:30 P. M.

KXOK

630 ON YOUR DIAL

The program's familiar and famed audio trademark was the eerie creaking door which opened and closed each episode. Brown later dug out the creaking door sound years later when he started doing the CBS Radio Mystery Theater in the 1970s. The shows were somewhat campy and often mixed in a little humor with terror and horror. Raymond sometimes welcomed its listeners with: *Good evening friends of the Inner Sanctum. This is Raymond your host. I'm glad you came tonight, because we have a very special guest of horror with us. I'd like you to meet the late Johnny Gravestone. The most celebrated member of the Inner Sanctum Ghost Society. He's the best haunter of all. Johnny's the tall figure in the white sheet wearing the blue ribbon.* Raymond's closing was an elongated "Pleasant dreeeeaaammms. E. G. Marshall later featured the same ending when he hosted Mystery Theater. Of more than 500 shows only about 200 are still in existence.

Mysterious Traveler was my second best of the bunch. My biggest disappointment is that so few of those shows are available. Opening with: *This is the Mysterious Traveler, inviting you to join me on another journey into the strange and terrifying. I hope you will enjoy the trip, that it will thrill you a little, and chill you a little. So settle back, get a good grip on your nerves and be comfortable---if you can.* You could hear the sound of the locomotive chugging along. This was a well written show. I enjoyed every story. It also had a comic book and a magazine. At the close of each episode the story teller would lead us into another adventure, and as the passenger would have to exit, he'd say "Oh I'm sorry you're getting off. We'll

finish next time." Or something to that effect.



Wyllis Cooper

We conclude with Lights Out one of the early radio shows to deal with horror. It started out in the mid 1930s written by Wyllis Cooper as a 15 minute serial broadcasting at midnight. Cooper's stories may have had someone buried or eaten or skinned alive. It was sparked with dark tongue and cheek humor. After a few years Cooper left and Arch Oboler picked up the reins for the next 11 years. Oboler's opening of the show had the announcer saying "It's later than you think" accompanied by bells chiming. He also gave a warning to the faint of heart saying if anyone scares easily please turn off the radio. How's that for a ploy to keep listeners tuned in. I remember this as an early TV show when I was little. The opening would scare me to bits. **Happy Halloween!!!!**



Arch Oboler and Tommy Cook (ca.)
1936

The Green Hornet

By Tom Cherre

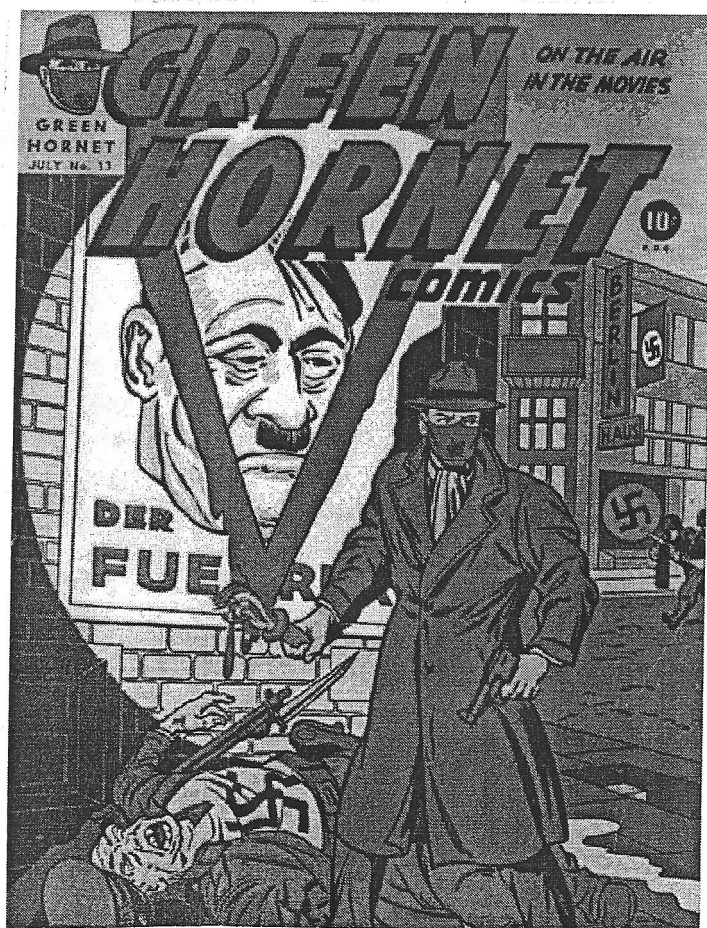
Well my friends, the new Green Hornet movie is scheduled to be released on the big screen this coming February. Hopefully when it comes out, the one who hunts the biggest game of all will resemble The Green Hornet that we all know and love. Last year when Frank Bork and I viewed the new Sherlock Holmes movie, we were both a little disappointed, Frank being a little more distraught than me. For Frank to see his hero, idol, and mentor Sherlock Holmes portrayed so shabby and sloppily dressed was very upsetting for him. For me I was glad to say that at least the time element was appropriate for the movie. Getting back to the Hornet I would venture to say that we traditionalists may not be very happy with this one either. For one thing the "Black Beauty" car seems to resemble an Indy super-charged dragster. That may be OK, but with that comes the hi-tech equipment, computers, cell phones and super sonic weapons that were not around 65 years ago. All these modern gadgets make the Green Hornet useless in crime fighting. If this is the case the movie will be one of those with absolutely no plot that just relies on special effects. I'm sure when Fran Stryker was pounding out radio scripts all through the night, he never envisioned super modified bazookas or sonic ray-guns behind the hands of the Hornet or Kato. Stryker worked around the clock gulping pots of coffee and cigarettes by the pack to come up with simple exciting story lines to please his boss George Trendle and his many Green hornet fans of the 1930s and 40s. The Green Hornet, who in all actuality was Britt Reid, publisher of The Daily Sentinel. His character was much like

The Shadow, since he was often viewed as a vigilante. His valet, confidante, and sidekick Kato started out as a Japanese, but in the middle of 1940 he became a Filipino. The radio theme music (some of the best) came from Korsakov's "Flight of the Bumblebee." Like the Lone Ranger other classical works from Berlioz, Tchaikovsky, Beethoven, Dvorak, and Wagner are all woven in the half hour show making for a breathtaking music experience. The Green Hornet possessed no super powers like Superman. He could not cloud people's minds like The Shadow. He relied on his gifted talent of hand to hand combat. (I'm not quite sure how he became so adept in this talent). He was also armed with a gun that sprays knock out gas at his adversaries. Out side of this the Green Hornet would match his wits evenly for the most part with the evil villains. In the opening sequence of the radio show the announcer proclaimed The Green Hornet hunts the biggest of game going after public enemies that even the G-Men cannot reach, referring to FBI agents. This quote seem to infuriate Mr. J. Edgar



Hoover. From his objection, the opening line was later changed to ... "public enemies who try to destroy our America." I'm really looking forward to seeing this Green Hornet movie. I'm going into it with an open mind. I know Hollywood is more interested in making money than satisfying some old pre-boomer whims about how an old radio hero should be portrayed in his eyes. Who knows I may even like this movie. I was hoping that they would touch on the relationship of the Green Hornet and the Lone Ranger. In the radio show Britt Reid is a blood relative of the Lone Ranger. The character of Dan Reid, who appeared on The Lone Ranger show as the Masked Man's nephew was featured on The Green Hornet Show as Britt Reid's father, making the Green Hornet the great nephew of the Lone Ranger. Of course if the movie takes place in modern times he would have to be more like a great, great, great nephew. Confirming this fact, the radio episode of November 11th 1947, "Too Hot to Handle" Britt told his father Dan that he was indeed the masked "Green Hornet." After his initial shock and anger Dan Reid referred to a pioneer ancestor of Britt's that he himself had ridden alongside a man who rode a horse and acted as a vigilante just like he did. As he was explaining the particulars, The Lone Ranger theme song plays in the background. Once again I'm not sure how they could work this in to the movie. I'm sure that there must be a few old timers that will be watching this flick. Through the years four actors have portrayed the Green Hornet on radio. Al Hodge was the first, followed by Donovan Faust, Robert Hall, and Jack McCarthy. Van Williams did the TV show and Seth Rogen will be the Hornet in 2011. The role of Kato was first

played by Raymond Hayashi, but handled through most of the run by Roland Parker, who also played the newsboy echoing out at the end of each show ... "Read all about it! Green Hornet still at large! Sentinel Ex-tree paper!" Mickey Tolan was the last Kato when the series ended. More will be said about this movie in March or April. Your comments will also be welcomed and appreciated. Who knows maybe we could get a bunch of the club and have a Green Hornet movie night and grab a pizza or coffee. We'll talk about it at the Christmas Party meeting. Hmmmnn am I getting a little ahead of my self. The End.



Sammy Kaye



Undated publicity photo of Sammy Kaye

Let me ask you readers, how many times have you've listened to old songs and it brought back familiar memories. Some songs remind you of a certain place or time from way back. I'm sure all of you have had many recollections like that. Whenever I hear Sammy Kaye's theme song it reminds me of my mother's kitchen on an early Sunday afternoon. I could smell the sauce cooking on the stove and at the same time hear Sammy Kaye on the radio. His show was "Swing and Sway with Sammy Kaye." In those days of the early 50s, the radio was on all the time. I didn't think too much of his music at the time, but I heard it every Sunday and it left a pleasant memory in my mind. Last year I came across some Sammy Kaye music, and after listening to it I really enjoyed it. Kaye had what they called the "sweet music" of the big band era. If you've ever listened to his music, then you know what I mean. He also had his theme song injected into the song after a few bars introducing the

song and the artists. With the mellifluous saxophones and a lilting rhythmic style he had a sound a little like Guy Lombardo and Woody Herman that appealed to almost everyone. Kaye was born in Lakewood Ohio, a suburb of Cleveland in 1910 under the name Samuel Zarnocay. When he was a year old his parents moved to Rocky River. After graduating from high school he went to Ohio University. While in college he formed a small band and played the nickel-dance ballrooms. In addition to this he washed dishes in the girl's dormitory. Both these jobs contributed to paying for his college expenses. He started playing gigs in Cleveland, then Pittsburgh, and Cincinnati. Once he hit New York's Hotel Commodore and The Palace, he rose to national acclaim. In 1937 Kaye reached the top of the charts with "Harbor Lights." Their humble beginning just a few years earlier had Kaye and six musicians playing for twenty dollar engagements, bouncing around in a rusty old jalopy. In the early 1940s Sammy Kaye had a thirty-two piece orchestra, a payroll of two-hundred thousand a year, and cruised around in a luxurious high powered bus. As he was broadcasting on his NBC Sunday radio show on December 7th 1941 announcer Ben Grauer cut in to the broadcast bringing the news of the Japanese attack on Pearl Harbor. Two weeks later Sammy Kaye began playing a song called "Remember Pearl Harbor" which became a popular hit. Although Sammy played the saxophone, and the clarinet he never featured himself as a soloist in any of his songs. Kaye was known for his audience participation gimmick "So You Want to Lead a Band" where a member of the audience would come up on stage, be given a baton, and lead the

band. Our own Jerry Collins told me that one time, his very own father was given the opportunity to serve as maestro a few years back. And if you don't believe me, ask him. Sammy Kaye had one movie to his credit...that being "Iceland" a 1942 film featuring Sonja Henie and John Payne, about the Marines being stationed in Iceland. Kaye's Sunday Serenade Show lasted until 1957. His featured vocalists included Don Cornell, Ray Michaels, Nancy Norman, Charlie Wilson, Tommy Ryan, The Three (sometimes four) Kay-Dettes., Tony Alamo, and someone called Hal Linden of Barney Miller fame, much later on. On his Sunday Serenade radio program, Kaye would read poetry sent into his show by amateurs and later several books of poetry were published. The songs and poems intertwined for a relaxing half hour of entertainment. Sammy Kaye wound up selling over 100 million records in his long career. In addition to "Harbor Lights", he also had great hits like "Daddy", "There Will Never Be Another You", "It Isn't Fair" and "The Old Lamplighter" among others. During his later years Sammy returned home to Rocky River visiting nieces and nephews. Niece Eleanor Cook says he was a wonderful man. She never thought of him as a star, but just family. According to his nephew he was a down-to-earth guy, and everyone felt at home with him. Sammy Kaye died in June of 1987 in New York City. His music still lives under the direction of Gil Thorpe. Sammy Kaye with his tag line Swing and Sway with Sammy Kaye became one of the most famous and leading bands of the so-called Big Band Era. And because I'm such a nice guy I'm making my prize for next month a beautiful CD of some of Sammy Kaye's favorite songs. The question will deal

with Sammy Kaye, and I assure you it won't be a giveaway. Stay tune and good luck. Sammy Kaye died on June 2nd 1987 in Lakewood Ohio at the age of 77. He was posthumously inducted into the Big Band and Jazz Hall of Fame in 1992. For his contribution to the recording industry, he has a star on the Hollywood Walk of Fame. In the musical *Bye Bye Birdie* he is mentioned in the lyrics of the song "Kids": "Why can't they dance like we did? What's wrong with Sammy Kaye?" I myself will never forget that little General Electric radio sitting on the counter top on those Sunday afternoons so many years ago when it would "Swing and Sway with Sammy Kaye."



The Shadow: Perfect-O-Lite's Five Broadcasts by Martin Grams part 1.

Latch the windows and tuck the youngsters in bed before 10 tonight for "The Shadow" is back on the air!
January 5, 1932, issue of The Cleveland Press

The return of "The Shadow" recalls to the mike on a brand new commercial, one of the sturdiest characters evolved in years. We shall now have a feast of crime and horror and detective adventures---and of course, we'll like it.
January 21, 1932, issue of Radio Guide



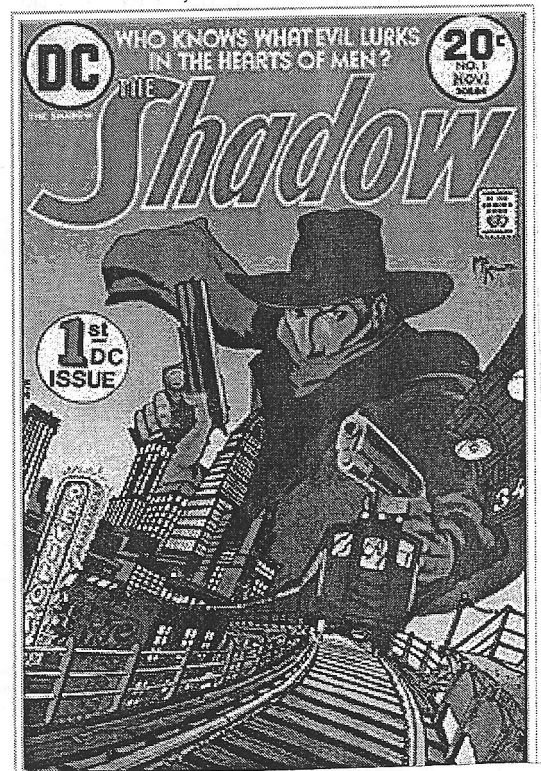
After *Detective Story Magazine Hour* and *Love Story Magazine Hour*, The Shadow finally received due credit when, from January to February 1932, he returned to the airwaves after a five month absence from the blood 'n thunder format with his own program titled *The Shadow*. While Frank Readick may have been supplying the narration and hosting chores with his eerie laugh on *Love Story*, he definitely reprised the role for this short-run series, giving the listeners (for five weeks, anyway) the opportunity to hear him twice a week. Readick's appearance was verified by numerous periodicals, including the

January 12 1932 issue of the Cleveland Press, which remarked : Frank Readick, a mite of a fellow with an oily mustache, is the very mysterious Columbia Shadow you'll hear tonight. The previous *Detective Story Magazine* program never made mention of *The Shadow* magazine since it did not exist beforehand. There can be no doubt the mystery magazine was first promoted under Perect-O-Lite sponsorship, especially since the name of the radio was *The Shadow* and not the "Perfect-O-Lite Radio Revue." *The Shadow* was broadcast for a total of five weeks under sponsorship of the Hachmeister-Lind Company, of McKees Rocks Pennsylvania, a suburb of Pittsburgh. The manufacture chose to promote it "Perfect-O-Lite" automobile headlights on the program. The headlight was designed by George Burton, considered "the wizard of auto-lite" and according to the company's advertising whose no-glare invention lit up the roadways twice as bright as the standard headlight as the standard headlight. Promotional gimmicks and other direct methods of putting Perfect -O- Light representatives in touch with millions of prospects were sent to Perfect-O-Lite within the listening area. In January 1932, Oran C. Packard took on the duties of nationally promoting and distributing the headlight. The January 17th issue of *The Houston Chronicle* featured a full-page advertisement attempting to grab potential dealers who wanted to get in on the ground floor. As part of the company's attempt to reveal how promising sales would be, *The Shadow* was promoted in the advertisement, claiming millions of prospects know about the item and are seeking it out. *The Shadow* originated from WABC in New York in the same manner as the previous runs and was

broadcast as far as Texas, Utah, Colorado, and Oklahoma on a total of 28 stations. The December 1, 1931, issue of *Broadcasting* listed current news about station accounts and reported the deal between the Hachmeister-Lind Company and CBS, claiming the program would be heard over 29 radio stations in an eight-week, half hour format. The December 15 issue of *Broadcasting* reprinted the same item, now saying the dramatic sketch would be broadcast "over a 28-station CBS hookup."

Whether the original 29 stations reported was the initial intention or a clerical error remains undetermined, but the program was clearly broadcast on 28 stations and a 29th remains unknown. The December 1 1931 issue of *Variety* reported : "Hachmeister-Lind company starts using him December 15 for a series of mystery yarns on an eight week campaign. The Shadow's new paycheck manufactures headlights. Program's area of release includes the basic network, Minneapolis, Dallas, Salt Lake City, New Orleans, Oklahoma City, Charlotte, and Houston. The news of The Shadow's return was welcomed by *Broadcasting Advertising* in its January 1932 issue, reporting: Radio's most sinister character, "The Shadow," will return to CBS in January in a new series of mystery dramas sponsored by the Hachmeister-Lind Company. The *Detroit Evening Times* made The Shadow a headline feature for its radio column and listings, remarking: "He's coming back...yes, he'll tell more of those hair-raising mystery tales that have made the shivers and chills run up and down your back. Living up to his name, "The Shadow" will hover in the background to set the scenes for this new series of dramas in the same drama in the same manner as in the previous

series which ended last July. Many dialers have asked about the return of this personage..... Press releases were issued to newspapers carrying radio listings for the 28 stations and, like *Broadcast Advertising*, failed to mention how many broadcasts were scheduled. Three separate advertisements were designed for the newspapers, leaving the usual space for the time and station call letters to be installed locally. Though eight broadcasts were contracted, the run was even shorter. Complaints made by various organizations, including the government traffic bureau (a precursor to the National Transportation Safety Board) claimed the headlights were not up to snuff and the advertising suspect. Even though The Shadow was not broadcast in Washington, Perfect-O-Lites were illegal in that state and thus not available for sale. CBS lost \$5,000 per week due to the controversy and pulled the show off the air after only five broadcasts. **Part Two Next Month.**



The Old Time Radio Club

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