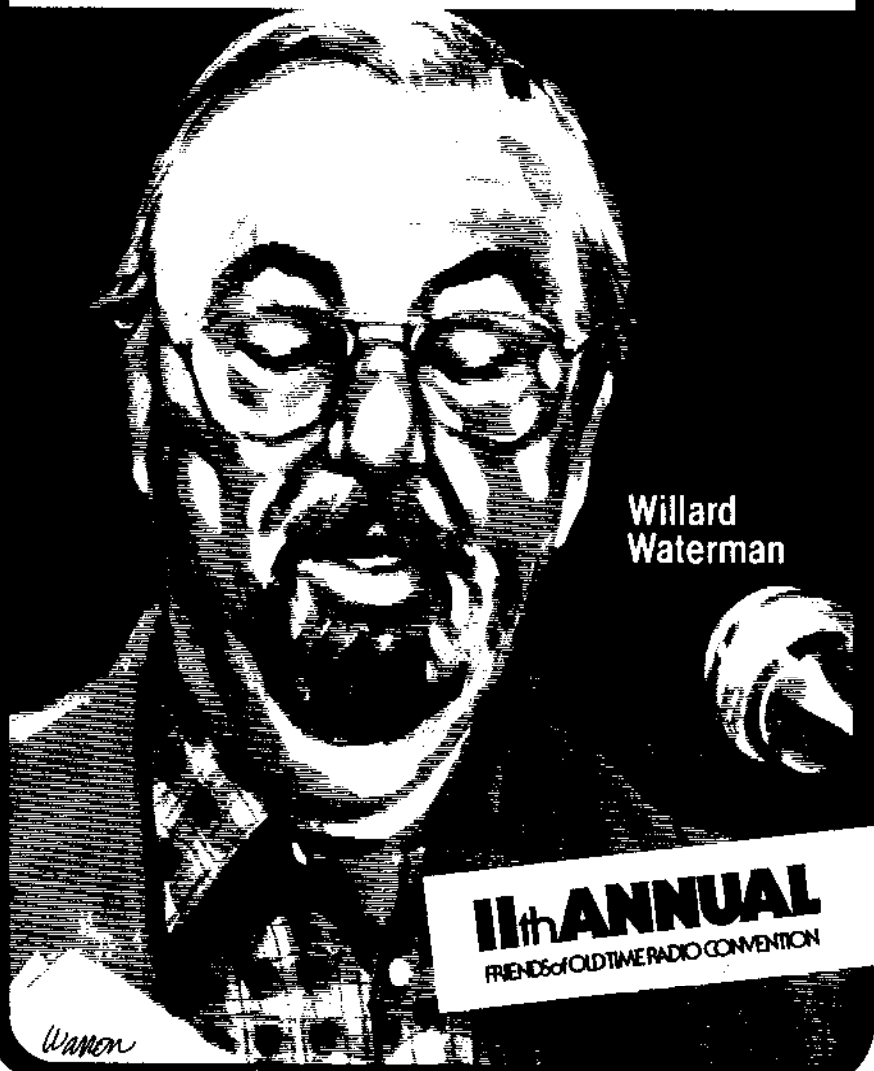


# Old Time Radio **DIGEST**

No. 23 September-October 1987 \$2.50



Willard  
Waterman

**11th ANNUAL**  
FRIENDS OF OLD TIME RADIO CONVENTION

*Warren*

# Old Time Radio DIGEST

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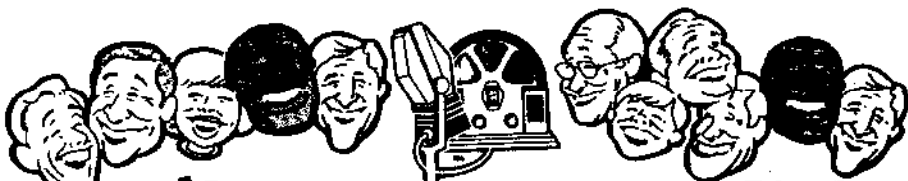
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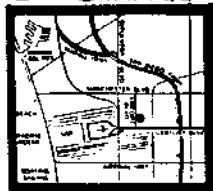
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# 11<sup>th</sup> ANNUAL

## FRIENDS OF OLD TIME RADIO CONVENTION

### CONVENTION HIGHLIGHTS by Bob Burchett

Dave Warren and myself decided to come to the convention a day early last year. We planned a trip to the Statue of Liberty. That night when we went to supper it reminded us of our first convention, which was about 10 years ago. There were only about nine of us including Bob Prescott and his wife Betty. Listening to Bob and Betty tell stories about old radio days was a great introduction to our first convention, meeting people who were really there.

It was way past my meal time and after a day at the Statue I was very hungry, so we got down to the restaurant a little before the others. Jay had said that Willard Waterman was arriving Thursday also and would be joining us for supper. We had just ordered when we saw Willard come in. My first impression was that he was taller and not as heavy as I thought he would be. He said that he was always tall but had lost weight. Our table wasn't in a position to be pushed together with the others, so we couldn't join the group until after we had eaten. When we did we ended up down at the other end from Willard. The people around him were not talking to him. Couldn't imagine sitting by him and not asking questions about his days in radio. Golden opportunity to find out "first hand" about his experiences as Gildersleeve. This all changed when someone across from him got up and left. Started asking questions before I was in

the chair. Only regret, was not having a tape recorder. Not sure how long we talked but we didn't leave until he did. It made it worthwhile going up a day early.

He said he played Gildersleeve as long as Harold Perry, 10 years. Perry's agent signed him to another network, when his contract was up, figuring the program would follow. Kraft, the sponsor, didn't want to change networks, so he was out of a job. He did have a new show, Honest Harold, but it didn't last. Willard also said he never used the "laugh" because that was Perry's. He used what he called a "polite chuckle" instead. They were good friends and often played on the same shows. They would get together before and decide which would "go high" and which would "go low". Dave and myself talked about when "the change" came on the show and could tell a difference, but are still amazed today how much the two men sounded alike and in a way even looked alike.

Friday morning at breakfast we got a late start due to the night before and I rushed through my meal to get to the dealers room. When I got there, there were only two dealers set up because it was Friday morning not Saturday morning. By midnight, long before the starting time, noon, the dealers were doing a brisk business.

Murray Schantzen's workshop on "Repair of Tape Recorders" was a big



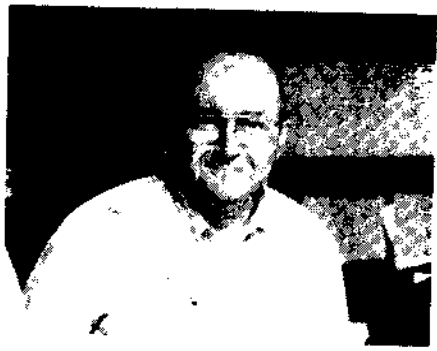
Murry Schantzen



Larry Gassman, Bob Lyons



Twenty Questions Show

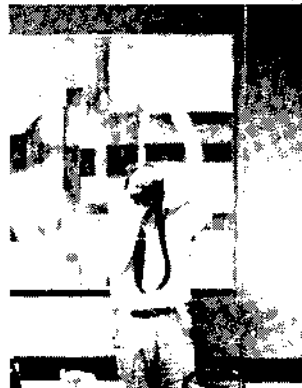


help to collectors who don't know much about the machines that bring life to those reels of tape in their collections. Ron Lackmann headed up a panel on situation comedy with Willard Waterman and Peg Lynch. Gary Yogy held us in "Suspense" while Tom Monroe shed some light on computers.

Sometime mid Friday we were at lunch when Willard walked in by himself. We waved him over to our tables and he sat next to me. After everyone made their introductions he looked at me and nudged me with his elbow saying, "I know you". One of my great convention experiences. Again good use was made of the time we were together talking about old radio. As a kid listening to old radio, we never in our wildest dreams ever thought someday we would even meet a star, let alone become friends with one.



Game Show Trivia, Host Mitch Weisberg





That night we were all ready for cocktail time and welcomed dinner. After dinner James Monks did an excellent job of playing the "Whistler" in the evening's re-creation.



Willard Waterman,



Florence Williams



Alice Reinheart, Peg Lynch





Harry Enberd, Bill Nadel (not famous)

As always Jay Hickerson wound up Friday night's festivities with musical entertainment, trivia, sing-a-long and playing announcer. The addition of "playing announcer", since started last year, has become a very popular part of Friday night. Jay Hickerson is usually a pretty mild mannered guy until you put him behind a piano. He then comes to life and makes Friday nights anything but dull.

They're really going to have to work hard to top this convention. Usually we have only one "star" and a re-creation of their show. This year we had two, The Great Gilderleeve and Henry Aldrich. Anthony Tollan has done an excellent job assembling, as many as possible, of the original cast members for our re-creations. These two re-creations were no exceptions. Ezra Stone sounded just like he did when he played Henry all those years ago. The afternoon, "Aldrich Family", re-creation was directed by him also.



Sidney Slon,



Barb Watkins, Dave Warren,



Bob Lyons



Ron Lackmann, Dave Warren, Dave Swingler

Before we left for the convention Dave had Herb's wife, Jeanie, transcribe a Tom Mix script, in hopes of doing a re-creation. Seeing that there was no acting workshop scheduled this year, Dave went to work lining up his acting troupe. No one plays Mike Shaw like Dave; Dave Swingler, as Tom; Bob Lyons as Walsh; Barb Watkins, Miss Crabapple; Ron Lackmann, Mr. Crabapple and Robinson Caruso; and Garry Yoggy as the announcer. Willard Waterman was a member of our packed house. He played various parts on the Tom Mix show from time to time.

Mitch Weisberg cut his trivia contest short so his wife could video tape our Tom Mix show. Many thanks, Mitch. It also helped the people participating in the trivia contest to see the show. This year Mitch gave the trivia contest a little twist, no a big twist. He presented it in the game show format.

Other workshops included were Ron Barnet, Collecting Experts; Restoring Old Radios, D. Roth; Lon Clark reminiscing about Nick Carter on its 100th anniversary; an hour with Raymond Edward Johnson, and music panel, T. DeLong.

After Thursday, Friday, and now



### Garry Yoggy and Lon Clark

---

Saturday, tired and hungry, we all were ready for drinks and a buffet feast, but it wasn't over yet. Gilbert Mack, a peppery little guy, entertained us with songs; Blair Walliser reminisced about his early days; Rosa Rio played a selection of show tunes and then joined Ted Malone (between the book ends) as he read "Casey at Bat". The Grand Finale was the re-creation of the Great Gildersleeve program. Shirley Mitchell as Lela, Gildersleeve's southern girlfriend, and Louise Erickson as Marjorie played their original roles. Earlier that afternoon Shirley Mitchell arrived late and Louise Erickson was standing behind her waiting on the elevator. Shirley Mitchell got on first and when she turned around she saw Louise Erickson for the first time in 30 years. It was a touching reunion. Glad I was there to see it. "Lela" had a great way of saying "Throtmorton." When she said it in the re-creation it brought a round of applause from the audience.

Terry Ross did his usual fine job with the sound effects, with the help of Bob Wban, on all the re-creations.

A special award was given to Max

Schmid for the work he and Jack Shugg have done with their show on WBAI, the Golden Age of Radio. The Allen Rockford Award was given to Frank Bresee for the 20 years of his show, The Golden Days of Radio. Jay Hickerson was presented with a special congratulatory award from Sperdvac. The success of our convention depends on the help of a lot of people, but without someone to provide leadership, it might not happen. That leadership is provided by Jay Hickerson.



Raymond Edwards Johnson



Ezra Stone, Henry Aldrich



John Fiedler as Homer



Pat Hosley, Betty Wragge



Humphrey Davis, John Fiedler



Sara Seeger, Humphrey Davis



Betty Wragge, Alice Yourman, Dwight Weist, Jimmy Monks



Louise Erickson, Shirely Mitchell, Willard Waterman, The Great Gildersleeve



Jackson Beck, Ed Herlihy



Louise Erickson, Marjorie



Adele Ronson, Ken Roberts, Gilbert Mack



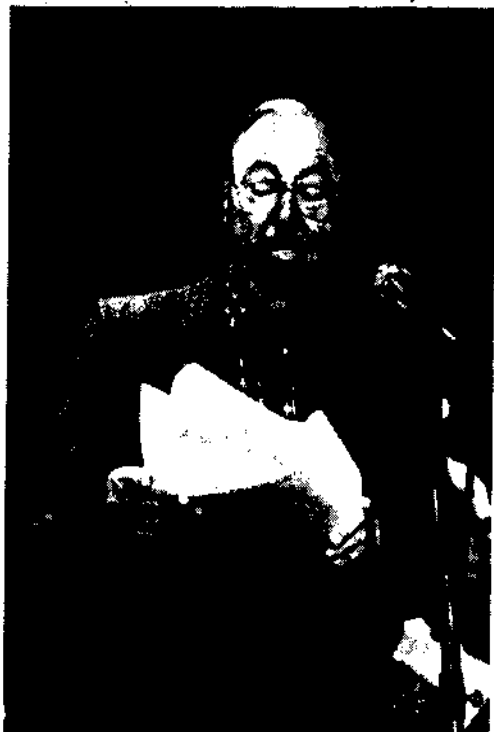
Willard Waterman and Ed Herlihy, Kraft



Ed Herlihy, Evie Juster, Ken Roberts



Ruth Franklin, Louise Erickson, Evie Juster



Willard Watermann



Collectors are Getting Younger



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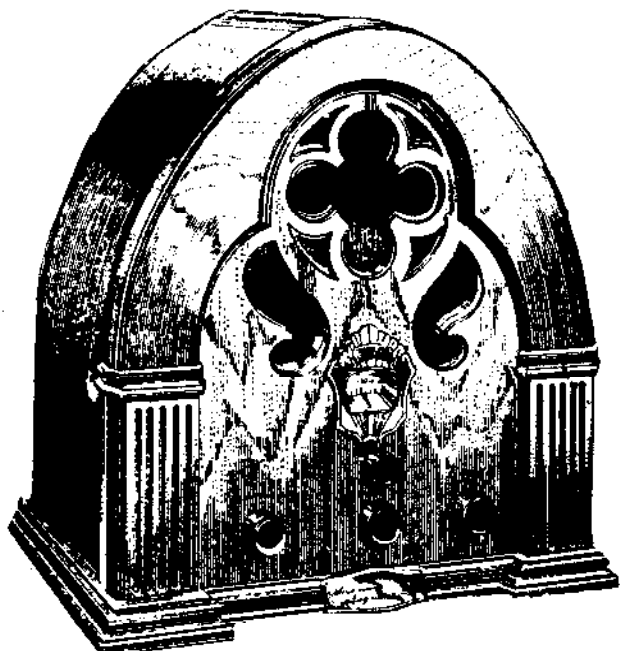
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Rosa Rio and Ted Malone, (Between the Book Ends)



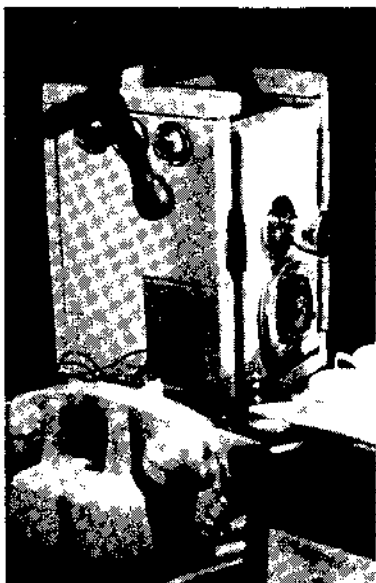
Max Schmid, WBAI



Miss Convention of 1986



Anthony Tollin Terry Ross, Sound Effect Artist



Sound Artist's Stuff



Vivian Dila Chiesa



Bob Wban, Sound Effects



Garry Kramer



Peg Lynch and Dave Davies



Bob Burchett and Willard Waterman



Dave Warren, Willard Waterman



Barb Davies and Friend

---

# Private Eyes for Public Ears

by Jim Maclise

---

Casey, *Crime Photographer* was not one of the programs I remember hearing as a child (not the same as saying I didn't actually hear it — I listened to all the mysteries — but like Ollie North I don't recall it). Consequently, when first hearing a tape in 1978, I didn't much care for the show — no nostalgia value. But I knew Bob Burnham and Joe Webb were fans because I was writing for their magazine *Collector's Corner* at the time, so I thought I'd better give Casey another listen. They were right; *Crime Photographer* is a classic forties artifact, another fine piece of what one writer termed "quality trash," worthy of preservation. (I love that term. The emphasis is on *quality*, the idea being that our society trashes too many things from he pop culture which have genuine value, even if they don't qualify as ultimately great — i.e. *The Maltese Falcon* is not *Hamlet*, but it doesn't belong in the garbage, right? And OTR buffs can certainly sympathize with this viewpoint for reasons too obvious.)

*Flashgun Casey* first appeared in the summer of 1943, soon transforming its name to *Casey, Crime Photographer*, later announced simply as *Crime Photographer* during its classic 1946-48 years under the sponsorship of Anchor-Hocking Glass. Throughout its CBS run, which included a revival during the fifties, Staats Cotsworth (yes, that's the name!) played Casey, the newspaper photographer who solved crimes with the ease of Sherlock Holmes and frequently with the aid of his trusty camera. Annie Williams, Casey's reporter sidekick, was played for several years by that expert screamer Leslie Woods (best known as Mary on *Boston Blackie*, but with a better role here).

John Gibson was Ethelbert, bartender of the Blue Note Cafe, and obviously modeled after Archie of *Duffy's Tavern* fame (but Ethelbert is no mere copy and he's indispensable to the show). Jackson Beck (*Philo Vance* in the Ziv versions) was Inspector Logan, and a fourth regular character was Burke, the newspaper editor.

Among the earlier shows "The Clue in the Clouds" from 1945 gets my vote as a clever howdunit. Columbia was then airing the show unsponsored as *Casey, Press Photographer*. "Face the camera, please. Hold it. Thanks. Look for it in *The Morning Express!*" shouts Casey in the standard opening (later dropped during the Anchor-Hocking era). This particular episode begins when an out-of-control helicopter appears over the city, heads out to sea, then crashes. Annie and Casey are assigned to cover the story, as the copter's owner is a wealthy businessman and "pioneer air commuter" who normally lands his craft on the roof of his own office building, but who is now presumed drowned in the crash though his body is unretrieved. Upon receiving the assignment from city editor Burke, Casey expresses skepticism: "I think that dive into the ocean was planned." Burke bets him a round of drinks at the Blue Note that he's wrong. Needless to say, with the aid of his photographic mind (so to speak), Casey wins the bet. As the story ends, Casey is ordering doubles for all (Annie, Ethelbert, Ernie the piano player, the boys in the back room, of course himself), while his depressed editor orders a mere sasparilla. The final words are a quote from bartender Ethelbert (while Ernie shows off his lazy

stride piano style in the background):

Well, as Carrie Nation once said, quote, he who partakes only of nature's liquor has the pleasure of remaining sober — and paying the check, unquote." That sort of low-key bar room humor and the low-key piano playing at the Blue Note are much of what make this show go. Without the Blue Note Cafe, *Casey* would be missing a large chunk of charm.

During the Anchor-Hocking Glass sponsorship, the Blue Note was invariably where the show began and wound up (with maybe a brief visit halfway), which may be why these mid-forties programs constitute the cream of the *Casey* crop. The sponsor, whose glass commercials are a remarkable example of tasteful advertising (and what can be crass about glass?) replaced the earlier shows' organ music with an orchestra and performed the scripts before a live audience, no doubt adding an edge to the acting, even in the bit parts. (Incidentally, it should be noted that Anchor-Hocking preserved their transcription discs of the *Crime Photographer* programs and when OTR collecting began (early seventies?) generously made the discs available.

Alonzo Deen Cole was the program's main script writer during the Anchor-Hocking years (1946-48). He had earlier written and produced *The Witch's Tale* during the thirties for WOR Mutual, and two of his *Crime Photographer* scripts reflect this (his trademark seems to have been evil cackling laughter) and are among the best *Casey* stories. "The Demon Miner" gets off to a promising start with orchestration resembling the relentless *Jaws* theme and a narrator's voice: "Morning. A desolate little graveyard. In the distance, beyond the gray tombstones can be seen the stark outline of a towering coal breaker and row upon row of coal miners' cottages. Shivering in the cold rain, a small group

of men stands bareheaded." Why? A funeral. "This is the sixth time in just the last two months that you and me have come to the graveyard to watch a guy we've worked with put away," mourns one of the miners to a colleague. The reason for this frequency of burials is that the demon miner has been busy with his pick-axe, and he hasn't been using it on coal. Of course once *Casey* and Annie are called in to cover the murders, they quickly find themselves underground (in the mine shaft) as potential victims. Thus actress Leslie Woods gets her chance to turn loose that wonderful lungpower, and no one screams better or gets more hysterically tense. But no more about this tale, except to say that the solution involves two walnuts and a powderpuff and without an X rating. (Sounds perverse though, doesn't it?)

While the threat of murder appears supernatural in "Demon Miner," it is downright psychotic in "Thunderbolt." This undated Cole script seems available only in AFS format and is therefore minus commercials. Also the sound on mine is only adequate. But the story overcomes such defects. A killer stalks the city during thunderstorms. He tells his second victim, a famous brain surgeon, that life has taught him that "a man can rise above misfortune and live in Valhalla with the gods . . . Like thunder. To me that is Thor, the mighty, wielding his hammer, forging his thunderbolts to strike the mountain giants . . . Do I sound mad?" Indeed he does, and when he and his victim pass under an unlit street light he suddenly shouts that he is the son of Thor (his name is Thorson) "wielding the hammer, striking down the giants, killing you!" And the tack hammer he carries instantly does its deadly job. Soon he writes *The Morning Express* a letter predicting his next murder, which is to take place during the next storm — and it

does. In his next letter he makes Casey the predicted victim: "He practices press photography, a minor art. He dabbles in a field other than his own, crime detection, in which they credit him with brilliance, when the fool is merely lucky. The thunderbolt is forged and ready and will strike on the next night of storm." Casey, the eternal skeptic, shakes it off in spite of Annie's warnings and carelessly winds up confronting this maniac outside a darkened city garage exit. Does our hero survive? Tune in and find out.

There are currently more than forty *Crime Photographer* episodes in circulation. Several others I can recommend are from the 1946-48 Anchor-Hocking run with Tony Marvin announcing and Archie Bleyer's orchestra and excellent sound. These are "The Red Raincoat," "The Mysterious Lodger" (an actress named Eva Compton gives a fine performance as a ding-a-long landlady in this clever

locked-room whodunit), "Murder in Black and White," "The Surprising Corpse," and "Box of Death." Perhaps ten new-to-me episodes have suddenly surfaced recently, including several listed in *Great American's* latest flyer, and BRC lists a number of stock cassettes. Golden Age Radio has the original 7/7/43 *Flashgun Casey* show among its collection.

Next time: The A-1 Detective Agency — Jack Packard, Doc Long, and Reggie York, proprietors.

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JOHN ARCHER - The Shadow, Quick as a Flash  
ERIC ARTHUR - (writer) The Shadow  
CAROL DEIS - singer on various NBC shows in the 30's  
RAY ERLENBORN - (Sound effects artist) Al Pearce, Gateway to Hollywood (Announcer)  
LAURETTE FILLBRANDT (HIPPLE) - Guiding Light  
GLADYS HOLLAND - Ma Perkins, Dragnet  
JOSEPH KAHN - (Pianist) Information Please  
ANN LEDDY (ARCHER) - Chicago radio and tv  
LES TREHARNE - First Nighter Program  
ROBERT VANDEVENTER - (Panelist) 20 Questions  
VEOLA VONN (NELSON) - Eddie Cantor  
BILL ZUCKERT - Hysterious Traveler, Official Detective

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JOAN SHEA - Aldrich Family, March of Time  
BOB STEEL - (Director) Ellery Queen  
ALISON STEELE - NYC radio personality

### RETURNEES

GEORGE ANSBRO - (Announcer) Ethel & Albert  
JACKSON BECK - Superman, Quick as a Flash  
COURT BENSON - Big Sister, Tennessee Jed  
WARD BYRON - (writer/director) Fitch Bandwagon  
FRAN CARLON - Big Town  
LON CLARK - Nick Carter  
HENRY DENKER - (writer) Radio Reader's Digest  
BOB DIXON - (Announcer) Life Can Be Beautiful  
FRED FOY - (Announcer) The Lone Ranger  
ED HEKLIHY - (Announcer) Kraft  
PAT HOSLEY (KIBBE) - Brighter Day  
RAYMOND EDWARD JOHNSON - Inner Sanctum  
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PEG LYNCH - Ethel and Albert  
CHARLOTTE HANSON - Nick Carter  
GRACE MATTHEWS - The Shadow  
EDITH MEISER - (Writer) Sherlock Holmes  
HAM O'HARA - (Sound effects) Inner Sanctum  
DICK OSGOOD - WKYZ personality  
KEN ROBERTS - (Announcer) The Shadow (Announcer) Quick as a Flash  
ADELE RONSON - Buck Rogers  
TERRY ROSS - (Sound effects artist)  
SIDNEY SLOAN - (Producer, director, writer)  
EZRA STONE - Henry Aldrich

JANE WARD - Lorenzo Jones, Second Husband  
DWIGHT WEIST - (Announcer & actor) The Shadow, Aldrich Family, Big Town  
FLORENCE WILLIAMS (CHRISTIE) - Front Page Farrell  
BETTY WRAGGE - Pepper Young's Family

This, our 12th Annual Convention, gives old-time radio fans another opportunity to meet fellow enthusiasts from around the U.S. and Canada. But most of all, the Convention honors those actors, actresses, and technicians who made the age of radio truly golden.

The cooperation of fans and radio personalities has resulted in exciting and interesting events through the years, including the reuniting of actual radio casts in live re-creations of Let's Pretend, The Shadow, Johnny Dollar, Mr. District Attorney, Counterspy, The Lone Ranger, The Aldrich Family, The Great Glidersleeve and many other fine shows. Unlike any other nostalgia conventions, guests and fans mingle continually, letting radio live again for these two days every year.

## EVENTS

The following events are tentatively scheduled. Some may be added or dropped depending on additional guests or other changes. Time will be announced at the convention.

### FRIDAY AFTERNOON:

Dealer's room: 12 noon - 6 pm  
Video tapes: 12 noon - 6 pm  
Use of computers in OTR (Alan Chapman)  
Panel and trivia on Fibber McGee and Molly (Charles Stumpf)  
Panel on Hall of Ivy (John Gassman)  
Gateway to Hollywood - panel (with John Archer and others)  
Gateway to Hollywood - auditions  
(Winners of the Gateway competition will cast in radio cast in Saturday night re-creation.)

### FRIDAY NIGHT:

Cocktails: 5:30pm  
Dinner: 7 pm  
Re-creation (The Thin Man)  
Meet the Guests

### SATURDAY (DAY)LINE:

Dealer's room: 9 am - 3 pm  
Video tapes: 10 am - 4 pm  
Re-creation Gateway to Hollywood (John Archer)  
Science fiction panel (Gary Yoggy)  
Raymond Edward Johnson presents

Detective panel (Anthony Tollin-Bill Nadel)  
 wises in Radio (Ewie Justar-Adels Ronson)  
 Quiz Show Panel (Tom DeLong)  
 Re-creation Quick as a Flash (Ken Roberts)

**SATURDAY NIGHT:**

Cocktails: 5:30pm  
 Dinner: 7:00pm  
 Evening re-creation (Big Town)  
 Awards

**GETTING THERE**

- 1. Holiday Inn-North at Newark International Airport is very convenient.
- 2. By air: Free shuttle bus from airport. From LaGuardia or Kennedy, take limousine service or helicopter to Newark airport; then free shuttle.
- 3. By bus: Bus service from Manhattan's Port Authority to Newark Airport; then take shuttle bus.
- 3. By car: From NJ Turnpike take Exit 14; take second right marked "SERVICE ROAD" after toll booth. DO NOT TAKE FIRST RIGHT which is Rt 1 & 9. Take second right directly under bridge marked service road. Take one of the right-hand tolls.  
 From Garden State Parkway south of airport take Exit 140 to Route 222 to Routes 1 & 9 North, local. Follow the blue sign marked "Service Road"; follow to hotel.  
 From Newark International Airport exit airport and follow Route 1 & 9 North to "Service Road."

**COST**

- Reserve your spot as soon as possible. Prepaid tickets are held at the door.
- Friday, October 23rd, daytime only. (up to 6 pm) \$7.00 per person.
- Friday, October 23rd, daytime and evening including buffet dinner (12 noon - 11 pm) \$27.00 per person
- Saturday, October 24th, daytime only (9 am - 6 pm) \$8.00 for adult; \$6.00 for child under 16 and senior citizen
- Saturday, October 24th, daytime and evening including buffet dinner (9 am - 11 pm) \$36.00 for adult; \$33.00 for child under 16 and senior citizen
- Complimentary coffee Friday and Saturday morning; Complimentary Danish Saturday morning; complimentary hors d'oeuvres both evenings during cocktail hour.

DEALER'S TABLES are \$25.00 each PLUS registration fees. There is no limit on number of tables for each dealer. 41 tables are available.

ADS: We will again have a special souvenir book with ads. Cost: Full-page \$75; 1/2-page \$50; 1/4-page \$30; 1/8-page \$20. Ads will be typeset if necessary. Send ad and appropriate amount to me by Sep. 1st.

**HOTEL:** \$55.00 for single, \$60.00 for double. Reserve rooms when you send in convention registration. Pay for rooms upon arrival. Rooms should be reserved by October 14th. Give details (names, nights, etc.) with registration (send no money for hotel).

**REGISTRATION**

Advance dinner reservations must be made. Reservations are limited. (Friday 200; Saturday 350). Make checks out to: **FOUR** (Friends of Old-time Radio)

Mail to:  
 Jay Mickerson, Box 4321, Menden, CT 06514 (203) 248-2887.

Pool tables (10) can be reserved in advance for Friday and Saturday night dinner.

For further information you may also contact Anthony Tollin (201) 575-6849

Committee and workshop leaders not mentioned already are: Jeanie and Don Aston, Bob Burdett, Bob Burnham, Barbara and Dave Davies, Jan and Dave Easter, Gary Krazer, Ron Luckmann, Lee Hunsick, Mary and Don Raalov, Joe Webb, Stu Weiss, Anna Jean Yoggy.

**AN IDEAL XMAS GIFT**  
**IMITATE**  
**YOUR FAVORITE RADIO STAR**  
 with the  
**Hercules Mike**

In the midst of your next party ease out of the room, seize the microphone and talk! Make an announcement from Paris, Shanghai, Honolulu, San Francisco, or any other place that strikes your geographical fancy.  
 What to say? We leave it to you—or some equally witty friend whom you may let into the secret. You can say anything—the sky's the limit!

**IMPORTANT—NOT A TOY!**  
**A REAL MICROPHONE**  
 Chromium plated Face-Japaned Black Steel. French carbon granules. Can be attached to your radio in less than one minute. Fully Guaranteed. Your money refunded in 5 days if not satisfied!

Add 10c for Postage  
**FISCHER DISTRIBUTING CORP.**  
 18 Park Place, New York City.

Enclosed find \$1.00, plus postage. Please send one Hercules Mike. If not satisfactory I may return it within 5 days for full refund.

Name .....

Address .....



Reg. Price  
**\$1.25**  
 With the attached coupon only

**1**

# 'Moon River' Stage Revival

WLW Radio Show Aired Four Decades

Moon River . . . A lazy stream of dreams . . .

That line of languid verse introduced nightly for 40-plus years what may well have been, by virtue of its following, one of the memorable radio shows of all time: *Moon River*.

Its live broadcasts of the late '30s were remarkable because the music (pipe organ), song and verse created a sentimental mood for a worldwide audience. At midnight Crosley radio station WLW upped its power from 50,000 to an unheard of 500,000 watts, pre-empting clear-challen stations throughout the nation and beyond.

The intimate vocal harmony of the DeVore Sisters (Billie, Ruth and Marjorie) in the late '30s was even picked up in sets of dentures and bed springs here and there, so powerful was WLW's after-midnight output.

*. . . Where vain desires forget themselves/In the loveliness of sleep . . .*

Here regular performers of its middle and latter years will re-create *Moon River* for a night: vocalists Ruby Wright and Marian Spelman, reader Cecil Hale, who in the early '40s was known as Mr. Moon River, along with organist Gene Wilson and Bill Meyers, master of ceremonies.

Additionally, Himan Brown whose credits as a CBS radio producer include *The Thin Man*, *Grand Central Station* and others, will spin tales of old-time radio.

*Moon River/Enchanting white ribbon/  
"Twined in the hair of night/Where nothing is  
but sleep . . .*

Throughout its years there was little change in the *Moon River* format. Its theme music, Fritz Kreisler's "Caprice Viennoise," was the background for the

title poem, after which came a musical interlude of romantic popular ballad or soft classical serenade, a lyric poem, then a vocal, a musical interlude, a lyric poem, a vocal and a fading back into the musical caprice without interruption. There were no intruding commercials, and none at the beginning or end to disrupt the mood.

*Dream on, sleep on/care will not seek for thee . . .*

One of the early readers was Bob Brown. Hale joined the company in 1941. Others through the years until the waters of *Moon River* finally ran their course in 1972 included Myers, Peter Grant, Durward Kirby, Harry Holcolm, Pete Matthews, Charles Woods, Palmer Ward, Don Down and Ken Linn.

Organists included Lee Erwin, Herschel Lueckke, Bert Little, Arthur Chandler Jr., Johanna Gross, Pat Gillick, Gene Parrazo, Burt Farber, Esther Hanlon, Gladys "Hap" Lee and Ruth Lyons, some of whose names were household words during "radio days," and some who are radio, orchestral and television legends.

And in addition to the DeVore Sisters, Ruby Wright and Marian Spelman, vocalists were Nan Winn, the Glenn Sisters, Rosemary and Betty Clooney, Doris Day, Barbara Cameron, Janette Davis, Lucille Norman and Anita Ellis.

But it was the DeVore Sisters who institutionalized *Moon River*. They came in 1935 just when car radios were being introduced.

*Float on, drift on/Moon River . . . to the sea.*

It all began when Powel Crosley Jr., Cincinnati entrepreneur, industrialist, sportsman, philanthropist and the radio mogul of his day, ordered the development of a musical program to effectively

make use of a great pipe organ he had purchased for WLW. He dedicated the instrument to his mother, and wanted a suitable expression of the sentiments he held for her.

The word was received by staff writer Edward Byron (who later went on to create the network series *Mr. District Attorney* and other programs). So the story goes . . . After work on an October night in 1930, Byron "and some WLW musicians" adjourned to a bar where also worked ladies of dubious virtue. There, Byron began writing poetic lines, eventually composing "Moon River," which he read aloud to the customers while a WLW violinist played "Caprice Viennoise."

## Radio Humor

**BOB:** My little nephew is very fond of the name "Ben," and he named his puppy that. However, as the dog grew up it became evident that he had been misnamed. After a consultation with his mother, the kid changed it to "Ben Hur."

(**BOB BURNS**, Kraft Music Hall.)

**EUGENE:** At last we're off for France! Willie, what time is it?

**WILLIE:** Half past eight bells!

**EUGENE:** What kind of talk is that! What's one bell?

**WILLIE:** Major Bowes!

(**WILLIE** and **EUGENE HOWARD**, *Folies de Paris*.)

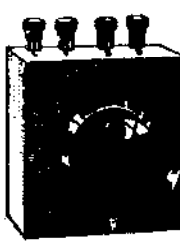
**PICK:** Boy, where does you reside at?

**PAT:** Oh, I got a swell room over a vacant lot.

**PICK:** Boy, what you talkin' about? There ain't no room over a vacant lot!

**PAT:** There's lots of room over a vacant lot.

(**PICK** and **PAT**, *One Night Stands*.)



This  
tuning Unit  
has simplified  
Set building

© 1931 by Cosmopolitan Corp., New York, N. Y.

The Cosmopolitan Phusiformer, which has won the Universal praise of Radio Engineers, —enables you to start in with the small expense of a crystal or a one-tube set and to build, by degrees, a multi-tube set with as many stages of tuned R. F. as desired, simply by adding more tubes and Phusiformers. Radio sets that use Phusiformers as tuning units are free from oscillation, squeals and howls. Phusiformers are self-neutralizing, no extra condensers or coils are necessary to balance the capacity of the tubes. Build a Phusiformer tuned radio set and learn with what clarity and volume distant stations can be received.

**COSMOPOLITAN**  
**PHUSIFORMER**  
(In the Mahogany Block)

PRICES AT \$9.50 AT DEALERS

COSMOPOLITAN PHUSIFORMER CORP.  
15 W. 18th St. NEW YORK



**CANTOR:** You know what a senator is?

**PARKY:** There's a Matador, a Picador and a Senator.

**CANTOR:** No, stupid—Matadors and Picadors fight the bull.

**PARKY:** I see . . . Senators just throw the bull!

(**EDDIE CANTOR** and **PARKY-KARKUS**, *Pebeco Program*.)

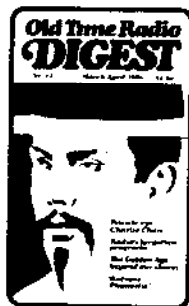
# FIRST YEAR



# SECOND YEAR



# THIRD YEAR



# FOURTH YEAR



One year \$12.50  
for 6 issues.

Royal Promotions  
4114 Montgomery Rd  
Cincinnati, Ohio 45212

## Classified Ads

SCIENCE FICTION RADIO SHOWS on reg. cassettes. Send for catalog, 25¢ John Ford, 411 Truitt St., Salisbury, MD 21801.

Raymond Stanich, 173 Columbia Heights, Brooklyn, NY 11201  
Music, personalities, drama, comedy, Railroad Hour, Chicago Theater of the Air, Fred Allen, Richard Diamond, Baby Snooks, Bickersons, Ray Bradbury.  
Co-authored book: "SOUND OF DETECTION-ELLERY QUEEN ON RADIO." Do research on old time radio. Issue logs.

WANTED: Amos & Andy radio program items, puzzles & stand-ups. Bob Morgan, 4005 Pitman Rd., College Park, GA 30349.

Tom Monroe, 1426 Roycroft Ave., Lakewood, Ohio 44107. / (216) 226-8189  
Cassette and reel, mystery, adventure, sci-fi, westerns, drama, some comedy.

James L. Snyder, 517 North Hamilton Street, Saginaw, MI 48602  
(517) 752-4625, All, except music/sports

Want these Lux shows: Red River, Alice in Wonderland, Paradine Case. Kent Coscarelly, 2173 Willester Ave., San Jose, Calif. 95124

Steve Dolter, 577 West Locust, Dubuque, Iowa 52001. (319) 556-1188  
200 reels, comedy, mystery, drama, Fred Allen, Jack Benny, Suspense, I Love a Mystery. Interested in books about OTR or OTR performers.

Radio books, parts wanted prior 1950 from radio repair shops. Send price list. Richards, Box 1542-D, Brooklyn, N.Y. 11201.

Old-time Matinee Serials & Westerns on VHS Videocassette! Tom Mix, Buck Jones, Zorro, etc. Free list! Send S.A.S.E. - Serials, P.O. Box 173 R Boyertown, PA 19512.

WANTED: Extended runs of juvenile adventure serials on cassette. Trade or buy. Ken Weigel, 7011 Lennox Ave. #126, Van Nuys, CA 91405.

WANTED: To hear from anyone with Baby Snooks programs. Buy, sell or trade. Will buy or exchange catalogs. Lynn Wagar, Box 202 B.C.A., St. Cloud, MN 56301.

HAVE MOST BIG BANDS in chronological order in exchange for Boswell Sisters, Annette Hanshaw, Ruth Etting, Lee Wiley from 78 records or broadcasts. Have most of their LP's. Walter M. Keepers, Jr., 6341 Glenloch Street, Philadelphia, Pennsylvania 19135. 1-77.

Old-Time matinee serials on videocassette! Tom Mix, Buck Jones, Zorro, etc. Free list, send S.A.S.E: Serials, P.O. Box 173, Boyertown, PA 19512.

RADIO CLASSICS! One Hour Audio Cassette Tapes. Famous Radio Shows from the 30's, 40's and 50's. Great Gifts! Catalog \$5.00—(refundable)  
Use Mastercard or Visa. Call M-F 9am-5pm (904) 377-7480 or Write RADIO CLASSICS, 1105 North Main Street, Suite 9-E, Gainesville, Florida 32601.



**CAN YOU HELP/** I am looking for programs with magic or related material. My catalogue has 48 pages, November 1976, and grows. Will trade recordings of anything and catalogue with you. Drop a line: Snader, Box 12-655, Mexico 12, D.F. Mexico.

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**WANTED:** Classical music broadcasts, ET's, Acetates, tapes, all speeds, sizes, formats, for cash. Joe Salerno, 9407 Westheimer #311A, Houston, Texas 77063.

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**WANTED:** Classical music broadcasts ET's, Acetates, tapes, all speeds, sizes, formats, for cash. Joe Salerno, Houston, Texas 77063.

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**Wanted:** Space Patrol - Tom Corbett, Capt. Video, old radio cereal giveaways, gum cards, pep pins, nostalgia, comic character items 1930's - 1950's. Joseph Fair, 10 Crestwood-RD., New Castle, PA 16101 (35)

---

**TUNE IN YESTERDAY.** Old-time radio on cassette. Free catalogs; thousands to choose from. Great gifts. Call (904) 377-7480, or write BWP Radio, Inc., 1105 N. Main St., Gainesville, FL 32601.

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**Vintage broadcasts,** reliving radio's past. Free flyers. 42 Bowling Green, Staten Island, NY 10314.

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Over 6,000 OTR shows—Many very rare on reels or cassettes...as low as \$1.25 per hour! Fastest service anywhere, best quality anywhere. Catalog \$2.00, Ed Cole, Box 3509, Lakeland, Florida 33802.

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Trade Fibber McGee and Molly Cassetts VG/EX only. Offer 110 shows. Exchange list. Bill Oliver, 516 Third St. North East, Massillon, Ohio 44646.

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**BRC PRODUCTIONS—**Now your full-line Nostalgia Supermarket! Wide selection: OTR on reel and cassette, related magazines, books, classic TV and movie videos, more. General/cassette catalog free. Reel catalog - \$2.00. BRC Productions, P.O. Box 39522-D, Redford, MI. 48239.

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**OLD RADIO SHOWS** on cassettes. Rare Big Bands and Vocalists too! The absolute best quality. Free catalog. 2732-R Queensboro Ave., Pittsburgh, P.A. 15226

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Old radio programs, cassette reel, 88 page catalog free. Okay, Box 441-RP, Whitestone, N.Y. 11357 (33)

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William R. Lane, 236 W. 6th, Brigham City, Utah 84302./1-801-723-3319/reel to reel, 2600 hours/Hill Air Force Base. Alltypes, Lum & Abner, Jack Benny, Lux Radio Theater. Will buy or trade.

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**WANTED: RADIO MAGAZINES** before 1935, such as Radio News, Popular Radio, Radio Retailing, Short Wave Craft, etc. Gary B. Schneider, 9511 Sunrise Blvd., #J-23, North Royalton, Ohio 44133.

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**WANTED:** Kid Shows, Serials, Big Band Remotes, Transcription Recordings on Reel to Reel only please. Write to Wally Stall, 8408 N.W. 101 Oklahoma City, OK 73132.

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**RADIO CLASSICS!** One Hour Audio Cassette Tapes. Famous Radio Shows from the 30's, 40's, and 50's. Great Gifts! Catalog \$5.00 — Use Mastercard or Visa (refundable). Call TOLL FREE 1-800-331-1542, or write RADIO CLASSICS, 1105 North Main St. 9 E, Gainesville, Florida 32601.

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# AUDIO CLASSICS, Inc.

OLD TIME RADIO PROGRAMS ON AUDIO CASSETTE TAPES. AUDIO CLASSICS, INC. is your best source for collecting broadcasts of the golden age of radio. We would like to take this time and congratulate Jay Hickerson and all the other committee and workshop leaders for yet another great Friends Of Old Time Radio Convention. Year after year, and this is the 12th annual, the convention improves! AUDIO CLASSICS, INC. tip our hat to all of those who work so hard throughout the year just so collectors and lovers of old time radio can enjoy two great days together with our common interest.

This special ad will cover two departments of AUDIO CLASSICS that have proven very popular, our cassette buyers group and the lending library. You can collect the best of old time radio for less than you thought.

## AUDIO CLASSICS CASSETTE BUYERS GROUP

The cassette buyers group was formed in the interest of collectors who do not have expensive reel-to-reel equipment. For years now, there have been buyers groups to collect old time radio programs at a very reasonable cost per program, but always in the reel-to-reel format. Cassette collectors in this area have largely been ignored. It makes sense to start a service like this, as more and more collectors are collecting on cassettes. Cassettes are very easily handled at home or in the car, and the play back equipment is available everywhere.

A buyers group operates fairly simply. You pay a monthly fee and receive a number of cassettes in the mail that you copy from to your own blank cassettes. You copy what you like, and record your cassettes to suit your tastes, and then send the box of master cassettes on to the next member of the group.

Here are the facts about AUDIO CLASSICS Cassette Buyers Group. First, to join the group the cost is \$70.00. \$50.00 is a one time joining fee that everyone pays going into the group, and the balance of \$20.00 pays your first month dues. From here on, your monthly obligation for dues to the group is \$20.00.

Every month, I send out two (2) boxes of cassettes. Each box contains 20 cassettes. You copy any or all of the cassettes in the box, and then send these master cassettes on to the next member of the group. You will know who to send the boxes to. You will have about 10 days to copy these 20 cassettes and mail the box on to the next person. Under current mailings, you will receive a minimum of 480 cassettes a year for just \$20.00 a month. The cost per cassette that you copy from figures out to be \$ .50 per cassette, or \$ .50 per hour. That's \$ .25 per half hour program, or \$ .12 1/2 per 15 minute program (4 per cassette). This cost is very reasonable when you consider the prices in some of the catalogs that are available to you from around the country. It is not difficult to find cassettes for sale at \$8.00 per hour. For that same \$8.00, you could get 16 times the cassettes to copy, and probably with the same material.

You also receive a newsletter from me about every other month as to what is happening, what the contents of each box will be (usually a couple of months ahead of time), and a questionnaire to answer every now and then. The questionnaire helps me to select the material that the group wants, and to smooth out any rough edges that may develop from time to time.

Also, you vote from a list of available programs, as to which programs you would like to see come through the group, and how soon. Each box contains several different types of programs, so there should always be something of interest for you in each and every box.

Any cassettes that have gone through the group before you joined, you can rent through the AUDIO CLASSICS Cassette Library. If you are a member of the AUDIO CLASSICS cassette buyers group, you will have access to the library without having to place a library deposit. If you have any questions not cover in this

letter about the buyers group, please don't hesitate to write. No one in the group so far has been disappointed.

Programs that are made available through the AUDIO CLASSICS Cassette Buyers Group are furnished free of cost and are for private use and home listening only. Charges are to cover the cost of blank tape, time and the wear and tear on equipment, and cost of postage. Programs circulated through the group are not cleared for broadcast and no broadcast rights are stated or implied. AUDIO CLASSICS, INC., AUDIO CLASSICS Cassette Buyers Group, and AUDIO CLASSICS Cassette Library assumes no responsibility for unauthorized use of these programs.

AUDIO CLASSICS LENDING LIBRARY

There is nothing new about cassette lending libraries of old time radio programs, but we hope that ours will meet all of your collecting needs and provide you with the very best of the golden age of broadcasting in the best possible sound and as complete of a source as you will need.

To join the library we ask that you deposit the amount of \$25.00. This is a refundable deposit when you leave the library. The reason for the deposit is to cover lost or damaged tapes that you borrow from the library. We encourage that all tapes borrowed be insured so that if tapes are lost in the mail, the insurance will cover replacement costs. Otherwise, this cost comes out of the \$25.00 deposit.

We encourage that you borrow a minimum of 10 cassettes per order, and also list 10 alternate tapes. The maximum number of tapes that can be ordered at one time is 20. All borrowed tapes must be returned before you can borrow additional tapes. If we cannot fill all 10 to 20 of your original requests, we will then substitute from your alternate list, and place your primary wants on a list, and make them available to you as soon as they come in.

Here is a good example of the savings that you can realize by borrowing library cassettes over buying them from other sources:

Source # 1	Source # 2	Library
\$3.50 per tape	\$7.00 per tape	\$1.00 per tape
x 20 tapes	20 Tapes	20 Tapes
-----	-----	-----
\$70.00	\$140.00	\$20.00
\$ 2.50 postage	\$ 14.00 postage	\$ 2.50 postage
-----	-----	-----
\$72.50 Total	\$154.00 Total	\$22.50 Total
 \$50.00 More	 \$131.50 More	

Source # 2 we might add, will give you 1 bonus cassette for each 5 purchased. If you were to borrow 4 additional cassettes through the library you would still be \$127.50 ahead of the game in the cost of cassettes alone! These prices were taken right out of current catalogs that were available this year.

These programs are furnished free of cost and are for private use and home listening only. Charges cover the cost of blank tape, time and the wear and tear on equipment, and the cost of postage. Programs are not cleared for broadcast and no broadcast rights are stated or implied. AUDIO CLASSICS Cassette Library assumes no responsibility for unauthorized use of these programs.

To join AUDIO CLASSICS Cassette Library, just send your name and address, home phone number, and a check for \$25.00. We will do the rest and forward our catalog of available cassettes and all future sheets as cassettes are added.

Thank you for your interest and I hope to hear from you in the near future.

# Hello Again, Radio

P.O. Box 6176 Cincinnati, Ohio 45206



Send for free catalog.



Old time radio on cassettes.

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PROMOTIONS  
4114 MONTGOMERY  
ROAD  
CINCINNATI, OHIO 45212  
PROMOTIONS  
THAT WORK