

The Old Time Radio Club

Established 1975

THE ILLUSTRATED PRESS

Number 252

September 1997

International's *is the* Accordion *that backs up* **ROY ROGERS**

INTERNATIONALLY FAMOUS COWBOY



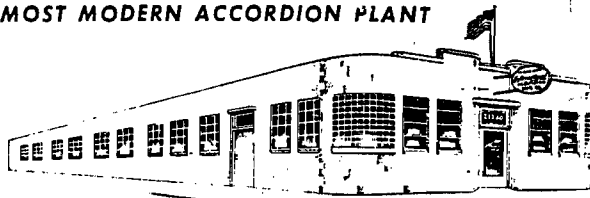
Roy Rogers, showing that there's nothing like an International to "keep him in the mood" for singing; with Bud Sievert, famed accordionist and Frank Worth, Music Director of the Roy Rogers Radio Show.

(Pictures of above available without charge to teachers)

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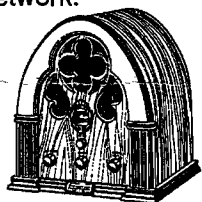
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Membership Information

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.

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“Wanna Buy a Duck?”

The Radio Moguls Believe they have a Find
in Joe Penner, once known to
Burlesque as “Bumps”

By Russell Edwards

It was a howling hellion of a high seas morning. All the plugs were out of the sky and the rain poured down. Entering Joe Penner's apartment on Central Park, shaking water all over his rug like a wet spaniel, I offered, by way of soggy greeting: “Great weather for ducks.” (I can think up cracks like that, quick.)

The comedian looked up from his stack of wheat cakes, and a wary look came into his brown eyes. I knew I had said the wrong thing. “you wouldn't want to buy one, wouldja?” he asked. “one what?” “I mean — would you wanna buy a duck?” I told him I had no place to keep a duck. He looked crestfallen a minute. Then he said: “Well would your brother like to buy a duck?” So we had to go all through *that*.

You couldn't really blame Joe though. He's been asking people so long if they wanted to buy a duck that it has become sort of a second nature to him. You'll be hearing him ask it this fall over the radio on the Sunday night Fleischmann Baker's program from seven-thirty to eight o'clock.

No one else could ask that inane question as often as Joe does and get away with it. It seems to be all in the way he says it. In vaudeville and motion picture houses, people have been coming back to hear him ask it the tenth or the nineteenth time, and have still rolled in the aisles.

The answer is that Joe is one of the few naturally funny comedians. He looks funny. His gestures are funny. The funny way he says things gets over on the air.

His is the underdog type of humor. He is the shy, half-apologetic guy who shuffles in and gets cuffed about, but can't be discouraged. He has the sympathy of his audience, even while they are laughing at him, and that is why they like him. “A hoke comedian with a sweet personality,” is the way Marion Sampter, his manager sums him up.

Joe first pulled his “Wanna buy a duck?” line at a vaudeville house in Birmingham six years ago. For a long time Joe had been asking people if they wanted to buy a lot of other sensitive things. A dead horse. An ash-

can. A hippopotto-pottamus. He would just get up there and *ad lib*, feeling around for a funny line. Those lines got laughs, but they didn't meet Joe's test.

Joe's test is to mingle with the people in the neighborhood of the theatre after the show. If he hears them getting off some line of his, then he knows the line has clicked and he keeps it. He didn't think anything about the “Wanna buy a duck?” line at the time. But his dressing room window opened on the street and after the show was over he began to hear voices going by yelling “Wanna buy a duck?.” And he knew he had something. He can't figure out why a duck should be any funnier than an ashcan or a hippopotto-pottamus. It just is and that's that. The rest of the routine grew bit by bit. He would hit on a good line like “Would your brother wanna buy a duck?” and keep that in. Later, when he was playing movie houses. he found it ideal for annoying masters of ceremonies.

But let's go back to the beginning, because in a way, Joe's life explains Joe, the comedian, the good natured, softhearted guy who can take it, and keep smiling and come back for more.

He was born Joe Pintner, in a little village in Hungary. When Joe was five, his parents came to this country and settled in Detroit, where his father got a job in the Ford plant. Joe's mother wanted him to be a great violinist. Every cent that could be spared from the family budget went to a local Hungarian maestro who gave Joe lessons. Joe loved music but he hated to practice. The maestro used to get pretty rough with him. Then one day in a fit of exasperation he rapped Joe across the knuckle with his bow, and Joe socked him. So the music lessons came to an end. He started out to earn his living at an early age, but everything seemed to end in disaster.

At last he got a professional job as assistant to Rex the Mind Reader, for fifteen dollars a week. Joe was the boy who used to hold the wires that kept the sleeping lady suspended in midair. He used to write out the questions that Rex would see mysteriously unfolded in the crystal ball.

After thirty-five weeks in Detroit, they decided to take the show to Toledo. Then he got a job with Desmond's New York Roof Garden Revue. It was strictly a family affair. Everybody was supposed to be a Desmond. Joe was billed as Lem Desmond, Jr. Everything went all right until the *Roof Garden Revue* hit Baltimore. Then a reporter bore down on Joe, said that he didn't look like a Desmond, and he didn't think he was a Desmond. Joe couldn't tell a lie. He confessed all. The next day the re-

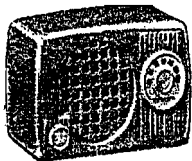
porter ran a piece saying that the comedian was really Joe Penner, and that he was better than all the Desmonds put together. When the Desmonds read that, they were madder than so many wet hens. They all landed on him at once, and to pass quickly over a painful scene, Joe was fired. But offers poured in as a result of the newspaper article.

Joe had been broadcasting locally from movie houses. He didn't realize he was getting across on the radio. When his fan mail came in, he thought it was just from friends who wanted to encourage him.

The J. Walter Thompson Company, advertising agency asked him to come in for an audition. Joe didn't think much about it. He didn't feel radio was for him. But he went.

He doesn't seem to realize yet that within a few weeks "Wanna buy a duck?" will be as much of a household word from coast to coast as Ed Wynn's "So-o-o-" or "Wass you dere Sharlie?"

(Reprinted from *Radioland*, December, 1933)



SAME TIME, SAME STATION

by Jim Cox

HILLTOP HOUSE

The creative dialogue team of Addy Richton and Lynn Stone combined their names into Adelaide Marston. For years under that moniker they were responsible for bringing to the airwaves daily episodes of the serial dramas *This Life is Mine* and *Valiant Lady*. While these programs maintained a wide following, neither was probably a match for what may have become Marston's crowning achievement — their most durable and widely celebrated serial — *Hilltop House*.

It was an on-again, off-again story of the trials and tribulations of running an orphanage — and of its central character, the headmistress — over a period that embraced two decades. In the process, it brought some of radio's most heart-warming stories to the forefront in its daily mid-afternoon visits. The program, in effect, became a model to millions in how to deal with trifling youngsters in common situations while meeting the personal traumas and triumphs that invade our daily lives.

Marston's series, originally penned by other writers, appeared on dual networks — Mutual at 11:30 a.m. ET and 5:45 p.m. on CBS, both for Palmolive soap, beginning November 1, 1937. By the next year it had been reduced to a single CBS airing at 10:30 a.m. It shifted to 4:30 p.m. on that network two years later. Then producer Edwin Wolfe placed the creative reins in the hands of Adelaide Marston. The result was a discernible improvement in scripting. But when Palmolive shifted ad agencies a short time later, its new agency saw things differently. By diminishing the program's quality, it rightly figured, it could reduce production expense. Wolfe, however, would have none of it; he announced that the program would be withdrawn from the air.

But the new agency would have a final say, and it intended to capitalize on the widespread popularity enjoyed by its series' heroine, an actress named Bess Johnson. Johnson, who also played the leading role of Bess Johnson as headmistress (not coincidentally, you may be sure), had acquired a reputation as "the highest paid actress in radio." Thus, as the curtain fell on *Hilltop House*, she simply transferred to a new show (*The Story of Bess Johnson*) which occupied the same quarter-hour *Hilltop House* had just vacated (4:30 p.m., CBS). Her drama continued from March 31, 1941 through September 25, 1942, for the first 13 weeks on CBS and NBC Red (10 a.m.), and for the remainder of its life on NBC for Kimberly-Clark Corporation (Kleenex).

Several years later, when Miles Laboratories was looking for a vehicle to plug its over-the-counter drug wares, CBS decided to revive the ill-fated *Hilltop House*. On May 17, 1948, the drama which had received earlier acclaim dedicated "to the women of America," made its second debut at 3:15 p.m., capping off CBS' nearly four hours of daily washboard weepers. It would later move to 3 p.m. before departing the air again, March 24, 1955. Miles advertised Alka-Seltzer, Miles Nervine, One-A-Day brand multiple vitamins, Chooz and other health aid brands for all but the final year of the run, when Pharmaco underwrote it. Bess Johnson was replaced by Julie Erickson, who moved in as assistant to Grace Dolben, the orphanage superintendent. When Dolben retired, "Miss Julie" filled her large shoes.

After a second cancellation, most daytime dramas were dead in the water. *Hilltop House*, however, wasn't among them. Seventeen months later, on September 3, 1956, it was resurrected by NBC, which was seeking to stem the tide of daytime audience racing towards television. By July 30, 1957, it and other series were gone forever, however.

Its ratings held up well despite *Hilltop House's* disjointed run. Though never spectacular, ratings climbed to 8.0 in 1939-40. In only two seasons, each years in which the program was introduced or reintroduced, did the numbers fall below a highly respectable median of 5.0.

The program's story line challenged one woman's ultimate choices in life by constantly pulling at her heart-strings. Should she give herself unselfishly in the service of others or should she concentrate on her own emotional psyche? It was a question the protagonist of *Hilltop House* never fully answered. She was, as the epigraph reminded, "a woman who must choose between love and the career of raising other women's children." While the daily tear-jerker was different from most of its contemporary dramas by pursuing a professional female's career, it was never far removed from its peers in dealing with her romantic entanglements.

When Bess Johnson, the character and actress, departed, Grace Matthews (of *Big Sister* fame) ascended to the new role of Julie Erickson. She lasted a brief time; a more memorable thespian, Jan Miner, followed Matthews. Miner, who was born in Boston in 1917, is still playing occasional parts on TV series today. The veteran of stage, television and radio earned running roles in *Boston Blackie*; *Casey, Crime Photographer*; *Perry Mason* and other radio series.

Others in the long-running cast of *Hilltop House* included Vera Allen, Carleton Young, Irene Hubbard, Joseph Curtin, Ronald Liss, Leon Janney, Lamont Johnson, Jay Jostyn, Estelle Levy and Jackie Kelk. Frank Gallop, one of daytime's foremost announcers, was in that capacity for much of the run. Other narrators were Dan McDonald and Gaylord Avery.

Hilltop House arrived each day to the tune of Brahms' "Lullaby," originally played on the organ, and later — most memorably — on the xylophone.

Shows You May or May Not Have Heard Of !

—
by **DOM PARISI**

Once again it's time to mention a few shows that you may have or may not have heard of.

MELODY PUZZLES, a 1937 - 1938 Blue Network broadcast was a show where skits were performed and contestants guessed song titles from clues that were hidden in the skits. Then the songs were sung by Buddy Clark or Georgia Gibbs, known as Freda Gibbson, at that time. One show is known to be available.

ONE OUT OF SEVEN, ABC 1946, with Jack Webb. The material used in this broadcast was pulled from the news of the previous weeks Associated Press, United Press and The International News Service material. The stories were usually sharp attacks against bigots and merchants of hate.

AUCTION GALLERY, Mutual, 1945-1946, brought unique items to the radio auction block. This gave people all over America a chance to make their bids against some of the experts.

BETWEEN THE BOOKENDS, Blue Network, ABC and CBS, 1935-1956. A program of poetry reading by Ted Malone (in real life Alden Russell). The story is that when a hillbilly act didn't show up for a scheduled broadcast, ukulele player, and sometime announcer Russell, a new college graduate working for CBS affiliate KMBC in Kansas City, was asked to fill-in the ten minute slot by reading some poetry. Russell was so embarrassed with the assignment that he said he would do it provided his name wasn't used. Announcer Hugh Studebaker introduced him as "Ted Malone." The rest is history. Eleven shows are known to be out there.

BILL LANCE, West coast CBS stations, 1944-1945. The show starred John McIntire as a crime fighter whose feats had earned him the nickname "Fer de Lance" among the hoods of the underworld.

HEART'S DESIRE, Mutual 1946-1948. The radio audience wrote in asking for things, and the better the cause, the better the chance of getting their "Heart's Desire." Ben Alexander (of *Dragnet* fame) was the master of ceremonies. I believe one episode is available.

LINCOLN HIGHWAY, NBC, 1940-1942. A Saturday

**"DR.
CHRISTIAN"
8:30 P. M.
"The Journey"
Starring
JEAN HERSHOLT**



morning show that featured famous stars of Broadway and Hollywood. The events took place along the Lincoln Highway, a 3,000 mile route between Philadelphia and Portland, Oregon. Ethel Barrymore, Joe E. Brown, Claude Rains, Joan Bennett and Burgess Meredith were just a few of the stars that appeared on the program. Two shows are available.

MR. FEATHERS, Mutula, 1949-1951. The show starred Parker "Titus Moody" Fennelly. Mr. Feathers ran a drug store in the small town of Pike City. Fennelly had the usual run of village idiots to contend with. Only one show exists.

WMAK Was Pioneer Broadcaster in the City

One of the pioneer radio stations in the country was station WMAK of Lockport which started broadcasting October 19, 1922. It was later absorbed by the Buffalo Broadcasting Company which for several years had a monopoly on broadcasting in this area with radio stations WMAK, WGR and WKBW.

In the 1930s, the monopoly was broken up by the Federal Communications System which awarded WMAK's wave length, 360 meters, to the Buffalo Evening News Radio Station WBEN, and WMAK ceased to exist.

WMAK was put on the air by I. R. (Ike) Lounsberry, a young radio engineer, at the Norton Laboratories, Mill Street and at first broadcast programs only a few hours a week.

A brief item in the Union Sun and Journal of October 17, 1922 read "The new radio station of Norton Laboratories will broadcast Thursday night (October 18, 1922) from 8 to 9." The program was to consist of music by Hulshoff's Orchestra.

ELECTION RETURNS

On November 7th of that year, WMAK broadcast the first election returns here in collaboration with the Union Sun and Journal.

A story in the Union Sun and Journal of November 2, 1922, described the station which was housed in two small buildings. One 12 by 15 which contained the studio, and another contained the broadcasting equipment. The antenna was suspended from two "gigantic towers" reaching 142 feet high and supporting a T-shaped aerial 250 from end to end.

Eight wires were spaced two feet apart and directly beneath them was a counterpoint with the same number of wires as the flat top. Engineer Lounsberry reported that the station had a 500 mile daylight range and a 1,000 mile range at night.

Some of the early talent heard over the station included J. Warren Hull who later became a musical comedy, radio and television entertainer. Godfrey Wetterlow, violinist, Margaret Conley, soprano, John Proctor and his four daughters, Mrs. Ericsson H. Merritt, Althea Snedeker, Alma Grace Miller and Ruth Ann Algier.

Most radio stations had short broadcasting hours in those days and programs were picked up on headphones. When WMAK was on the air it blanketed WGR, Buffalo's only radio station, and just about everything else here.

STUDIOS MOVED

After a couple of years the studios of WMAK were moved to the second floor of the former Rialto Theater Building on the southeast corner of Main and Pine Streets to be more accessible to area talent.

Then the studios were shifted to the Hotel Lafayette in Buffalo in 1927 and the towers and transmitter were moved to the Shawnee Road, Martinsville in 1928.

Later moves were to the Liberty Bank Building in Buffalo.

Leroy Fiedler, son of Mrs. John Fiedler, 98 West Ave., went to work for WMAK in Lockport in 1924 when just out of high school, and accompanied Mr. Lounsberry to Buffalo. He became chief engineer of WKBW in Buffalo and made his home in Hamburg.

Do You Remember . . . ?

By Stu Mann

Just as the strains of an old song have power to transport us back in time, so the mention of a name, perhaps long forgotten, can take us back to another day, or another place, Do you remember will try to let you know what happened to some of these people, you may remember.

CLIFTON FADIMAN

The author, editor, critic and the moderator of radio's *Information Please* was born in Brooklyn in 1904. His Russian immigrant father was a druggist, his mother, a nurse. For a while he worked as a soda jerk in his

father's drugstore, as a ship chandler and as an officer for the French American Line. He had one older brother Edwin.

For two years Fadiman taught English at the Ethical Culture High School. After that he joined Simon & Schuster as an assistant editor, was promoted in 1929 to full editor, eventually became editor-in-chief, resigned, and continued as an outside editorial adviser. For a decade beginning in 1933 he was book editor of The New Yorker Magazine.

His career as a radio personality began in 1934 reviewing books over the air. The program flopped. Four years later he began *Information Please*, which soon had an audience of 9 million every Friday evening and was praised by the critics. The program opened with a crowing rooster followed by a challenge from the announcer: "Wake up America! It's time to stump the experts." The program lasted fourteen years. In between writing books on literature, Fadiman was also emcee and quiz master of radio's *Quiz Kids*, *This is Show Business*, *Mathematics* and *Alumni Fun*. His personal favorite was *Conversation*, broadcast from 1954 to 1957.

His first marriage was to Pauline Elizabeth Rush from 1927 to 1949 when they were divorced. His accomplishments today seem far less impressive today than fifty years ago when a college education was still the exception. He had a sharp eye for what the buying public would pay to read.

Fadiman had often been quoted as saying "I am not a profound thinker." No arguments have ever been heard.

RALPH BELL

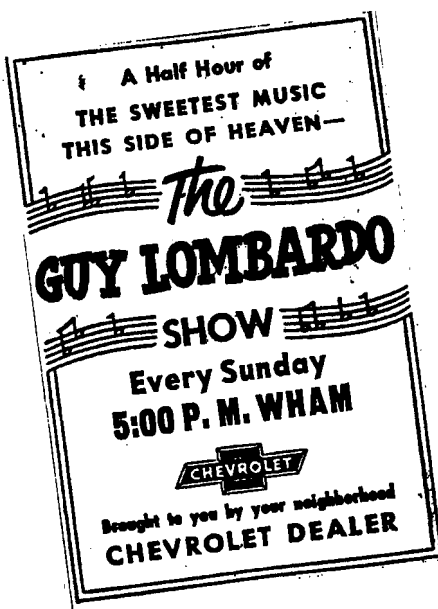
Back in September, 1948, Ralph Bell replaced Everette Sloane in the role of Arthur Drake on *This Is Nora Drake*, a show distinguished by being heard on both NBC and CBS networks daily — NBC at 11 a.m. and CBS at 2:30 p.m. EST. Adding this stint to his others makes Bell's air schedule read almost like the daily newspaper listing of radio shows. For besides his Nora Drake assignment Mr. Bell has leading roles on some nine or ten programs, among them such well known standbys as *Right to Happiness*, *Gangbusters*, *Counterspy*, *Evelyn Winters*, *Lorenzo Jones* and *Mr. District Attorney*. In most of these shows, Ralph Bell specializes in tough guy roles. The *Nora Drake* stanza calls for the portrayal of a mild-mannered, elderly gentleman and it's to Bell's credit that he can get this quality into his voice, since his personal characteristics are youthfulness, exuberance, friendliness.

Ralph Bell is a young man who has been dedicated to acting and the theater for as long as he can remember. He was born in 1916 in New Jersey and grew up in Hackensack. He remembers his childhood as having been very happy, in itself a rather unusual thing. Ralph went to the University of Michigan, where he majored in English. Of course, a great part of his time was spent in the Drama School there. He acquitted himself so well that on his graduation in 1937, he was offered a job teaching drama and play production at his alma mater. Well it was a job in his chosen field, and he took it for a year.

After a year, he felt he'd gathered enough experience to put it to practical use. He moved to New York and very soon found jobs in Broadway shows. His success was rapid. He starred in George Abbott's *What A Life*, the play that later grew into the radio *Aldrich Family Program*, in which Bell later worked often, too. He also starred in *Native Son* and has worked with such famous theater names as Dorothy Gish, Louis Calhern, Ezra Stone and Milton Berle.

In private life, he's a suburbanite, with a house in Flushing, Long Island. He is married to Pert Kelton, who is familiar to radio listeners in her own right. They have two sons, one three and a half, the other a year and a half.

(Radio & TV Mirror, December, 1948)





One Man's Family & The Cisco Kid look at life again at the 22nd Friends of Old Time Radio Convention Oct. 23-25, 1997 Holiday Inn North, Newark, NJ

Guests

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

West Coast Guests

Parley Baer - Gunsmoke
 Harry Bartell - Fort Laramie; Gunsmoke
 Jeanne Bates - One Man's Family; Shorty Bell
 Frank Coghlan - (Serials) Captain Marvel
 Sam Edwards - One Man's Family; Fort Laramie
 Ray Erlenborn - (Sound effects artist)
 Eddie Firestone, Jr. - One Man's Family; Goldbergs
 Barbara Fuller - One Man's Family; Stepmother
 Bob Hastings - Archie Andrews; (Television) McHale's Navy
 Rex Koury - (Musical Director) Gunsmoke
 Tyler McVey - One Man's Family; Gene Autry
 Bob Mott - (Sound effects artist)
 George Pirrone - One Man's Family
 Elliott Reid - March of Time; Lorenzo Jones
 Jean Rouverol - One Man's Family
 Dick Van Patten - Aldrich Family, Duffy's Tavern
 Janet Waldo - Meet Corliss Archer; Date with Judy
 Peggy Webber - Fort Laramie; Dragnet
 Alan Young - Alan Young Show; (TV) Mr. Ed

New East Coast Guests

Eddie Bracken - Eddie Bracken Show
 Dix Davis - One Man's Family; Blondie; Date With Judy
 Florence Freeman - Dot and Will; Young Widder Brown
 Betty Johnson - (Singer) Breakfast Club
 Kitty Kallen - (Singer) Curt Massey Show

Returnees

Arthur Anderson - Let's Pretend, Hotel For Pets
 George Ansbro - (Announcer) ABC
 Jackson Beck - (Announcer) Superman, Mark Trail
 Vivian Block - Let's Pretend
 Lon Clark - Nick Carter
 Louise Erickson - Meet Corliss Archer
 Earl George - Captain Midnight, Doc Savage
 Ed Herlihy - (Kraft Spokesman)
 Pat Hosley - A Brighter Day

Will Hutchins - (TV) Blondie, Sugarfoot
 Raymond Edward Johnson - Inner Sanctum
 Ruth Last - Let's Pretend; Quiet Please
 Abby Lewis - Road of Life; House in the Country
 Peg Lynch - Ethel and Albert
 Ted Mallie - (Announcer) The Shadow
 Bill Owen - (Announcer for Mutual)
 Peter Rankin - Buster Brown, Shadow, Lux Radio Theater
 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
 Margot Stevenson - The Shadow
 Sybil Trent - Let's Pretend
 Frances von Bernhardi - (Casting Director)

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

Dealers Rooms: 9 am - 5 pm
 Radio Books and Magazines (Frank Bequaert and Dave Siegel)
 Improving sound (Bob Burnham)
 Favorite Holiday shows (Gary Yoggy)
 Cocktails and Dinner: 5:30 - 8:00
 The winning original drama of 1996 by Edgar Russell III will be presented; Guests include Rex Koury
 One Man's Family Reunion II: hosted by Mike Sprague and Ed Titus with an all-star cast

Friday (Daytime)

Dealers Rooms: 9 a.m. - 5:00 p.m.
 A visit with Frank Coughlin, Jr. and others
 More Science Fiction on Radio (Gordon Payton)
 Asians on Radio (Jack French)
 Superman Panel (Anthony Tollin)
 More CBC Radio (Carl Banas, Sam Levene, others)
 Salute to Walter Gibson (Anthony Tollin)
 Author Panel: with Bill Owen, Frank Buxton, Leonard

Maltin; Tom DeLong, Anthony Tollin
Dave Warren Players present Duffy's Tavern

Friday Night

Cocktails and dinner: 5:30 - 7:45 p.m.
A light look at sound effects with Ray Erlenborn and Bob Mott
Re-creation: Young Widder Brown with Florence Freeman
Re-creation of Fort Laramie with Sam Edwards, Harry Bartell, Peggy Webber

Saturday (Daytime)

Dealers Rooms: 9 a.m. - 3 p.m.
Atlanta Radio Theater Company presents Dr. Geoffrey Stanhope
"In the Hour of the Wolf"
The Andrews Sisters; with Boogie Woogie Girls, Gary Yoggy, Ed Clute
Radio to Television Transition (Mitchell Weisberg)
Gotham Radio Players Present The Green Lama "The Adventures of the White Lady" Prod. and Dir. by Steve Lewis and Max Schmid
Salute to Big Bands and Singers with Betty Johnson, Kitty Kallen (hosted by Mike Henry)
The Hindenburg (Lee Munsick, Bill Jaker)
Raymond Edward Johnson presents...
Re-creation of Meet Corliss Archer with Janet Waldo, Louise Erickson, Sam Edwards

Saturday Night

Cocktails and dinner: 5:30 - 7:45 p.m.
Re-creation of "I Remember Mama" with Rosemary Rice, Dick Van Patten
Ethel and Albert with Peg Lynch and Parley Baer
Re-creation of Cisco Kid with Jackson Beck
Awards, raffle, donations, brief guest appearances

Getting There

By Air: Continental Airline is the official air line for our convention. Details on attached sheet.
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 described on attached sheet.

Wednesday, October 22nd; Complimentary wine and cheese from 6 - 10 pm

Thursday, October 23rd; Daytime only (9 - 5); \$10

Thursday, October 23rd; Daytime and evening including dinner (9 am - closing) \$33.00 (\$30.00*). Choice of London broil, chicken cordon bleu, stuffed fillet of sole.
Please indicate choice when you make your reservation.

Friday, October 24th: Daytime only (9 am - 5:30 pm) \$10.00 if paid in advance; \$15.00 at the door.

Friday, October 24th: Daytime and evening including buffet dinner (9 a.m. - closing) \$44.00 (\$41.00*). Discount of \$3.00 for those over 62 and under 16.

Saturday, October 25th: Daytime only (9 a.m. - 5:00 p.m.) \$10.00 if paid in advance; \$15.00 at the door.

Saturday, October 25th: Daytime and evening including buffet dinner (9 a.m. - 10:30 p.m.) \$51.00 (\$47.00*). 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 \$50 or more each plus appropriate registration fees. If paid after October 1st, cost will be \$55 or more plus appropriate registration fees.
Details on special sheet

Hotel: Rooms are \$68, no matter how many in a room. Starting this year, **ALL ROOMS MUST BE RESERVED THROUGH THE HOTEL**. Call 201-589-1000 and ask for Grace in reservations (Ext. 7011).
Mention FOTR. Reservation must be placed by October 1.

Ads: Ads may be placed in our program book. See attached notice.

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

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 A rotating program of old time singing, dancing Saturday night
 brought to you direct from WLS, Chicago, every Saturday night
 7:00 to 8:00 P.M., CST
WLS - WLW - WTMJ
 9:00 to 10:00 P.M., CST

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