

The Old Time Radio Club

Established 1975

The Illustrated Press

Number 333

October 2005

1975 - 2005 Our 30th Anniversary



**J. CARROL NAISH and ALAN REED
in "Life With Luigi"**

The Illustrated Press

Membership Information

New member processing: \$5 plus club membership of \$17.50 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, \$17.50; 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

Old Time Radio Club
56 Christen Ct.
Lancaster, NY 14086

E-Mail Address:

otrclub@localnet.com



All Submissions are subject to approval prior to actual publication.

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

The Illustrated Press is the newsletter of the **Old Time Radio Club**, headquartered in Western New York State. It is published monthly except for the months of July and August. Contents except where noted are copyright © 2005 by the OTRC.

Send all articles, letters, exchange newsletters, etc. to: *The Illustrated Press*

c/o Ken Krug, Editor (716) 684-5290

49 Regal Street

Depew, New York 14043

E-Mail address: AnteakEar@aol.com

Web Page Address:

members.localnet.com/~robmcd

Club Officers and Librarians

President

Jerry Collins (716) 683-6199
56 Christen Ct.
Lancaster, NY 14086
collinsjf@yahoo.com

Vice President & Canadian Branch

Richard Simpson (905) 892-4688
960 16 Road R.R. 3
Fenwick, Ontario
Canada, L0S 1C0

Treasurer, Videos & Records

Dominic Parisi (716) 884-2004
38 Ardmore Pl.
Buffalo, NY 14213

Membership Renewals, Change of Address

Peter Bellanca (716) 773-2485
1620 Ferry Road
Grand Island, NY 14072
pmb1620@worldnet.att.net

Membership Inquires and OTR

Network Related Items

Richard Olday (716) 684-1604
171 Parwood Trail
Depew, NY 14043-1071
raolday@yahoo.com

Libraries

Cassettes and Reference Libraries

Frank Bork (716) 835-8362
209 Cleveland Drive
Cheektowaga, NY 14215
frankbork209@yahoo.com

Video and Record Libraries

Dominic Parisi (716) 884-2004
38 Ardmore Pl.
Buffalo, NY 14213

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.

Regis Philbin To Emcee National Radio Hall of Fame Ceremony

CHICAGO (August 31, 2005)—Emmy-award winning television personality Regis Philbin will host the National Radio Hall of Fame's 2005 induction ceremony in Chicago on Saturday, November 5, Bruce DuMont, president of the Chicago-based National Radio Hall of Fame announced today.

Philbin, host of the nationally syndicated daytime talk show *Live with Regis and Kelly* will serve as master of ceremonies for the nationally broadcast event that will induct six veteran radio personalities into *America's only* Radio Hall of Fame.

"Regis gave us his final answer and it was 'yes,'" said DuMont, who also is founder and president of The Museum of Broadcast Communications in Chicago. "Regis is a world-class talent and we're thrilled that he has agreed to host radio's biggest night of the year."

Philbin began his broadcasting career as an NBC page on the *Tonight Show* in New York. He was a radio news reporter and talk show host in San Diego and Los Angeles before gaining national exposure in 1967 as sidekick announcer on *The Joey Bishop Show*, Philbin has also achieved primetime success as the original host of the popular television program *Who Wants to be a Millionaire*.

The National Radio Hall of Fame class of 2005 inductees are: the legendary comedy team of **Abbott & Costello**; Cincinnati Reds broadcaster **Marty Brennaman**; ABC News White House correspondent **Ann Compton**; retired Pittsburgh Steelers color commentator **Myron Cope**; and the late **Jean Shepherd**, radio humorist and author of the classic holiday film *A Christmas Story*.

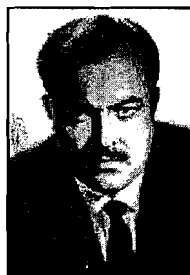
Inductees were selected through a national balloting process that included participation by radio executives, broadcast historians and members of the National Radio Hall of Fame. Ballots were tabulated and certified by the firm of Altschuler, Melvoin and Glasser LLP/American Express Tax and Business Services. Travel and promotional support is being provided by American Airlines and the Renaissance Chicago Hotel.

Westwood One will produce and distribute the one-hour radio special. **Jim Bohannon**, a past Radio Hall of Fame inductee, will be the announcer. The broadcast will be heard on WGN and WLS in Chicago, KOGO/San Diego and other major stations from coast-to-coast.

About the National Radio Hall of Fame

The National Radio Hall of Fame recognizes and showcases contemporary talent from today's diverse programming formats as well as the pioneers who shaped the medium during its infancy. For more information, visit www.radiohof.org.

Tickets to the National Radio Hall of Fame November 5 black-tie induction dinner at the Renaissance Chicago Hotel may be purchased online at www.radiohof.org or by calling 866-860-1640.



WILLIAM CONRAD

by TOM CHERRE

No actor's voice captivated its listeners like that of the one that echoed from William Conrad. As U.S. Marshall Matt Dillon, his rich baritone voice commanded authority with every breath. When Dillon would raise his voice in anger he would have everyone shaking in their boots. In *Gunsmoke*, Marshall Dillon put his life on the line every week without fear or trepidation in upholding the law in the frontier town of Dodge.

Actually this man who played tough guy Matt Dillon was no slouch in real life either. During World War II Conrad was a fighter pilot. Born on September 22nd, 1920 in Kentucky. His professional career started in the late 1930s as a musician in California. He worked at various radio stations doing Hollywood base shows. After the war he played the parts of some nasty heavies in a few movies. Knowing he would never get leading man roles he turned his future towards radio. Conrad estimated that he had over 7500 roles on different radio shows. Many were on *Gunsmoke*, but he was almost a regular on *Suspense*. He introduced the opening "Want to get away from it all" on the *Escape* show. He also did *Dragnet*, *Lux Radio Theater*, *Nightbeat*, and even *Fibber McGee and Molly*. To demonstrate his versatility Conrad played all the parts in The "Wax Works" episode of *Suspense* in 1956.

First and foremost he will always be remembered as U.S. Marshall Matt Dillon in *Gunsmoke*, which ran from 1952-1961. Unlike *The Lone Ranger* and the other Saturday matinee cowboys, Dillon would shoot to kill,

The Illustrated Press

not to wound. He was not adverse to having a rye, bourbon, or a beer now and then. He was also fond of the ladies. Heaven forbid this would ever happen to Kemo Sabe. If Matt Dillon had notches carved on his gun handle, he would need a couple dozen colts in his office. *Gunsmoke* was of course an adult western, and a good one at that. Dillon had more perplexing problems to deal with than Roy, Gene, or Hoppy.

While Conrad was doing *Escape*, he had the occasion of working well with Parley Baer, Howard McNear, and Georgia Ellis. When the time came for casting characters for *Gunsmoke* Conrad was instrumental in securing these three for the major roles. *Gunsmoke* was authentic with an adult theme and serious drama. After *Gunsmoke* ended its run Parley Baer played a regular on *The Ozzie and Harriet Show* playing Darby. Howard McNear had a long successful run as Floyd the barber on *The Andy Griffith Show*.

Conrad's career also continued after the golden age of radio ended. He narrated the classic cartoon shows, *Rocky and His Friends* and *The Bullwinkle Show*. He was starred in three dramatic shows, *Nero Wolfe*, *Cannon*, and *Jake and the Fatman*. And of course, who can forget him as the narrator of the 1960s *Fugitive*. William Conrad also exhibited his skills as a vocalist when he performed professionally singing Gilbert and Sullivan's *The Mikado* in 1984. I still enjoy listening to *Gunsmoke*.

Conrad was a consummate actor. He was 73 when he died on February 11, 1994.

"We Wuz Framed"

FATE TRAPPED MOORE & DURANTE
AND MADE THEM A PICTURE OF HAPPINESS

(This article originally published June, 1944)

Strange success story of the past year is that of 29-year-old Garry and 51-year-old Jimmy of *The Moore-Durante Show*. How anyone was ever psychic enough to team the suave new comic star with the hilariously violent old master is still one of radio's major mysteries.

Jimmy Durante and Garry Moore had never met until the March evening they both guested on *Camel Comedy Caravan* a year ago. They didn't even appear on the same section of the program. Yet somehow, hearing the playback, producer Phil Cohan—and others who were also thinking of building a new comedy series for some vague future date—were struck by the interesting contrast in styles of clowning.



Nebulous plans, about which the only certainty was that Garry was to be master of ceremonies, were barely begun when Lou Costello's illness—and Bud Abbott's refusal to carry on their Camel series without his long-time partner—made a quick replacement imperative. The first *Moore-Durante Show* was whipped together in 10 days. In fact, events transpired so rapidly that, four days before their series made its debut that same month, Jimmy answered the phone during a program powwow in his hotel room, said apologetically: "Mr. Moore? No, there's no Mr. Moore here"—and hung up, before he recalled that that was the name of his new partner, sitting right beside him then!

"Da conditions dat prevail" between Jimmy and Garry have changed since then. Today, when Jimmy says proudly, "That's my boy who said that," he means it. Maybe you've noticed they're the only such team in radio who don't get their laughs by making fun of each other? That's the Durante-Moore story in an appropriate nutshell.

It's not that other twosomes, who use each other as verbal punching-bags on the air, don't have a deep-rooted mutual affection. In most cases, these are comedians who started out together a decade—or even a generation-ago. Garry and Jimmy are a "made" team, and their association is only some fifteen months old now.

But there's no doubting the affection and respect they share: The affection for each other of two of the friendliest little guys in, radio, thrown together by their work; the respect they have for each other's comedy style—those styles which are so vastly different.

Actually, their material is virtually interchangeable, according to Garry, who writes about half the show himself (Jimmy—who falsely claims he doesn't even know

The Illustrated Press

his alphabet—writes nothing, but ad-libs precociously on the prepared scripts). The difference in effect lies in the unusual way each delivers his lines.

Schnozzola explodes them in a rhapsody of scrambled rhetoric. He mangles the big words just to hear them scream, and the gagmen give him as many as possible, just to see what magic changes he will ring on them. Garry can wax poetic in the most modulated tones and spiel the polysyllables at mile-a-minute speed—a trick he learned while overcoming a childhood habit of stuttering.

No two men could be more dissimilar. True, they're the same height, 5 feet 7—though the bronze spikes of Garry's crew-cut give him a decided advantage over the transparent fluff atop Durante's balding head. And both have quite remarkable noses—though Jimmy's blossoms like a rosy balloon, while Garry's looks as though it had been pinched white and yanked firmly downward.

But between them lie 22 years difference in age, an entire era of changing show business, and backgrounds so different, the two might have been born on separate planets. Gentle Jimmy Durante—barber's son, of French-Italian parentage—is one of the all-time great



Starring partner Garry, announcer Howard Petrie, singer Georgia Gibbs, conductor Roy Bargy, producer Phil Cohan surround Jimmy

comedians born on New York's teeming lower East Side, trained in the singing-waiter saloons, and awarded the coveted accolade of comic stardom in the Ziegfeld shows, Impish Garry Morfit—attorney's son and descendant of the president of America's first Continental Congress—is one of the successful modern schoolboys who took the new road to national glory by way of radio, without benefit of any previous professional experience on the stage.

Jimmy (born February 10, 1893) left school at the eighth grade. He had helped around his father's modest tonorial establishment, carted 500 papers "uptown" to Union Square newsstands daily—and, somewhere along the route, picked up a few piano lessons. At 15 or so, he was singing raucously in Bowery dives, entertaining for experience alone at Brooklyn church bazaars and charity benefits, acting as "barker" on the Coney Island boardwalk to boost the sale of his own home-made records.

At 17, he was a full-fledged professional piano-player, at \$25 a week, in Diamond Tony's saloon at Coney. Other engagements followed, in cafes from Chinatown to Harlem, at one place, he was accompanist for Eddie Cantor's early vocalizing. By 1916, the razzle-dazzle rag-time pianist had organized his own five-piece band to play at Harlem's Club Alamo, where he met Eddie Jackson, one of the two partners with whom he rose to first real fame. The other, Lou Clayton, joined in on the opening-night festivities when Jimmy launched his own Club Durant off Broadway, in 1923—and a great comedy trio was born.

Clayton, Jackson and Durante were a byword of night clubs and vaudeville, until Jimmy was tapped for Ziegfeld's "Show Girl," went on to do another Broadway musical and suddenly found himself in Hollywood as a solo star. His films were everywhere, his "Inky Dinky Do" was on everyone's lips, his bravura nose was caricatured from here to there, when teen-aged Garry Morfit first hit the trail which was to bring them both together.

In those early '30s, Garry (born January 31, 1915) was a champ debater and fair-haired boy of the "little theatre" movement in his native Baltimore. With military school behind him and college ahead of him, the youngster—who still looks more like a brogue-shod, slack-clad varsity lad than most real denizens of the campus—left high school in his senior year. But not for the lure of greasepaint or the halo of a spotlight. Oh, no. The ambitious young Morfet was going to be a playwright.

The brash teenster dropped his textbooks with a soul-satisfying thud, in order to collaborate on a revue with

The Illustrated Press



Big Hope Emerson, who takes a lot of kidding from Garry Moore and Jimmy Durante, is husky enough to hammer home her own points.

none other than F. Scott Fitzgerald, the late "Jazz age" novelist. The show was never produced, but Garry went on to sell a daytime program idea which landed him a job as continuity writer for a Baltimore station.

Jimmy once wrote a song—one of the dozens he's turned out in his own inimitable idiom—titled "I Know Darn Well I Can Do Without Broadway (Can Broadway Do, Without Me?)" It was characteristic Durante reverse English, of course. Times Square is the pulse-beat of Jimmy's own big, generous heart. Not to have an audience is the one great, unbeatable loneliness to him.

But, at 20, Garry—the poor man's Milton—fled from audiences, even unseen ones. He yearned to pout out his laughter-loving soul on paper, rather than by voice. Being personally funny over the airlines was his idea of the great, unbearable boredom. But the chance illness of a variety-show comic, for whom he substituted, had given local stations an inkling of what Morfit could do to a mike. From then on, the hounds of fate were after him, howling like breakfast-broadcast banshees, driving him into becoming a performer in spite of himself.

From Baltimore, he fled to New York to become a freelance writer—and found himself guesting in person on a *Fred Allen Show*. He fled to St. Louis to become a sports and news announcer—and found himself emceeding almost more comedy programs than he could (and did) write. The day he gave notice there, he got a wire from NBC's Chicago office asking him to do a series similar to one he was just giving up. Networks are networks and they don't pay off in peanuts, so Morfit bowed to fate—with a fist tightly clenched behind his back.

It was on Chicago's "Club Matinee" that Thomas Garri-

son Morfit got his present starring name. He'd always used the nickname Garry, and now an enterprising listener won \$50, in a Morfit-retitling contest—simply by lopping off that last syllable and re-spelling the first one. The new Mr. Moore was soon on his way to New York and, eventually, the historic teaming with Mr. Durante.

That Garry and Jimmy should become fast friends, as well as co-stars, is extra sugar in their coffee. It's also the heart-warming secret of their CBS show's howling success.

FRED ALLEN

by JIM SNYDER

Fred Allen was born John Florence Sullivan on May 31, 1894 in Cambridge, Massachusetts. He was only three years old when his mother died and his father, who worked at the Boston Public Library, was seldom home. He was raised, basically in poverty, by his Aunt Elizabeth. The financial situation was so bad that he once joked that "My beanbags even had patches on them."

He was a choirboy in his Roman Catholic parish, and sang in a minstrel show that was put on by his church. He found that he had a real passion for music and so he taught himself to play the harmonica. At the age of 14 he had to go to work at the public library where he entertained his fellow workers by juggling balls, oranges, dishes, almost anything, and he also started performing in amateur shows that paid a dollar a performance. He billed himself as "Freddy St. James, the World's Worst Juggler," and in his act he would deliberately miss when juggling in order to get laughs. His agent finally changed his name to Fred Allen. He met Portland Hoffa while playing in a Broadway revue and after they married she of course became a part of his act.

The Fred Allen Show first went on the air over CBS in October of 1932 and was on the air for the next seventeen years under a number of different identifications, most often with the sponsor's name in the title. Probably the most popular feature of his shows took place in "Allen's Alley" where he met some rather unlikely residents who spoke with various dialects. There was Mrs. Nussbaum who was rather confused with her malapropisms; Senator Claghorn who was a blow hard Southern politician; Titus Moody, a gentleman with the wisdom and suspicion of a New Englander; and the eternal pessimist Ajax Cassidy whose standard line was, "I'm not long for this world."

The Illustrated Press



When Jack Benny was named the honorary chairman of the March of Dimes campaign, Fred stated that "the dime hasn't been minted that could march past Jack Benny." The feud between these two comedians was a classic and the radio audience loved it, but off the air the two were the best of friends.

Fred did, however, carry on a very real feud with network executives. He loved making fun of the fact that NBC had fourteen vice presidents and claimed that one was in charge of the "don't raise that window another inch division," while another was in charge of leaky Dixie cups. This all came to a head in April of 1947. Several times that year his show had run slightly overtime and NBC cut it off promptly when the time was up. Fred made a point of ridiculing this decision on the air and so the network then ordered that all jokes about the decisions of network officials be taken out of his next script. Fred, of course refused to do so and in that next show Portland led into the planned spoof by asking, "Why were you cut-----?" At that point the engineer cut the sound and there was dead air time for 25 seconds. It became a big story from coast to coast. A couple nights later Bob Hope was cut off when he began a joke about Allen's being cut off. The very next show on the air was that of Red Skelton who started out by saying, "Did you hear what happened to Fred Allen?" This was followed by silence as he was cut off. There was such an uproar

over all of this that NBC finally gave up and the comedians could then ridicule the network executives as much as they wanted.

Although Fred led a very quiet private life, the demands of radio caught up with him. He did thirty-nine live shows a year without reruns, and he did each of those twice, once for the East Coast and once for the West Coast. Although he had writers, he wrote and re-wrote his scripts to try to get them just right. His health was affected and the doctors put him on a rigid diet and made him give up smoking. This caused him to comment, "You finally do so well in your career that all you can drink is buttermilk. When they start feeding me intravenously I'll know I've really made it to the top."

Fred didn't drink, gamble, or chase women. When a friend suggested that they spend a Sunday at the race-track he responded, "Playing the horses doesn't make sense. The horse gets all the exercise, the jockey gets the ride, the bookmaker gets all the money, and the horse player gets a headache." Instead, being a religious man, he spent his Sundays at Mass.

Fred was generous with his money, in the extreme. He gave as much as he could to worthy charities, but he also gave to people on the street that he knew to be in need. When he went out his pockets were filled with paper money which he gave out on the following basis: one-dollar bills went to panhandlers and drunks; the fives were for those he didn't know much about; the tens were for



Fred Allen and wife Portland Hoffa (circa 1932)

The Illustrated Press

those who were facing hard luck but didn't seem to be trying to find work; and the twenties went to those in temporary need who he felt seemed to be really trying to get out of their predicament.

On March 17, 1956, Fred was out taking a late evening walk when he collapsed on the sidewalk. He was rushed to a police station where a priest, who was a friend, gave him the last rites of the Catholic Church.

Dr. Christian

Jean Hersholt portrays a Country Medico with Sincerity and Skill

(This article originally published August 1944)

Even though it's still around that postwar corner, television looms large in radio program plans. Some long-popular shows are already lining up new players who will be more "telegenic" or look more like the characters they enact. But no such qualms beset the producers of *Dr. Christian*, which stars Jean Hersholt—who has been portraying that very role for years, in both radio and movies.

Something would have to be done, of course, about the two *Judy Prices* who now act as *Dr. Christian's* loyal office nurse. At present, Rosemary De Camp plays the part for most of the year, from the west coast, but Helen Claire takes over for 6 to 8 weeks at a time, when the program visits New York twice a year. Both are pleasant-voiced, extremely personable young ladies, yet no one would take them for twins!

The important fact remains that the stellar role of *Dr. Christian* himself fits its portrayer like a surgical rubber glove. Not that Jean Hersholt is either physician or surgeon, but the young-looking veteran has impersonated both so often—in more than 30 years on the screen—that he must be given credit for having at least passed his pre-medical course. He knows a stethoscope from a lancet and is as familiar with hospital corridors as with his own home.

Still vigorous and high-spirited—with twinkling eyes, fresh pink skin and baby-soft brown hair belying his 58 years—the Copenhagen-born actor has been busy in Hollywood almost ever since he came to America, back in 1912, with Danish film experience. Even as a young man, Hersholt specialized in character portrayals—frequently brutal villains.

Those sinister days were put behind him forever, when Hersholt played the fictional counterpart of the real-life



Nurse Judy Price (played by Rosemary De Camp works so hard for Dr. Christian (Hersholt) that he worries about her health.

Dr. Dafoe, obstetrician *par excellence* to the Dionnes in "The Country Doctor." Three Quintuplets pictures in a row established him as a medico, and nothing but a medico. Henceforth, to the public, Hersholt was a country doctor, ministering to sick souls as well as ailing bodies.

It was Jean's own idea that the characterization would make a good air series and, when radio rights to the Dafoe impersonation proved unavailable, *Dr. Christian* was born—a name chosen mainly because of its meaning, partly because it was Scandinavian (fitting his accent), partly because Hans Christian Anderson is a Hersholt favorite. The actor owns rare letters of the Danish fairy-tale fabricator, has written much on the subject, and has even authored an impressive tome about him, as well as a more recent popular book called "Dr. Christian's Office."

Practically without precedent in the broadcasting industry, the series was sold without an audition, sheerly on the basis of Hersholt's screen performances. It has been zooming along ever since, under the sponsorship of the Vaseline manufacturers, with movie versions of life at the mythical village of River's End being produced by RKO.

Part of its success, in the past 3 of its some 7 years, undoubtedly stems from the way in which *Dr. Christian* has kept its fingers on the public pulse through its script contests. About 90% of the playlets performed (a majority by amateurs) come from the almost 10,000 entries annually with a \$2,000 grand prize going to the winner.

But most of its appeal stems from the qualities of the good doctor—qualities which have helped real children

The Illustrated Press

undergo operations and get well, when assured that they would meet their hero—qualities Hersholt himself has in abundance.

Fond of good food and fine arts, seldom seen without one of his beloved pipes, not averse to an occasional highball, the long-time star is hardly a small-town type. He is truly a cosmopolite, but one with an honest sincerity, a strong regard for the simple things and a marked sense of responsibility toward his fellow men.

An American citizen since 1918, Hersholt has an enviable record of public service. Right now, he is president of the Motion Picture Relief Fund (which he helped establish), vice-president of the American Federation of Radio Artists and president of the National American-Denmark Association, making frequent shortwave broadcasts for the O. W. I.

And his sense of duty is just as strong as any hard-working country doctor's. In his first 7 years as *Dr. Christian*, he has never missed a performance, though he gave one from a sick-bed, with actors and sound engineers crowding his hospital room, and made the next show only by ambulance.



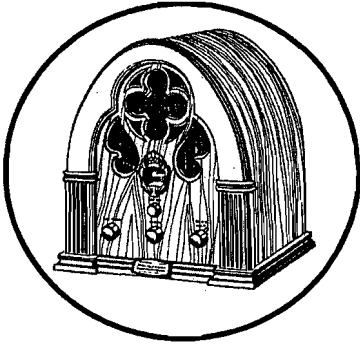
Hersholt is a man who loves a good pipe — in abundance

LATEST ADDITIONS TO THE CASSETTE LIBRARY

- 3568 Lives of Harry Lime "The Double Cross" 1/18/52
Lives of Harry Lime "5000 Pengoes & A Kiss" 1/25/52
- 3569 Lives of Harry Lime "Horse Play" 11/23/51
Lives of Harry Lime "Three Farthings For Your Thought" 11/30/51
- 3570 Lives of Harry Lime "Cher Chez le Gem" 1/4/52
Lives of Harry Lime "The Hand of Glory" 1/11/52
- 3571 Red Skelton Show "Housing Problem" 12/18/45
Red Skelton Show "Christmas Trees" 12/25/45
- 3572 Red Skelton Show "Elevators" 2/4/47
Red Skelton Show "Taxi Cabs" 2/11/47
- 3573 Dangerous Assignment "Five Gardenias" 7/26/50
Dangerous Assignment "Vienna Mystery" 8/2/50
- 3574 Dangerous Assignment "Lisbon" 3/25/53
Dangerous Assignment "Caribbean" 4/1/53
- 3575 Suspense "The Defense Rests" 3/9/44
Suspense "Narrative About Clarence" 3/16/44
- 3576 Suspense "Death Pitch" 3/29/51
Suspense "Murder In G Flat" 4/5/51
- 3577 Suspense "Dog Star" 12/22/57
Yours Truly, Johnny Dollar "The Missing Mouse Matter" 12/23/56
- 3578 Box 13 "Death Is No Joke" 5/2/49
Box 13 "Daytime Nightmare"
- 3579 Box 13 "The Treasure of Hang Lee" 5/29/49
Box 13 "Design For Danger" 6/5/49
- 3580 Phil Harris & Alice Faye Show "A Car For Alice" 10/2/49
Phil Harris & Alice Faye Show "Beauty Shop Appointment" 10/9/49
- 3581 Mr. Keen, Tracer of Lost Persons "Ruthless Murders" 10/27/49
Mr. Keen, Tracer of Lost Persons "Forgotten Cave" 11/3/49
- 3582 Green Hornet "Invasion Plan For Victory" 5/16/42
Green Hornet "A Slip of The Lip" 5/23/42
- 3583 Lux Radio Theatre "I Never Left Home" 1/8/45
- 3584 Candy Matson "Valley of The Moon" 12/27/49
Candy Matson "NC9-8012" 1/2/50
- 3585 Mysterious Traveller "The Man From Singapore" 4/4/50
Mysterious Traveller "Flight From Tomorrow" 4/11/50
- 3586 Green Hornet "Diplomatically Done" 1/6/48
Green Hornet "Road To Run" 12/30/48
- 3587 Family Theater "The Right Approach" 5/9/51
Family Theater "The Luck of Roaring Camp" 5/16/51
- 3588 Tales of The Texas Rangers "Dead Head Freight" 1/7/51
Tales of The Texas Rangers "Death In The Cards" 1/14/51

The Old Time Radio Club

49 Regal Street
Depew, NY 14043



FIRST CLASS MAIL

30

**th Friends of Old
Time Radio Annual
Convention
October 20-23, 2005
Holiday Inn North, Newark**

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

West Coast Guests

Shirley Bell—Little Orphan Annie; **Tommy Cook**—Red Ryder, Blondie; **Sonny Curtis**—Singer, songwriter "Love is All Around" Mary Tyler Moore TV theme; **Jimmy Lydon**—Let's Pretend, Young Love; **Bob Mott**—Sound Effects Artist; author; **Noel Neill**—Singer, actress (Lois Lane in 2 Superman Serials (1948, 1950) and TV 1953-1957; **Dave Parker**—The Lone Ranger; **Cynthia Pepper**—(TV) My Three Sons; **Jon Provost**—(TV) Lassie; **Elliott Reid**—March of Time, Lorenzo Jones, Hal Stone—Jughead in Archie Andrews; **Frank Thomas**—Tom Corbett; **Peggy Webber**—Dragnet, Mystery in the Air

New East Coast Guests

Larry Conroy—Voiceover Coach; **Jeff David**—Theater 5, (TV) Robot on Buck Rogers; **Bob Diamond**—Announcer for Joe Franklin; Irving Fields—Pianist and Composer; **Mickey Freeman**—(TV) Phil Silvers Show; **Susan Gordon**—singer, actress (Movie) the Five Pennies, many others (TV) Many guest appearances; **Michael Gwynne**—Drummer, DJ, actor (Movie) Payday, many others; **Simon Jones**—British Actor (TV) Hitchhiker's Guide to the Galaxy; **Paul O'Keefe**—singer, (Broadway actor) Oliver, (TV) Patty Duke Show, As the World Turns; **Jay Siegel**—Musician, lead singer (The Tokens) **Larry Storch**—Comedian (TV) F Troop

Returns

Arthur Anderson—Let's Pretend, Mercury Theater; **George Ansburo**—(Announcer) ABC; **Don Buka**—Let's Pretend; **Cliff Carpenter**—County Seat, Terry and the Pirates; **Fred Foy**—(Announcer) The Lone Ranger; **Joe Franklin**—Joe Franklin Show in New York; **Will Hutchins**—(TV) Blondie; Sugarfoot; Elaine Hyman—The Lone Ranger; **Ron Lackmann**—Let's Pretend; **Peg Lynch**—Echel and Albert; **Corinne Orr**—Theater Five, (TV) Voices for Speed Racer; Trixie and Spritle; **Bill Owen**—Announcer for ABC; **Bobby Ransen**—Comedian; **Rosemary Rice**—Archie Andrews; Let's Pretend; **Larry Robinson**—Let's Pretend; **Lynne Rogers**—Light of the world; **Jean Rouverol**—One Man's Family; **Soupy Sales**—TV personality; **Margot Stevenson**—The Shadow

Plus many dealers, panels, seminars and re-creations. Topics include: sound effects, OTR writers, Superman, syndicated shows, Little Orphan Annie, comedians and Orson Welles. Re-creations of The Lone Ranger, Frontier Gentleman, Dr. Christian, Halls of Ivy and The Shadow. More information from Jay Hickerson <jayhick@aol.com>, P.O. Box 4321, Hamden, CT 06514 or visit <www.fotr.net>