

The Old Time Radio Club

Established 1975

THE ILLUSTRATED PRESS

Number 240

September 1996

**NEW SEASON STARTS
SUNDAY, SEPT. 10**



U.S. STEEL HOUR

again presents radio's award-winning

Theatre Guild on the Air

Another big year of outstanding stage and screen hits! Coming up this season: *The Third Man*; *Come Back, Little Sheba*; *The Fallen Idol*; *There Shall Be No Night*; *Edward, My Son*; *A Farewell to Arms*... and many more!

SUNDAYS

8:30 p.m.
(E.D.T.)

NBC NETWORK



Membership Information

New member processing, \$5 plus club membership of \$15 per year from January 1 to December 31. Members receive a tape library listing, reference library listing, and a monthly newsletter. Memberships are as follows: If you join January-March, \$15; April-June, \$12; July-September, \$8; October-December; \$5. All renewals should be sent in as soon as possible to avoid missing issues. Please be sure to notify us if you have a change of address. The *Old Time Radio Club* meets the first Monday of every month at 7:30 PM during the months of September to June at 393 George Urban Blvd., Cheektowaga, NY 14225. The club meets informally during the months of July and August at the same address. Anyone interested in the Golden Age of Radio is welcome. The *Old Time Radio Club* is affiliated with The Old Time Radio Network.

Club Mailing Address

Old Time Radio Club
P.O. Box 426
Lancaster, NY 14086



Back issues of *The Illustrated Press* are \$1.50 post-paid. Publications out of print may be borrowed from our Reference Library.

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

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Tape Library Rates: All reels and video cassettes are \$1.85 per month; audio cassettes and records are \$0.85 per month. Rates include postage and handling. Canadian rates are the same as above, but in Canadian funds.

The Little Giant in the Red Suit

by Dom Parisi

Before the crack-down on cigarette smoking vs. poor health, and before the many campaigns against smoking came about, a four foot midget by the name of Johnny Roventini was responsible for selling millions of Philip Morris cigarettes. Through spot announcements on the radio, ads on billboards, in magazines, and in store-front windows everywhere with life-sized cardboard posters of him decked out in a red bellhop uniform, little cap and all, Johnny was in the public eye everywhere you looked.

Philip Morris sponsored their share of radio shows: "Johnny Presents," later changed to "Johnny Presents Ginny Simms," (1942-1951); "The Philip Morris Playhouse," (1939-1953); "Breezing Along," with vocalist Jack Smith, (1939-1940); "Call For Music" with Dinah Shore, Johnny Mercer, and Harry James (1948); "It Pays To Be Ignorant," (1944-1949); "Ladies be Seated," (1950); and a 1947 "Milton Berle Show."

The most remembered (to me anyway) is "The Philip Morris Playhouse" which ran on Friday night over the CBS radio network. The show changed networks in 1951 when it moved over to NBC on Tuesday evening. With this change-over came a new name for the broadcast. It became "The Philip Morris Playhouse on Broadway." The final broadcast which was back on CBS was aired on a Wednesday in the 1953 season.

William Spier, Producer-Director of shows like "Suspense," among others, helped build the drama for the show. With experienced writers such as Morton Fine and Dave Friedkin, with music by Lud Gluskin and stars like Vincent Price, Marlene Dietrich, Howard Duff, Dan Dailey, and others, the show developed into a first class act on radio.

What people recall most about "The Philip Morris Playhouse," I think, has to be the commercials with Johnny and his: "Call For Philip Morrrrraaiiss!," routine. Roventini went from a \$15 a week bellhop at the famous hotel New Yorker to a \$20,000 a year star on the playhouse. The story going around is that a Mr. Milton Biow, the director of the ad agency handling the cigarette empire's account, walked into the hotel one day in 1933 and spotted Johnny in the lobby. Mr. Biow thought that Roventini would be right for what he had in mind. Milton was so excited about his idea that he didn't even wait to get Johnny into a studio for an audi-

tion — he auditioned him right in the hotel's lobby. Biow instructed Mr. Roventini to walk about the Hugh hotel lobby paging a make believe "Mr. Philip Morris," Johnny was perfect!

Roventini became a walking — talking billboard. He reminded everyone that "you get no cigarette hangover" with a Philip Morris Cigarette. He performed this duty for twenty years. In his fresh, clean uniform he was known throughout the country, and probably worldwide, as Johnny, the Philip Morris man.

Philip Morris, a big sponsor of radio, kept Johnny going full time. Some of the radio shows originated in New York, others out West in Hollywood, California. Johnny couldn't be everywhere at once, so a team of "Johnny Juniors" was created and trained by Roventini. (I didn't know this) these were his stand-ins. Johnny Mirkin, one of the first to double for the job was a pageboy from Philadelphia, Pennsylvania.

Over forty years after its final broadcast one could, if he listened very carefully, still hear little Johnny, along with the strains of "On The Trail" from "The Grand Canyon Suite," reminding the radio listeners to once again "Call For Philip Morrrrraaiiss!"

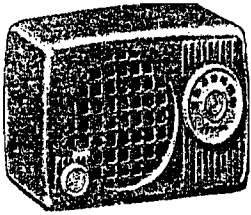
In addition to the programs mentioned above the cigarette company sponsored: *The Philip Morris Follies of 1946* and "The Philip Morris Program," (1933-1939) of which there is at least one episode floating around. One dozen episodes of "The Philip Morris Playhouse" are known to be available; and probably one episode of "Johnny Presents" is out there. There may be shows sponsored by Philip Morris that I overlooked. If you know of others please write.

I didn't have any luck with my main library in trying to find out when Johnny died (if indeed he is dead, although I'm almost sure he is). If you have any additional information on Johnny Roventini, where he was born, when and where he died and how, let us know. I think information of this type helps to make an article complete. I wonder if there is some type (besides newspaper on film) of reference work around that lists important dates and information on famous people? I'm sure there is but I couldn't find any. I also spent almost two hours on my son's internet system — no luck!

The Great Gildersleeve

great Fun with America's Favorite
Water Commissioner





SAME TIME, SAME STATION

by Jim Cox

ROSEMARY

The epigraph for *Valiant Lady* called it "the story of a brave woman and her brilliant but unstable husband — the story of her struggle to keep his feet planted firmly upon the pathway to success." Well, if ever a soap opera heroine fit that bill, it had to be Rosemary Roberts, who was married to one of the weakest, most wishy-washy men in serialdom.

Once we tried to figure out just how many times he personally decided to move himself and his wife from the little Midwest community of Springdale to New York City, a place he briefly lived alone a few times. But we quickly lost count; he made snap decisions about his residence and his occupation (he was a newspaper editor/advertising agent mostly), reversing himself frequently and rapidly.

He couldn't be depended upon in the romantic trust department, either. Why Bill Roberts became the object of desire for so many women is a mystery, but several threw themselves at him. While he rebuffed the advances of a few, including a female research assistant who accompanied him on a solo mission to the Big Apple, he quickly developed a carnal craving for the charming young daughter of his new boss there. Later, when a second research assistant entered the story line, a really sultry vixen, Bill seriously considered moving to New York with her. But in the end, the series about to be canceled, he came to his senses, gave up his romantic wandering and decided that Springdale, indeed, was big enough to hold a man of his talent and ambition.

If Rosemary herself had a fault it was that she hung around for this jerk to get on with his life. While they had no children of their own (they lost a baby), they adopted two and — as a result — eventually found out how much grief teens can bring. While the girl turned out to be a model child, the boy went off the deep end, causing them to almost reach the brink of divorce over how to handle him.

For a long while after the Second World War, in which he fought, Bill was the victim of amnesia. It took lots of patience on the part of Rosemary to nurse him back to health. She was a care-giver in so many ways.

Rosemary was a love story. But listeners got the impression that it was a one-sided affair. If Bill loved anybody, he loved himself. His tender-hearted, non-complaining spouse was always there waiting for him, allowing him to make decisions he felt best for the two of them, even allowing him to choose the woman he wanted to spend the rest of his days with. While she could be jealous of them, she shared her true feelings with her friends and seldom with Bill.

Rosemary was Elaine Carrington's third major soap opera (after *Pepper Young's Family* and *When a Girl Marries*). It debuted Oct. 2, 1944 at 11:15 a.m. on NBC. A short time later — March 26, 1945 — it moved to CBS where it continued for a decade. It was on at 2:30 p.m. that first year on CBS. But it found a permanent home the following year at 11:45 a.m., remaining there until it left the air July 1, 1955.

The show earned higher ratings than most daytime serials. And it was underwritten throughout the run by Procter & Gamble, primarily for Ivory Snow granulated dishwashing detergent. Prell shampoo. Camay soap, Tide and Dash detergents were also featured in commercials.

There were only two actresses who played the part of Rosemary and two actors who played the part of Bill. And those who played the roles the longest — Betty Winkler and George Keane met at the studio and eventually married each other! When Keane's health failed, the pair relinquished their roles and moved into seclusion in Europe.

While Keane had no other well known roles in radio, Winkler had played female leads in *This Life is Mine*, *The Man I Married* and *Abie's Irish Rose*. She was the title character in *Girl Alone* and carried recurring roles in *Joyce Jordan*, *Girl Intern*; *The O'Neills*; and *Grand Hotel*.

The part of Rosemary was subsequently played by a relative unknown, Virginia Kaye. Robert Readick (*Let's Pretend*; *The Second Mrs. Burton*; *This is Nora Drake*; *Yours Truly*, *Johnny Dollar*; and many many more) portrayed Bill Roberts after Keane.

Other well-known performers in the *Rosemary* cast were Marion Barney, Jone Allison, Patsy Campbell, Lesley Woods, Joan Alexander, Elspeth Eric, Jackie Kelk, Bill Adams, Larry Haines and Mary Jane Higby.

Announcers for the series were Harry Clark, Gil Herbert, Fran Barber, Joe O'Brien, Ed Herlihy and Bob Dixon.

The show's epigraph stated that it was "dedicated to all the women of today. Yes, *Rosemary* is *your* story — this is *you*." Perhaps. But for those unfortunate women saddled with men like Bill Roberts, while it may have been *their* story — it most likely was based on nightmares and not dreams.

ROSEMARY



Brad Boyden
heard on
CBS 11:45 A.M.

CAST: Rosemary, wife of Bill Roberts, who joins him in New York where he has accepted a promising new job in an advertising firm; Lefty Higgins, gangster, whose relationship with Bill's first wife keeps him on the fringes of the Roberts' lives.

BACKGROUND: Bill's trip to New York makes history in Springdale, for at the last minute his assistant, Jane Springham, decides to go along. Some time later Jane returns, and frankly tells

Rosemary that she loves Bill. However, when she told him so when they were alone in New York, he insisted that she go back to Springdale.

RECENTLY: Completely convinced of Bill's love, Rosemary joyfully wires him that she is on her way to join him. But there is no Bill to meet her, and since she can't seem to contact his office, she spends a frantic time searching for him before he finally finds her. Sent off at the last minute on an urgent out-of-town deal, he made arrangements to have her met, which misfired. But now they are together in the luxurious apartment Bill's boss found for them, and eagerly embark on an exciting new phase of their marriage. *Radio & TV Mirror, February, 1950*



KEENE

CROCKETT

If you've ever heard flowers bursting into bloom, if you've ever heard gooney birds singing on Guadalcanal or if you've ever listened to the sound of the doomed Mary of Scotland's head rolling off the executioner's block, then you've been in on some of the auditory techniques that versatile Keene Crockett has demonstrated for radio listeners. Producer-actor-soundman Crockett's greatest coup in sound effects, and certainly his most terrifying, was for the Scottish queen's untimely demise in the air version of "Mary of Scotland." Ingredients for the Crockett executionary method consisted of one rather large cabbage and a long sloping chute. At the critical moment, when the axe was supposed to strike Mary's head, the cabbage was sent rolling down the chute, thumping eerily out along the ether. Keene later used melons for the same effect on other shows, but that was before squeamish broadcasting officials decided that such realism could be sacrificed.

Keene Crockett's career began in the little country school near his birthplace in Blackhawk Township, Illinois. He directed the entire school in his own version of "The Covered Wagon" and ended up by having almost no school at all when he staged the prairie fire sequence and burned nearly everything within sight. The rest of his schooling was marked by an increased interest in drama and the theatre, and after graduating from Knox College, Keene accepted a job in the summer theatre at Boothbay Harbor, Maine. In addition to acting he was stage manager and electrician.

The inevitable next stop was New York, of course, and Keene got a job at NBC as a page during the evenings and worked as an actor on an early morning air show called *Cabbage and Kings*. It was this job which led him into the sound effects department at NBC where he produced noises for such shows as *Death Valley Days*, *Gang Busters*, *Mr. District Attorney*, *The March of Time*, *The Rudy Vallee Hour* and *The Bob Hope Show*.

Broadway discovered Keene and for fourteen months he had an important part in Elmer Rice's "Dream Girl." He played in several other stage productions, "Joan of

OBITUARY

ANNE HUMMERT, 91, who helped develop radio soap operas in the 1930s and '40s, died of undisclosed causes on July 5, 1996 at her home in New York City.

With her husband, E. Frank Hummert, who died in 1966, the onetime newspaper reporter created classic daytime serials such as "Just Plain Bill" and "Stella Dallas." By 1939 the Hummerts were churning out story lines for 18 different 15-minute soaps which brought in more than half the advertising revenues then generated by daytime radio.

(People Magazine - August 5, 1996)

Lorraine" and "O'Daniel" among them, before returning to radio. He supervised sound for U.S. Steel's *Theatre Guild on the Air* and produced and acted in *Ray Knight and the Od Bodkins*, a TV show which kidded comic strips. Keene also has acted for *Theatre Guild On The Air* in its version of "Lady In The Dark" with Gertrude Lawrence.

But the attractive actor still found time — for other activities, like still and movie photography. Prompted for the need for sets and decor for his home movies, he enrolled at the Art Student's League. He completed the course there and that led into another absorbing interest — oil painting. Keene's first interest though was radio, with television coming a close second.

FRAN STRIKER

This is the second part of a two part series on famous Buffalo radio writers and directors during the 1930s. The first part dealt with the career of Herb Rice.

by JERRY COLLINS

Fran Striker was born in Buffalo on August 19, 1903. At a young age he demonstrated special talents in both the sciences, as well as journalism. In 1915 he had his first article published in the Buffalo Times. In addition he found time to become involved in a number of scientific and photographic projects, run track and play saxophone in the school band. He also found time to participate in the Liberty Loan Drives during World War I.

Following his graduation from Lafayette High School in 1922, Fran Striker entered the University of Buffalo, where he would major in chemistry. Soon his interest in the theater and music as well as some minor financial problems caused him to drop out of school in the mid 1920s.

After jobs with Woolworth's and the Pillsbury Company, Fran Striker left for New York City to work for the Harry Miller Production Company. The company produced shows for fraternal organizations, ladies clubs and other similar organizations.

In 1928 Fran Striker returned to Buffalo, going to work for WEBR, a rival of the Buffalo Broadcasting Company. He was initially hired as a sound effects man.

In May of 1929 Fran Striker moved to Cleveland where he was hired by radio station WTAM as an announcer, producer and a writer.

Within months Herbert Howell, the President of the Howell Broadcasting Company and the owner of WEBR, traveled personally to Cleveland to convince Fran Striker to return to Buffalo. Striker was offered a slight raise over the \$75/week that he was making in Cleveland. According to Dave Holland, author of *From Out of the Past*, a Pictorial History of the *Lane Ranger*, Striker was given permission to write and direct his own shows as well as holding the positions of studio manager and announcer.

Thus would begin a brief but very creative stay with WEBR. According to Fran Striker, Jr. in His Typewriter Grew Spurs, his dad created forty-one different shows during his stay in Buffalo. The Buffalo Times, in an article dated May 31, 1931 mentioned that during the past year Fran Striker had written or directed more than 200 radio shows. According to the article, "among his products" were *Steppin Out*, *Campus Nights*, *Behind the Headlines*, *Way out West* and the newest release *The Phantom of Mort Manor*.

An article in The Courier Express dated November 10, 1929 announced that Fran Striker had recently returned from Cleveland and that he had brought with himself the idea for his first new show, *Betty and Jack*. Striker took a very unique approach to the show with Betty as the newspaper editor and Jack the cub reporter. The show aired every Monday evening at 7:30.

According to an article in The Courier Express Fran Striker's next show *Hank and Honey*, broadcast every Monday evening at 8:30 on WEBR, was becoming quite a popular show (BCE, April 6, 1930). The arguments and discussions between the lead performers were so realistic that many people thought that they were actually married in real life.

In a Courier Express article dated May 18, 1930 Fran Striker announced two new shows, *Footprints on the Sands of Time* and *Behind the Headlines*. *Footprints on the Sands of Time*, Wednesday evening at 9:30, would trace the history of a different type of music each week.

Behind the Headlines, Friday evening at 10:00, told the story behind an important news headline of the week. Fran Striker did the writing and the WEBR players enacted the story. On that same day the Buffalo Times previewed the first show of the series. It would tell the story of the murder of a millionaire.

A June 1, 1930 article in the Courier Express reviewed the show *Campus Nights*. Written by Fran Striker, the show would dramatize life at a different university each week. The show aired Monday at 9:30 PM. The University of Oregon was scheduled for a visit the following Monday.

On May 18, 1930 an article in the Buffalo Times commented on both *Behind the Headlines* as well as *Campus Nights* with the following statement, "they will further strengthen the rapidly changing and improving schedule of WEBR offerings."

On June 16, *Campus Nights* featured quite a unique show. One of the older members of a fraternity at the University of California told the story of the Gold Rush Days.

The Buffalo Times as early as December 8, 1929 featured an article on the popularity of *Campus Nights*. The author felt that the inclusion of "football tunes and glee club songs" added to the popularity of the show. The article also listed the members of the WEBR players that formed the cast of the show; Celia Murphy, Mabel Dean, M.B. Myott and Fran Striker.

On April 27, 1930 the Buffalo Times previewed Fran Striker's newest show, *Adventures in the Air*. The show would air Thursday evening at 9:00. Both Fran Striker and WEBR were the recipients of a great deal of praise when the reporter said that the show was an example of the stations effort, "to lift its programming to higher standards of excellence."

The Buffalo Courier Express in an article dated June 15, 1930 previewed an episode of *Adventures in the Air* that would be broadcast on Thursday June 19th at 9:00 PM. It told the story of three happy-go-lucky men of wealth who took off in a plane on a dare. Without any flying experience, they are unable to land the plane.

Behind the Headlines on June 20 told the story of an old "lady" juror who battled against her eleven associates.

Behind the Headlines, *Campus Nights* and *Adventures in the Air* were all previewed in the June 15th edition of the Buffalo Courier Express.

On June 29, 1930 the Courier Express introduced an upcoming episode of *Adventures in the Air*. The show told the story of war in the air as it would be waged in the year 2056.

On July 13, 1930 the Courier Express once again commented on the popularity of the three Fran Striker

shows; *Campus Nights*, *Adventures in the Air*, and *Behind the Headlines*.

In a separate article in that same Sunday paper it was mentioned that Fran Striker had attempted to drop *Campus Nights* from WEBR's weekly schedule. He quickly changed his mind when his original decision met with "vigorous protests."

A Courier Express article dated November 9, 1930 mentioned that Fran Striker was conducting drama classes three days a week.

On January 11, 1931 the Courier Express officially announced that Fran Striker had been named program director of WEBR.

On Sunday February 8, 1931 the Courier Express announced a new science fiction show written by Fran Striker. *Ultra Violet* would air every Thursday evening on WEBR at 8:30. The serial proved so successful that the NBC Pacific Network purchased the show later that summer (Courier Express - August 9, 1931). The article also explained the theme of the show; a story of a series of murders committed by "a scientific criminal who remained invisible within his self-provided mysterious beam."

The next Fran Striker show to be broadcast was *Dr. Dragonette*, an oriental thriller.

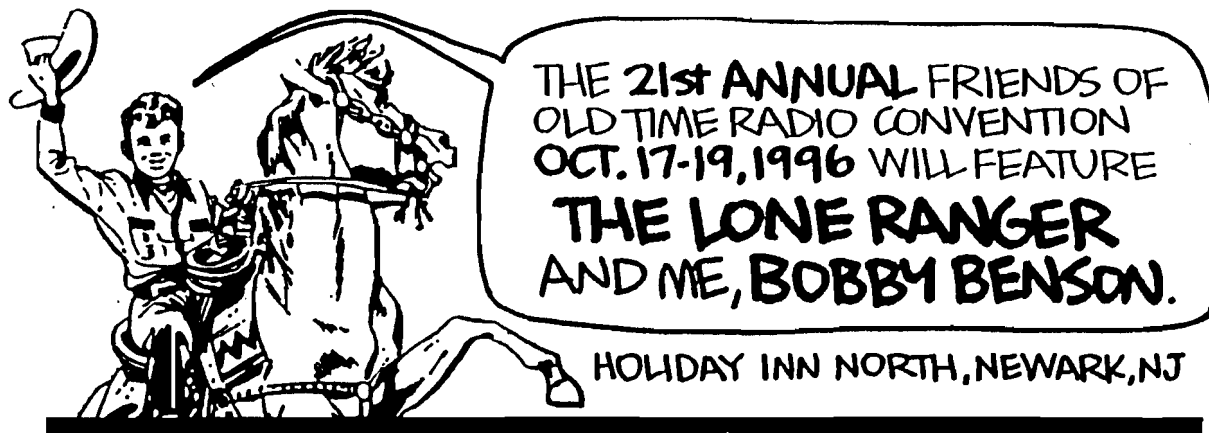
This was followed by *Covered Wagon Days*, a western show that would later play a major role in Fran Striker's radio career. He wrote twenty-four episodes of this show.

It was during these very busy and hectic days that Fran Striker became famous for typing scripts as the show was on the air. Veteran performers remember him typing outside the WEBR studio, remaining only one or two pages ahead of the actors performing in the studio. (Buffalo Courier Express - September 5, 1962).

Paul Harris, a member of Fran Striker's production company, said they would perform an episode of *Covered Wagon Days* whenever Fran Striker finished typing the script. This was usually at 7:00 Tuesday, but it could be broadcast later that evening (Dave Holland).

Later in 1931 Fran Striker wrote an eight episode sequel to *Covered Wagon Days* entitled *Way Out West*.

(Continued in October issue)



GUESTS

Special Convention Guests who have given definite or tentative acceptance of our invitations:

West Coast Guests

- Dick Beals - The Lone Ranger; "Speedy" Alka-Seltzer
- Ivan Cury - Bobby Benson
- Ray Erlenborn - (Sound effects artist)
- Jean Gillespie - Alan Young; Aldrich Family
- John Hart - (Television) The Lone Ranger; (Serials) Jack Armstrong; Captain Africa
- Bob Hastings - Archie Andrews; (Television) McHales's Navy
- Gladys Holland - Ma Perkins; Dragnet
- Bob Mott - (Sound effects artist)
- Elliott Reid - March of Time; Lorenzo Jones
- Bill Zuckert - Mysterious Traveler; Joyce Jordan

New East Coast Guests

- David Kogan - writer (Mysterious Traveler; Nick Carter)
- Peter Rankin - Buster Brown; Shadow; Lux Radio Theater
- Gene Rayburn - Morning radio host; (Television) host and moderator on several programs

Returns

- Arthur Anderson - Let's Pretend; Hotel for Pets
- George Ansbro - (Announcer) ABC
- Jackson Beck - (Announcer) Superman; Mark Trail
- Don Buka - Let's Pretend; The Sparrow and the Hawk
- Lon Clark - Nick Carter
- Fred Collins - (Announcer) X-1; The Chase
- Dick Dudley - (Announcer) Archie Andrews; many others
- Louise Erickson - A Date With Judy; The Great Gildersleeve
- Fred Foy - (Announcer) The Lone Ranger; Sgt. Preston of the Yukon
- Earl George - Captain Midnight; Doc Savage
- Ed Herlihy - (Kraft Spokesman)
- Raymond Edward Johnson - Inner Sanctum
- Gil Mack - Chick Carter; The Thin Man
- Mary Jane Mastapeter - (Casting)
- Bill Owen - (Announcer for Mutual)
- Clive Rice - Bobby Benson
- Rosemary Rice - Archie Andrews; (Television) I Remember Mama
- Ken Roberts - (Announcer) The Shadow; Ellery Queen

- Adele Ronson - Buck Rogers; John's Other Wife
- Terry Ross - Sound effects artist
- Arnold Stang - Henry Morgan
- Margot Stevenson - The Shadow
- Sybil Trent - Let's Pretend
- Carol (Shea) Vernon - MGM Screen Test; Ma Perkins
- Whit Vernon - Lone Ranger

EVENTS

The following events are tentatively scheduled. Time will be announced at convention.

Wednesday

Wine and Cheese for overnight guests and committee: 6-10 PM

Thursday

Dealer's Rooms: 9 AM-5 PM
Comic Strips to Air (Bob Madison)
Archives and Museums (Michael Henry)
Starting and maintaining OTR collection (Bob Burnham)
Cocktails and dinner: 5:30-8:00
The winning original drama of 1995, **The Lone Ranger "The Wixard"** will be presented. Written by Jim Nixon;
Guests include John Hart, Fred Foy, Dick Beais
Lone Ranger panel

Friday (Daytime)

Jack French presents Radio Premiums; with Don Maris
Ed Chute and Arthur Anderson present commercial jingles and Radio themes
CBC Radio; with Carl Banas and others
Gotham Radio Players present Dick Tracy "The Case of the Blackmailing Swami" written by Sidney Slon
Radio and Politics; with Gary Yoggy
Science fiction on radio; with Anthony Tollin, Meade Frierson, Gordon Payton
Irv Settel presents "The Golden Days of Radio"
Author Panel; with Ron Lackmann; Eric Rhoads

Friday Night

Cocktails and dinner: 5:30-7:45 PM
Re-creation of "Bobby Benson"; with Clive Rice and Ivan Cury
Re-creation of Mysterious Traveler "The Last Survivor"

Saturday (Daytime)

Dealer's Rooms: 9 AM-3PM

Lee Munsick "This Isn't Kansas Anymore." Unusual twists in radio programming

Minorities in Radio; with **Mitchell Weisberg**

Morning Men; hosted by **Lee Munsick**; with **Gene Rayburn**

Raymond Edward Johnson presents . . .

NBC 70th Anniversary Panel; with **Dick Dudley**; **Fred Collins**; **Arthur Anderson**; **Ed Herlihy**

Bob Lissauer talks about American Popular Music and Radio Re-creation of **Mercury Theater** production of "Treasure Island" with all-star cast

Saturday Night

Cocktails and dinner: 5:30-7:45 PM

Re-creation of "The Canterville Ghost" with **Jean Gillespie**, **Arnold Stang**, **Rosemary Rice**, **Louise Erickson**

Re-creation of **Lone Ranger** 20th Anniversary Show "The Return of Butch Cavendish" with **John Hart**, **Dick Beals**, **Whit Vernon**

GETTING THERE

By Air: Continental Airline is the official airline for our convention. Free shuttle bus from Newark Airport.

By Bus: Bus service from Manhattan's Port Authority to Newark Airport: then take shuttle bus.

By Car: From NJ Turnpike, take Exit 14; take second right marked **FRONTAGE ROAD** after toll booth. **DO NOT TAKE FIRST RIGHT** which is Rt. 1 & 9. Take second right directly under bridge marked **Frontage Road**. You must take one of the right-hand tolls and stay on the right.

From Garden State Parkway south of airport, take Exit 140 to Route 22E to Routes 1 & 9 North, local. Follow the sign marked **FRONTAGE ROAD**. Follow to hotel.

From Newark Airport, exit airport and follow Route 1 & 9 North to **FRONTAGE ROAD**.

By Train: Check your local train schedule.

COST

Reserve your spot as soon as possible. **Prepaid tickets are held at the door.** Take advantage of our early-bird special.

Wednesday, October 16th: Complimentary wine and cheese from 6-10 PM

Thursday, October 17th: Daytime only (9-5); **\$10**

Thursday, October 17th: Daytime and evening including dinner (9 AM - closing) **\$32.00** (\$29.00*). Choice of London broil, chicken cordon bleu, stuffed filet of sole. **Please indicate choice** when you make your reservation.

Friday, October 18th: Daytime only (9 AM-5:30 PM) **\$10.00** if paid in advance; **\$15.00** at the door.

Friday, October 18th: Daytime and evening including buffet dinner (9 AM -closing) **\$43.00** (\$40.00*). Discount of \$3.00 for those over 62 and under 16.

Saturday, October 19th: Daytime only (9 AM-5:30 PM) **\$10.00** if paid in advance; **\$15.00** at the door.

Saturday, October 19th: Daytime and evening including buffet dinner (9 AM-10:30 PM) **\$50.00** (\$46.00*). Discount of \$3.00 for those over 62 and under 16.

Complimentary coffee, muffins and bagels Thursday, Friday and Saturday; complimentary hors d'oeuvres Friday and Saturday evenings. Hors d'oeuvres for evening guests only.

Dealer's Tables are \$40 or more each plus appropriate registration fees. If paid after October 1st, cost will be **\$45 or more plus appropriate registration fees.**

Hotel: Rooms are **\$68**, no matter how many in a room. **Reserve rooms with me when you send in convention registration. Pay for rooms upon arrival.** Rooms should be reserved by October 7th. Give me details such as names, nights, etc.

Ads: May be placed in our program book.

REGISTRATION

Advance dinner reservations **must** be made. Reservations are limited (Friday 300; Saturday 400). Make checks out to **FOTR** or **Jay Hickerson**.

Mail to Jay Hickerson, Box 4321, Hamden, CT 06514 (203) 248-2887; FAX (203) 281-1322; E-Mail JayHick@aol.com

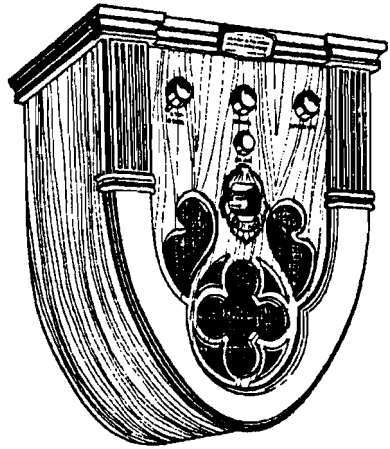
For the fourth year in a row, **Registration costs are the same.** All meal reservations **MUST** be paid in advance. If you are coming for the day only, avoid the hassle of paying at the registration desk **and save \$5.** Pre-registration for the day only is **\$10 if mailed in advance** and **\$15 if paid at the door** for both Friday or Saturday. Remember, if you register at the door, you have to fill out a registration card. If you can't attend the dinner but wish to stay for the activities afterwards, the cost is **\$10** for each night.

The cocktail hour is for dinner guests only. If you come for the day only, but wish to stay for the cocktail hour and hors d'oeuvres, add **\$5** to the cost.

EARLY BIRD PRICES: There are special prices **IF PAYMENT IS RECEIVED BY OCTOBER 1.** The prices with an asterisk (*) are these prices. Early bird prices are **Thursday (\$29); Friday (\$40); Saturday (\$46).** If you reserve early but do not pay until you arrive, you will pay the higher price. Make reservations, pay early and avoid lines at the registration table. Tickets are not sent when you register. They are held at the door. If you want confirmation that money has been received, please send a SASE.

Sit where you wish on Thursday. On Friday and Saturday, tables will be numbered and **will be assigned in advance.** Tables sit 10 people. If you wish to reserve a full or partial table, please let me know in advance with whom you would like to sit. Make sure the people with whom you wish to sit are coming. A few people gave me a long list of people to choose from. I can't do this. **All those who register at the door or who have no preference will sit where there is room.** Table reservations **must** be made in advance.

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WGY---8:30 P. M. Family life at its funniest! Tune in tonight—
and every Thursday night.

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