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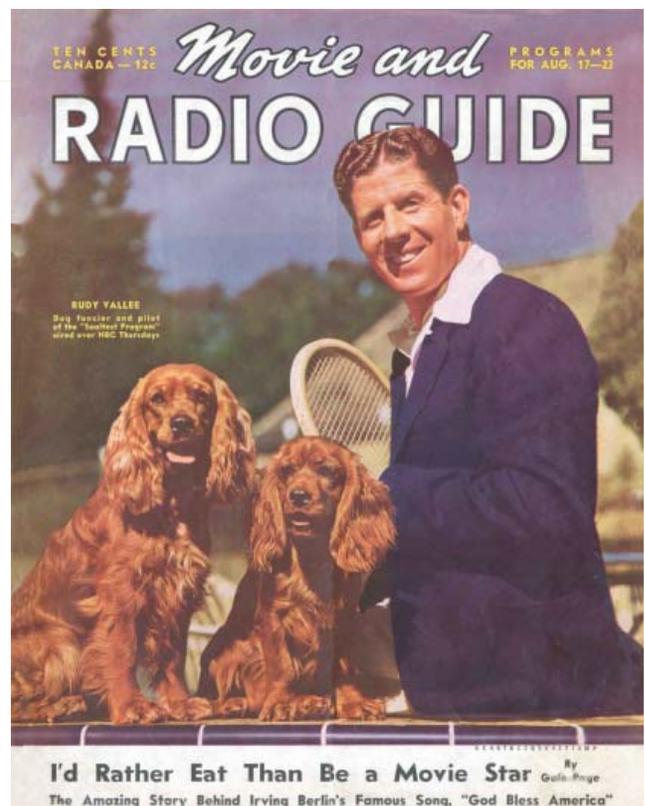
Rudy Vallee and the then infant Radio Industry might have been made for each other. Rudy came on the radio scene in late 1928, at the tender age of 27 and took the world by storm. Perhaps the very first radio Super Star,

Rudy Vallee, Super Star

by Kathy Hummel

Rudy Vallee and the then infant Radio Industry might have been made for each other. Rudy came on the radio scene in late 1928, at the tender age of 27 and took the world by storm. Perhaps the very first radio Super Star, and certainly the pattern by which all subsequent 'crooners' were based, he seemed, in many ways to be an unlikely candidate for stardom.

Born of a French Canadian father, and an Irish immigrant mother, Hubert Prior Vallee arrived into the world on July 28, 1901. As a youngster, growing up in Maine, he worked, from age 9, in his father's pharmacy. His parents planned for him to become a chemist, but young Vallee had other ideas. From a young age he was greatly attracted to anything musical and by age 15 he decided he wanted to play the Saxophone. His parents did not



cotton to the idea, refusing to loan him the money to buy an instrument. Young Vallee, already showing signs of the strong mindedness that was one of his defining

traits, retaliated by running off to join the Navy. The Navy took three months to realize he'd lied about his age and then send him back home, with an honorable discharge in hand. Apparently relieved to have him back, his parents no longer objected to his acquisition of the saxophone, but Rudy had to earn the money, which he did by working as an usher at a local theatre.

This incident seems to have set up a pattern of Rudy stubbornly sticking to his guns and being rewarded when he overcome adversity. The next obstacle came when, after obtaining the saxophone, he realized that there was no one in his small town that could teach him to play the instrument. Undaunted, Rudy bought every recording of Saxophonist he could find and practiced assiduously to match the sounds he heard on the records.



Rudy &
Fay Webb



When Vallee went off to college, his sax went with him; he used it to earn extra money by playing with local orchestras at dance clubs. After a year of college he ended up in London where, from 1924 to 1925, he worked in clubs, giving saxophone lessons and perfected his craft. At some point he found Rudy Wiedoeft, one of the foremost sax Kings and became his pupil. Vallee was so in awe and admiration of Wiedoeft, that he traded in "Hubert" and took "Rudy" as his first name in honor of his mentor.

When Vallee returned to the US in 1925, he enrolled in Yale and spent the next three years there, again earning extra money with his sax. When he graduated in 1927, he and his sax headed for New York, just like thousands of other young hopefuls. At that time, sax players were a dime a dozen, and work extremely hard to come by. Once again Rudy did not let that deter him. Instead he organized his own orchestra.

He did get some work then, but it was not easy because, while hot music and jazz were the popular sounds of the day, Rudy's style was soft and slow. A man named Don Dickerman, who owned the Heigh-Ho Club took a chance on him, and then things really

started to spiral upwards for Rudy.

The club had a hook up to NBC, but it lay unused, as there was no announcer. So, seeing opportunity, Rudy decided to be both announcer and orchestra leader. It was a little later, at another engagement that another opportunity came Rudy's way; a singer didn't show up for work one day, so Rudy jumped into the breach.

Rudy didn't appear to be cut out for singing. His voice was weak, but using a megaphone – and later a microphone - for amplification, he came across quite well. So well, in fact that by October 1928 he had his first show on NBC.

Rudy's rise to fame and fortune might look to some as though he was just plain lucky, being handed breaks along the way. Not so. Rudy worked hard to get those 'breaks', recognizing opportunities and grabbing them with both hands. Instead of following the crowd, he risked going his own way. His music was unique, at the time, but other soft-voiced fellows such as Frank Sinatra, Bing Crosby and Perry Como, to name a few, quickly followed the path he forged.



Rudy and Irene Bordoni

Many of his contemporaries didn't understand how he got to the top so quickly and most thought he would be a flash in the pan. One admiring reporter, in an August 1935 *Radio Stars* article, referred to Vallee as the *Thursday Night Miracle*.

Early in Vallee's career, reporters often asked him, "How long do you think your popularity will last?" Not shy about tooting his own horn, he told them that he was 'good' and saw no reason for his fame to ever end. Though blessed with a considerable ego, he was, apparently, not conceited. He knew his strengths and his weaknesses and played both to good advantage.

Rudy's long time secretary, in her January 1938 *Radio Stars* Article attributed his success to a combination of "*Natural Talent, a capacity for more than average hard work and the intelligence to organize his material, plan with a definite purpose and take advantage of opportunity*". An astute summation.

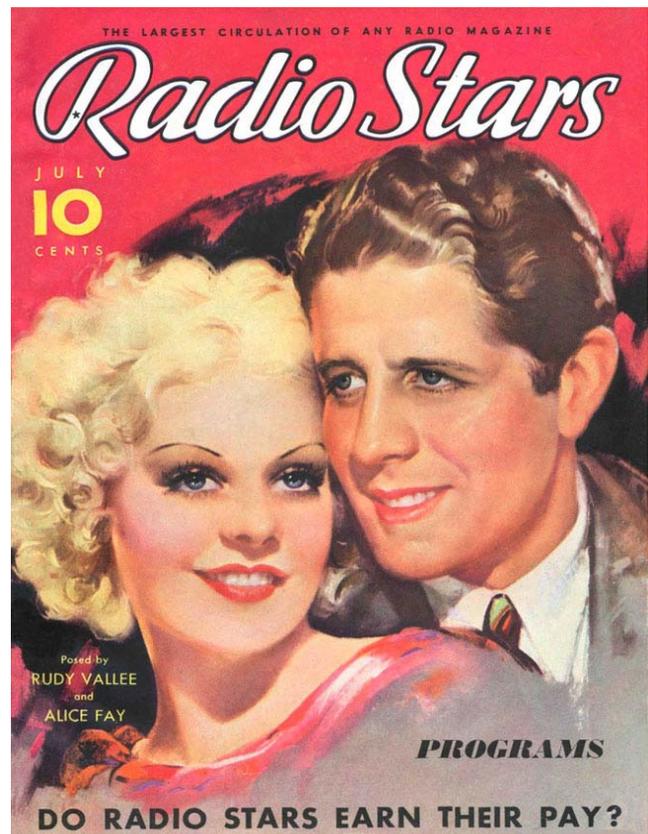
Rudy was smart and worked hard on his shows to ensure he didn't get stale. He learned every aspect of the radio business so he could make informed decisions. He worked 16-20 hours a day, and expected those around him to give their all, too. He worked so much, in fact, that he ended up losing two wives to divorce, and one to an annulment (after a three week marriage). As a result of his own talent, intelligence and keen sense of showmanship, he put on a very good radio hour, moving himself– and his audience - from a show in which he simply sang one song after another to a

full-fledged variety hour. For 10 years he broadcast excellent radio shows before taking a brief break, then coming back to do a few more years on radio, while also doing live performances and getting into movies.

After the war (he served as band leader for the Coast Guard, his popularity waned and his interest in acting grew. He appeared in quite a few movies throughout the 30s, 40s and 50s, and even had some significant roles in movies and on stage in the 60s.

During the height of his popularity Rudy was considered a heartthrob and quite a ladies man. While three of his four marriages ended badly, he did not lack for female companionship. He always had one young lovely or other on his arm and was linked with Alice Faye, Dorothy Lamour, Francis Langford and quite a few others. Rudy, who prior to his fame, did not have much luck with women, now seemed to have to fight them off. He went to court several times to defend himself against delusional female fans who insisted that he sang to them in code during his performances, promising to marry them (even though he'd never met them). He did win those suits.

What he didn't win was his protracted and bitter divorce from wife #2, Fay Webb. Married in 1931, they had a rocky relationship and divorce was in the offing by 1933. Faye contended that Rudy's verbal outbursts and neglect caused her health to deteriorate and her nerves to fray. Rudy produced recordings he secretly made of phone call with Fay's alleged lover to prove, he said, that she was a



faithless wife.

In 1934, over a year of high drama in the courts, Fay was granted a divorce with a settlement of \$50,000 in cash, half interest in the couple's Beverly Hills home and \$100 a week in spousal support. Unfortunately Fay did not get to enjoy the fruits of her lawsuit long. She died of an infection, post abdominal surgery, less than two years later.

After that, Rudy seemed to be rather marriage shy and it wasn't until 1943 that Rudy again tried marriage, and that one ended within a year, with a pretty 19-year-old performer, Bettyjane Greer. This time, however, Bettyjane went quietly, simply saying they loved each other, but were better as friends than marrieds.

Though Rudy struggled with marriage, Vallee's other relationships with women were more amenable. Rudy is credited for bringing



many talents, both male and female into fame and fortune. If Rudy saw an act he felt had potential, he'd invite the performer to appear on his show. Hundreds of resumes for performers showed an appearance on Rudy Vallee's show as one of their credits. He dated many of the women entertainers he helped, which kept him with a steady supply of companions.

Rudy seemed to enjoy bringing new talent to his mike. He even lured some major movie talents to the less visible medium of radio. People like John Barrymore, Eddie Cantor, Kathryn Hepburn, Helen Hayes and Fanny Brice. He also gave a spur to the careers of others, such as Burns & Allen, Edgar Bergen and Joe Penner. His efforts may not been entirely altruistic. These sublime talents were part of the reason his show was number one for more than a decade.

Rudy was a man of strong opinions, who never backed down from an argument. Though he did engage in a few physical altercations, he was much more likely to give someone a vicious tongue lashing rather than a poke in the nose. His reputation as a maestro, singer, master of ceremonies, and star-maker, were matched by his repute for quick temper. He was in his element with words of all kinds and was known to have such respect for the English language that he would correct others who used it incorrectly. He once said that he'd probably have made an excellent English teacher.

Using his considerable skills with language, he often appeared as a columnist in the pages of various radio magazines of the day. He even had a regular column for a couple of years in the pages of *Radio Stars*, in which he shared his opinions on various things having to do with other performers, himself and music. These columns are well written and astute; if he expressed an opinion, he supported his way of thinking with a clear and concise explanation.

His stint as a journalist is odd in one regard: he was generally disdainful of reporters and did his best to avoid them. He called "the fourth estate" on the carpet on many occasions for faulty reporting and cursory fact checking, and used his column to blast reporters who told stories on him. One such was carpeted columnist was Evans Plummer, who wrote the long time *Plums and Prunes* column for *Radio Guide*. In Rudy's *It's my Humble Opinion* column in the December 1937 *Radio Stars*, he took Plummer to task for several incorrect facts concerning a blooper made by one of Vallee's band members during a broadcast. Some of

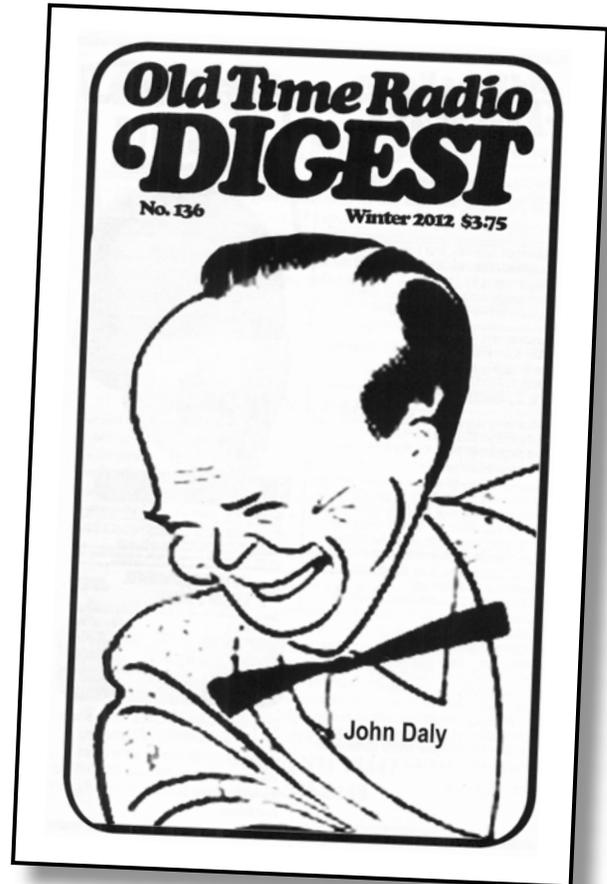
Quirks aside, Vallee knew his own worth and didn't sell himself short. He commanded huge salaries for the day and demanded things be done exactly his way. *His way* worked well for him and, though not an easy man to know, he was immensely loyal to his friends and employees, tongue-lashings notwithstanding, and always ready to lend a hand to a worthy talent. He valued honesty and expressed hurt in later years that some of those he helped denied that he'd given them a strong leg up.

While Vallee preferred to avoid the contemporary paparazzi, by eating at home most of the time, he wasn't a hermit. He enjoyed throwing large house parties, with up to 50 people, at his hideaway in Maine, and regularly had friends over to his New York apartment and west coast home for dinner parties. In his rare spare time, other than entertaining friends, he was a camera buff who liked to snap photos and make home movies. His homes were said to be cluttered with all kinds of photographic and movie equipment.

Eventually Rudy did find love and married for the 4th and final time. In 1949 a 48-year-old Rudy married 21-year-old Eleanor Norris. That marriage lasted until his death in 1986 of throat cancer.

Whether radio and Rudy Vallee were made for each other, Radio loved Rudy and Rudy loved radio. In a 1930 *Radio Digest* interview he was quoted as saying, "*Radio gave us our start, radio must be held responsible for all the success that has been and is ours and, in the final analysis, I think that I can safely say this is on the air that we are at our best.*" ■

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A Beginner's Guide to Radio Research Pt 2 by Ryan Ellett

Finding Primary Sources

Where else could a budding research start? Peruse the special collections of the public library systems around you. Of course the nearer you are to a major metropolitan area the better chance of finding material about the larger stations which were more likely to produce and be involved in the radio drama we're all interested in.

Check any museums near you. I found a stash of wonderful information at a Kansas City museum. They didn't put any emphasis on the archive; it was not advertised on their website and they don't have any rooms open to the general public. I had to set up a special time to visit and I worked right at a rickety table in the room where everything is stored.

Contact any radio stations in your area that date back to the golden age. Probably they have not held on to historical papers (the station has surely changed ownership multiple times if it has such a long history) but staff might know if such papers exist and where they might be. Find out who's been at the station forever and pry them for information and sources (politely).

Similarly, contact businesses in your area which were around back in the 1930s and 40s. Perhaps they've held on to material related to radio advertising which would be of interest. The chances are slim a company would hold on to such old paperwork with no relevance to their contemporary business needs, former employees or owners may have documents in

personal possession.

Tell everyone you know you enjoy researching radio history. Friends and acquaintances will pass on references and contacts.

Just making a few simple contacts to sources outlined above and I didn't have to go any further than Kansas City, about 45 minutes away, and I now have sufficient research topics and material to keep me busy for the next couple years. I'm also aware of material in other libraries within an easy day's drive which I'll hopefully be able to explore down the road. In short, make yourself aware of resources around you, become an expert about those resources, and get your name familiar to those who could put you in touch with new resources.

Distance Access

If you do find interesting material which is simply too far away to access but will add real value to your work, find out about the copy policies of the holding institution. Some libraries will copy and mail documents for you. It's not cheap, but it can be considerably less expensive than a road trip. I discovered a script I really wanted in an Atlanta library. Being halfway across the country I could not access it and I didn't have friends who could easily copy it for me in a timely manner. At about \$0.50 per page plus shipping the library staff copied it for me. One wouldn't want to spend \$20 for one script too often, but for that special piece of information the price is well justified.

Lay the Groundwork

Let's say that by now you've explored nearby libraries and come across some scripts and correspondence about a radio show you've never heard of. We'll call it *The Awesome Show*. It probably represents a small, local program which has received minimal attention in old time radio publications. Before going to look at the material, however, dig up everything you can find on the topic in the established literature. Begin with the hobby's standard references: Dunning, Hickerson, Barnouw, and any Cox and Grams books you have or which are available in local libraries. While not infallible, they're very dependable and will give you a base of knowledge from which to start. Early in the process I'll do a basic Google search to see what else has been written about the topic as well. Keep in mind that none of this is research per se, this is just reviewing the literature that the literature that exists so far.

Since Google now searches the back some magazines such as *Billboard*, you may actually find a nugget or two that way that is not included in the print sources. The database of major newspaper radio schedules (<http://www.jjonz.us/RadioLogs/>, mentioned earlier) is a good starter resource. Just keep in mind, those schedules were not set in stone and the information provided in the preview blurbs can be suspect. Recognize the limitations of these internet resources but by all means use them.

What you really want to watch for those Google searches are archive or library websites that pop up. It's possible the institution has a collection of pertinent documents available to the public. This is gold

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It is the policy of The Old Radio Times not to accept paid advertising in any form. We feel that it would be detrimental to the goal of the Old Time Radio Researchers organization to distribute its products freely to all wishing them. Accepting paid advertising would compromise that goal, as dealers whose ideals are not in line with ours could buy ad space.

That being said, The Old Radio Times will run free ads from individuals, groups and dealers whose ideals are in line with the group's goals and who support the hobby.

Publishing houses who wish to advertise in this magazine will be considered if they supply the publisher and editor with a review copy of their new publication. Anyone is free to submit a review or a new publication about old time radio or nostalgia though.

Dealers whose ads we carry or may carry have agreed to give those placing orders with them a discount if they mention that they saw their ad in 'The Old Radio Times'. This is in line with the groups goal of making otr available to the collecting community.

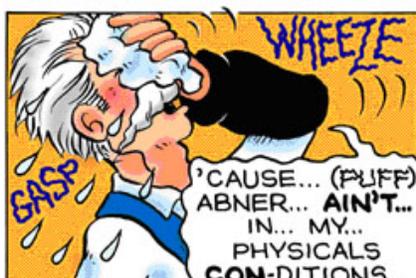
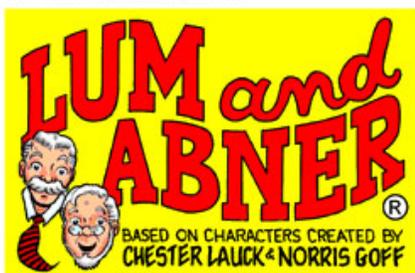
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and where you're going to find your best research opportunities. Unfortunately, in my experience this rarely happens. I've only come across such finds a handful of times, and only one was a collection that I could readily access (see financial limitations above). Still, I visited the archive and got material for a great presentation. That presentation will eventually get turned into an article and, who knows, maybe even a book chapter way down the line. But it was a fluke that I used a couple particular search terms which brought up the collection's online finding aid.

It's possible, though, that another library has its own collection of material on *The Awesome Show*. Even if you can't get to that collection any time soon you want to be aware of its existence.

Another online resource is the Old Time Radio Researchers' online back issue collection of golden age radio periodicals (http://www.otrr.org/pg06b_magazines.htm). The pdf search function does not work very well with them so you'll have the best luck browsing through them page by page. A lot of the material found in these was also provided by publicists or station officials who obviously had motives which biased their information. David Gleason is putting together a similar online archive (http://www.americanradiohistory.com/Radio_Archives.htm) that will keep you busy for endless hours. Like the Radio Researchers pdfs, Gleason's do not respond well to the pdf search engine so you'll have the best results manually scrolling through each magazine.



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Please realize that the amount of research (i.e. uncovering brand new information) you can truly do with free resources online is very limited. In most cases it lets you put together a body of known facts about a topic. Logs (which I don't do much with) seem to be one of the more popular products of radio log and Google searches. In some cases, especially small shows that didn't last long, such logs may be about all that we will ever know about the broadcasts.

Find out everything you can about the imaginary *The Awesome Show* before taking a trip. It's easy to waste time and money looking at and copying material which is readily available in published sources. It's good to formulate questions to give your research direction. Who was involved with the show's production? Who were the sponsors? What were the costs? When did it air? If it's an unknown program, what is the show's premise? Who are the characters and what are the plot lines? How does it fit in the broader old time radio context? Big questions can help prevent your getting lost in the minutia of details that some archive collections contain.

Planning Your Trip

Once you find interesting archival sources, plan out a trip. Your first one might be intimidating, at least it was for me. Do as much leg work up front as possible to make the most of your time with the documents. Contact them for hours and days their open, don't just go by what's on a website. Special collections are quirky places and often have hours different from these of the library in which their located and my not be open the same days, either.

Check if they close for lunch as that could cost you precious time.

Get as detailed a finding aid as possible ahead of time. Take your time looking through the collections' contents, taking notes of specific boxes and folders that are of interest. Archival boxes are roughly 18 inches by 12 inches, and often they are bigger. This means they hold a lot of documents, easily hundreds or even thousands of memos, letters, and contracts. Be prepared to spend a long time looking through a box, especially on your first visit. If you make follow-up trips you'll have an idea of the contents and can more quickly find documents of greatest interest.

Find out the copy policies of the special collections library, too. Can you make copies? I've never been to a library without copy facilities but I know some archives do not allow it. Only notes may be taken. If they allow copies, How much are they? My



"A listener in Ossining writes, Dear Mr. Knowledge, how long would it take to dig a tunnel two feet in diameter, twenty-four feet long...?"

experience has generally been \$0.15 to \$0.20. Martin Grams has seen \$0.25 at some places. This adds up quickly. Can you charge the fees? Do they take checks? Or is it cash only? Do they allow scanning or photographing materials? This could save on copy costs but is rare in my experience. It sure doesn't hurt to ask. Do you make the copies or do staff make the copies? This slows you down if you have to wait for someone else to do the copying. In that case you'd want to get batches of papers copied at a time whereas if you make your own you can copy a single document right away. One library I used had scanning machines with which you'd scan documents or pages and email them to yourself. No cost at all! Does the collections room allow laptops? The more research I do the less I actually use my laptop. Time is precious and I find myself copying more and more and taking fewer and fewer notes. But you still want to have that computer with you if at all possible.

Check out the parking situation beforehand. Parking in larger cities and especially on university campuses can be aggravating. Find the nearest long-term parking but be aware it probably won't be right by the library. I've had luck getting spots in nearby residential neighborhoods but be careful to notice signs that limit parking during certain hours or on certain days. A good day of research will be spoiled by a parking ticket. Just in case you have to park in a metered lot, always have a healthy pocketful of change readily available. Since you've already looked into copy machine prices you surely have a bountiful stash of silver jingling on your person anyway.

Print out campus and library maps. Don't waste time wandering around trying to find the library. Once in the library, don't waste time trying to find the special collections room; it's probably going to be in one of the most inaccessible spots in the library. Have your maps ready.

The Big Day

Go to the bathroom before you start and eat a hearty breakfast. On my most recent research trip I worked in the special collections room for seven hours straight each day, the full time it was open. One day I had to take a three minute restroom break and another day I had to run down three flights of stairs to get more change for the copier. Otherwise I didn't stop reading and copying. It's so exciting looking at each new document you won't notice the strain on your body until you finish and then you'll be exhausted! If you're traveling, though, you want to make use of every single minute. While you're at it, pray the copy machine doesn't break down. I've spent maddening amounts of time waiting for copiers to be unjammed or even serviced. Mark stuff to copy but keep looking through material, don't sit and twiddle your thumbs.

After your trip, get busy processing the information you've collected. You'll be surprised how quickly things get muddled in your head. I made an out-of-state research trip in the summer of 2010. When I made a follow-up trip in the summer of 2011, I hadn't even quite finished writing up the material I had previous year! Granted, it was a lot of material and I completed a lot of other projects, but I surely lost track of some details which never got written down or expanded upon in print

trip was fresh in my mind.

Other aspects of researching take time and cannot be completed in a few days like a research trip. Let's look at some of those and some other miscellaneous tips from one new beginner to another.

Networking

Let other researchers know what you're studying. Don't broadcast it; there are unscrupulous individuals who will run with your ideas. But don't be afraid to contact folks like Jim Cox, Martin Grams, or Jack French with questions. They're scholars and gentleman who will not berate you. However, be considerate and do your homework first. Don't ask them where to start searching; it's not their job to look up something in Dunning for you or give you basic suggestions on where to begin. That's what this article is for! Even if your fellow researchers can't help you immediately, it lets them know what you're

working on. In the course of research it's very common to come across a tidbit that may be of interest to someone you know so you make an extra copy.

Don't expect too much too soon. Pay attention to your reputation; be collegial and respectful and build trust. It's a small hobby and the number of individuals doing research is even smaller. As folks get to know you they'll suggest sources and contacts and even send you items of interest. Not infrequently these will be "off the grid" resources; private collections and materials not available to the general public, stuff that would never show up on internet searches. Relationships are key and you can't shortcut the process.

Respect work others have done. One of my first projects was to create descriptions of uncirculating episodes from a very popular program. I mentioned it offhandedly to another researcher who happened to know of a book being written on the series. Brief exchanges with the author and publisher confirmed this book would probably include this same information. I easily could have finished the descriptions and made a few bucks selling them. There would have been nothing illegal about doing so but don't think it wouldn't have raised some eyebrows. That work is now gathering digital dust on my hard drive. If the book never comes to fruition I can always revisit the project. There is an abundance of riches so-to-speak in the world of OTR research. So much to study, so little time. Don't step on someone else's toes or shoulder in on another's turf; Don't be a jerk.

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For-Fee Resource

A starting point for a lot of new researchers is the online database Newspaper Archive. It's a reasonably priced service similar to ProQuest but with different newspapers. ProQuest – at least the version to which I have access – includes the largest papers of New York, Chicago, Los Angeles and Washington, D.C. plus a variety of African American newspapers. Newspaper Archive, however, is built on smaller local and regional papers. You will not find many large metropolitan papers included in their search engine. It's much cheaper than ProQuest and several individuals use it as a primary or supplementary tool in their work.

Ebay offers rare gems to the patient researcher. Radio premiums are popular collector pieces but researchers will be focusing on scripts, magazines, and station-related items that come up for sale. One 1950s-era cookbook I won included background information on a Kansas City broadcaster and a multi-page station advertisement booklet gave me nice pictures and some details on other performers. Runs of scripts come up occasionally, though be prepared to pay out the nose for them. Radio magazines of the time go for \$10 to \$20 a pop, at least, so it's an expensive way to do research, especially if you don't know an issue's contents. Obscure records can be had for small amounts if the performers are of interest to you and no one else. Those records can be a source for brand new material as well as leads to recording companies and individuals behind the productions. Sometimes they'll come with cue sheets or

other paperwork that is more informative than the recording.

Register with genealogical sites. Some of these are free so this resource could perhaps have been placed elsewhere. Many, though, will have levels of service which require membership fees. Using message boards on such sites I've gotten in touch with a number of family members of old time radio performers and even made contact with a 103-year-old musician and writer who was active in the 1930s and 1940s. This leads to some advice about interacting with individuals and families connected to old time radio.

Maintain a healthy skepticism about anyone's memories of the old time radio era, and be doubly skeptical of stories related by family members. There's nothing like first-hand accounts but remember that their memories are 60 or 70 years old. Even the most sharp-minded will confuse events, mix up dates, and misremember facts. Think about how much of your day-to-day work experiences you vividly remember (very little if you're like me) and consider that you're asking former radio professionals or their families to do the same decades after the fact.

The interviewed will have opinions and biases, generally in favor of themselves or their relatives, whoever is the subject of interest. Even if it's accurate, you'll only get part of any story. Pretty much forget about hearing anything that might portray the person in a negative light.

Get Started

I hope that among these tips and suggestions you can get started on your first research project. This paper represents just the tip of the iceberg. I'm sure veteran writer/researchers could easily come with four or five times as many hints as I've included here. But these have worked for me, a guy who started out from scratch with absolutely zero radio researching knowledge. I was very intimidated by the process until I took the plunge, jumped in and just started.

Your work won't be perfect and there will be information you can't find and questions you can't answer. Some of your information might even be (unintentionally) incorrect. Don't be scared, this is the nature of scholarship. Writers make assertions and theories and draw conclusions and others come along and build on, correct, and refine the earlier work. All you can do is strive for the greatest accuracy possible with the material you have to work with. We're all in this together so get started today! ■



"The story you are about to hear is true. Only the names of the actors have been changed to protect their future."

Eye on ebay: Shopping for Cavemen

by Doug Hopkinson

In this edition of Eye on eBay I thought we could take a look at memorabilia of a radio show that I lightly touched upon previously, *Og, Son of Fire*. Despite all the evidence available that gives testimony to this program having existed, not one show is available to listen to today, some 77 years after the last broadcast. Not one transcription disc has surfaced nor have any scripts been found. According to one highly decorated researcher, there were at least 133 episodes broadcast between 1934 and 1935. These were 15 minute shows that were broadcast nationally from coast to coast, in some areas up to 3 days a week. As a researcher, I have spent years digging for information on radio shows that have plenty of audio available but next to nothing available as far as information is concerned. *Og, Son of Fire* is the exact opposite. Most everything is known about the show but no audio exist. Everyone has heard of it but no one has heard it. Certainly there are rumors. There are always rumors! Like - David Goldin has them locked away. Or - David Siegel plays them all every night before he goes to bed. Or - An old man on the verge of death in Vermont owns all the transcription discs and will not part with them BUT his granddaughter will be selling them upon the moment of his demise.

Very quickly, *Og, Son of Fire* has its origins from the imagination of an author named (James) Irving Crump (1887-1979) who wrote a book titled *Og, Son of Fire* in 1922. He

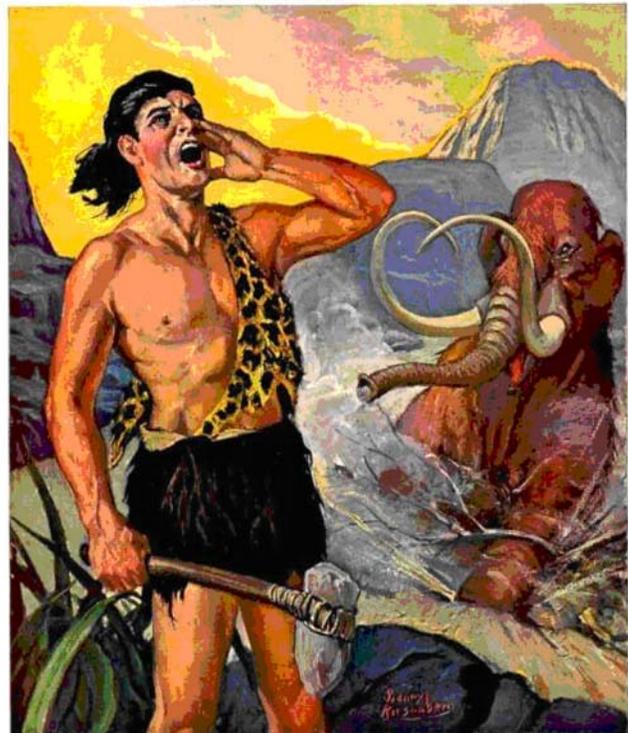
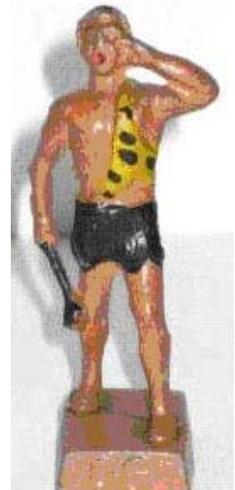
claimed he was inspired by boys writing to him asking how he thought early man discovered fire and how to cook and how to make tools and weapons. (Irving Crump happened to be the editor of *Boy's Life* magazine which explains why boys were writing to him. Let's not go all Penn State on him ...) Crump wrote 2 other Og books afterwards. One in 1925 *Og, Boy of Battle* and the other in 1935 *Og of the Cave People*. Excerpts of the books as well as new stories of Og were published in *Boy's Life* from the get-go. Og became quite popular and was made into a radio show in 1934. Crump wrote the scripts (which no one has ever seen). Crump also claims to have penned (over a thousand) scripts for the radio programs *Jack Armstrong, Treasure Island* (which I never heard of), and others. As the radio show caught on with youngsters, Og and his friends were marketed into games, action figures and comic books. After WWII there was a resurgence of interest by a new generation of boys which led Crump to pen more Og stories that were featured in

Boy's Life and resulted in one last Og novel titled *Og, Son of Og* published in 1965. Crump wrote many books between 1916 and 1969 the majority of which were written for boys and boy scouts. I could bore you with other facts on Crump and the radio show but I know you're champing at the bit to see what's on eBay! So without further ado let's get to the first Og item.

A circa 1936 lead figurine of Og himself. He was produced by the Libby, McNeill and Libby Company, makers of Libby's evaporated milk, who also sponsored the radio program. This Og is in excellent shape and

the \$29.99 price tag is a steal of a deal.

No doubt that Og's pose is taken directly from the 1934 cover of *Boy's Life* magazine as you can see below. I couldn't find this issue on eBay but you can rest assured that it would cost a pretty penny.



This little guy on the left is named Three Horn. He is a bit harder to find than is Og. The seller of this also has several other Og characters for sale. He likes to tell you the percentage of paint remaining on his toys. He

also refuses to bargain. I tried. Although this is a very nice specimen of Three Horns, the \$80.00 price keeps me from bidding. Others must feel the same way as this item has been up on eBay for several months.



At right we will see another Libby figure, that of Big Tooth. This example is again from the percentage seller. This specimen is really in nice condition. At 97% the \$60.00 price might be a good one. The same seller also has another Big Tooth at 93% for \$40.00. I'd go with the 97% but that's just how I roll.



Above is another Three Horn. (I'd rate him at 10%) Compared to the other one, this one

looks sickly and likely to die any moment. At \$42.50 plus the \$10.99 shipping, the \$80.00 one is looking like a much better deal. Hm-mmm.

There are other Libby figures to look at but let's look at something different. How about this great Og, Son of Fire board game? Produced in the mid to late 1930's by Whitman Publishing and licensed by Stephen Slesinger. Slesinger was "the man" when it came to licensing, promoting, merchandising and making money. He began in 1930 by obtaining all the rights to Winnie-the-Pooh and in 1933 he did the same with Tarzan. Other notables that he held the rights to were Tom Mix, Buck Rogers, Charlie Chan and Red Ryder.

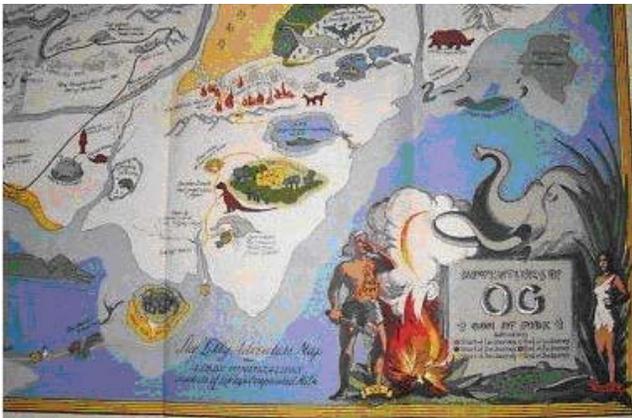


1930 Og Son of Fire Game Super Rare

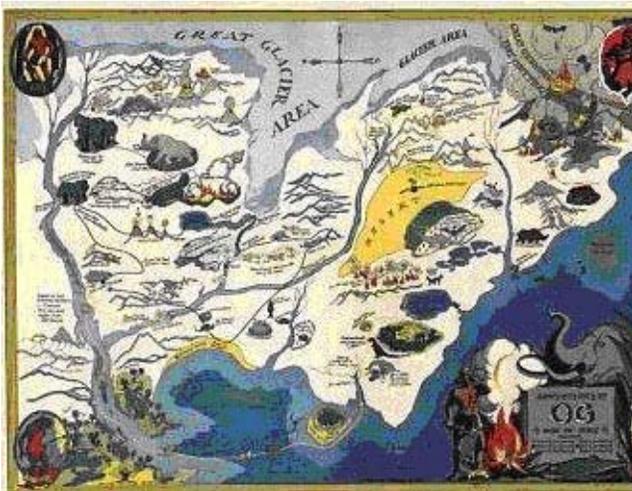
The seller has a hefty opening bid at \$550.00, enough to keep me away. At least he has a best offer button. To date no one has made an offer. The \$15.00 shipping charge is just tacky. Shipping should be included for that price.

The same seller is also auctioning an original Libby's Adventure Map detailing the world of Og, Son of Fire. This map was a radio premium offered by Libby's. Have a look below.

\$650.00 is an extraordinary amount of money to pay for an old map unless it leads to a treasure. Again, the seller does give us the option to make an offer but still insists on charging for shipping. Both the game and the map have been up on eBay for months without selling.



There is another seller offering a replica of the above map for a fraction of the price and there aren't any unsightly folds in it. At the special reduced price and free shipping, this reporter now proudly owns one. \$25.55



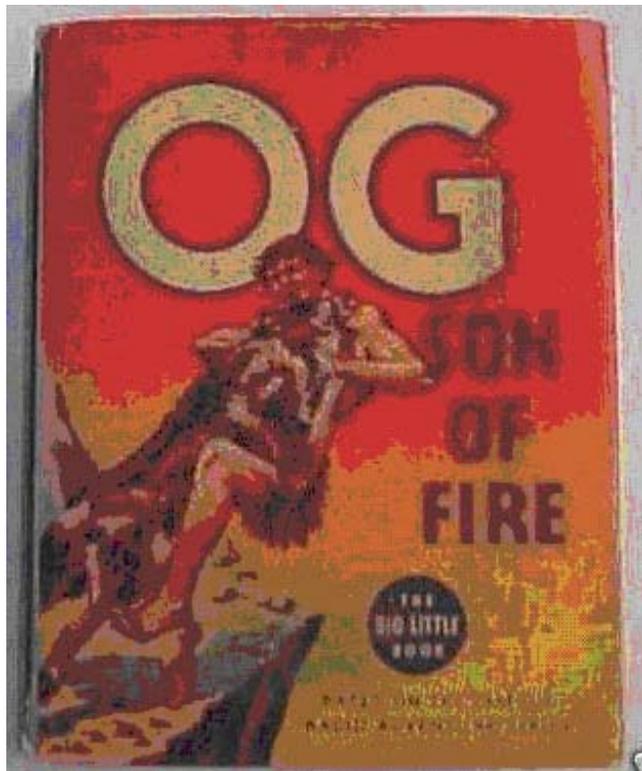
The percentage seller is also offering this fantastic figure below. Ru a companion of Og's. For the \$120.00 price you not only receive Ru but also the original container that Libby's shipped him in. Notice that shipping is free. A nice touch.



Over to the right we have another figure this one the only female in the set, Nada. This from a different seller also comes with the original shipping tube. An interesting fact about Nada is that she was released in two variations. One in a white dress and one in black. I don't know if one is rarer but I've only seen one white dress while browsing on eBay. \$85.00 isn't bad.



The next item is a Big Little Book from 1936. These are very collectible items and there are hundreds of them to be found at all different price levels. There is only one of Og, Son of Fire. Below is a typical example. At \$90.00 it is one of the higher prices I have seen. I bought one for ten bucks. Shop around!



The last item (at left) for this edition of Eye on eBay is perhaps the rarest of the Og figures produced for Libby's. It is a tyrannosaurus named (of course) Rex. I have only seen him this one time on eBay. His price tag of \$250.00 reflects this. Once again being offered by the percentage seller, this figure is in magnificent condition and could command quite a bit more money if it's hand were not missing.

That's all we have time for today boys and girls. See you in the next edition of Eye on eBay!

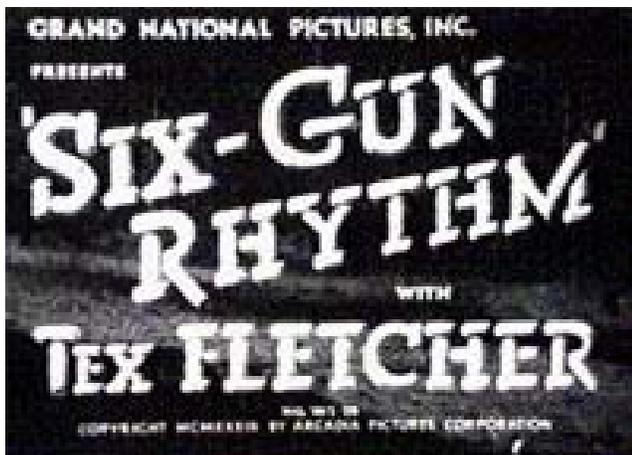
Tex Fletcher, The Lonesome Cowboy by Martin Grams



While he may not have received the honor of gracing a U.S. postage stamp like Roy Rogers, Gene Autry, William S. Hart and Tom Mix, Tex Fletcher deserves recognition for his efforts to entertain theater and radio audiences. There are hundreds of screen cowboy stars that never became iconic simply because the movie studios never gave them the opportunity. For Fletcher, that opportunity came in late 1938 when the Arcadia Pictures Corporation approached the singing cowboy about the potential of doing his own series of cowboy movies -- six, to be exact. Released through Grand National Pictures, the advertisements hailed "Radio's Number One Singer of Western Songs is Now The Screen's Latest Gun-Throwin', Fist-Slingin' Star!" The movie was *Six-Gun Rhythm* and was designed to capitalize on the growing popularity of the WOR radio personality.

Six-Gun Rhythm was released theatrically in

the summer of 1939 (some theaters offered the movie as early as May) and was often paired up with Republic Pictures' cliffhanger serial chapter plays such as *Dick Tracy Returns*, which is a bit of a rarity at that time because it wasn't often that studios were offering two films in one showing, from separate studios. In the movie, Fletcher plays the role of a professional football player who deserts his post and returns to his Texas home, after learning that his father was murdered. After a few encounters with outlaws whom the law cannot seem to control, Fletcher temporarily substitutes his guitar for a six-shooter and rounds the baddies up.



Fletcher's opportunity was short-lived. Weeks after the movie's release, Grand National filed bankruptcy and Fletcher's screen career was pre-maturely cut. The singing cowboy did what any enterprising young man would do: he snatched up a couple prints of the movie and went on a personal tour across the country in his car. Screening the movie, performing on stage and signing autographs for fans, he made a nice living during his brief tour, before making a comeback to radio.

I guess this is a great time to point out that there are generally two kinds of cowboy westerns. Those like *Six-Gun Rhythm* feature contemporary American settings, utilizing Old West themes and motifs. For the most part, they still take place in the American West and reveal the progression of the Old West into the 20th Century. The other type of western is that which takes place during the latter half of the 19th century, often revealing ranchers and farmers trying to settle down in a desolate and hard life, also set in American Old West.

Depending on what press releases you read (and many of them were pure hokum), Fletcher was born Geremino "Jerry" Bisceglia in Harrison, New York, who worked as a ranch hand and devoted much of his time playing the guitar. Known as a left-handed cowboy, his singing career did not go unnoticed. Fletcher made the transition from stage to radio in the summer of 1930, as a member of the Rex Cole Mountaineers. Thanks to the assistance of Jack French, an undisclosed source places Tex in the hillbilly band of the Rex Cole Mountaineers who performed over WMCA in New York City in 1932. After checking this venue for a brief spell, it was discovered that Fletcher was not only in the band, but additional (and exact) dates for other radio broadcasts, pin-pointing his possible appearance as early as 1930. The following are confirmed radio broadcasts of the Rex Cole Mountaineers:

July 29, 1930 to December 4, 1931, NBC,
Monday through Friday, 5:45 to 6:05
p.m.(occasionally broadcast on Saturday)

December 7, 1931 to June 17, 1932, NBC, Monday through Friday, 6:30 to 6:45 p.m.(occasionally broadcast on Saturday)

Sometime around 1932, hired by station WFAS in White Plains, New York, singing cowboy songs before the microphone. This comes as no surprise when you consider that young children flocked to the screen every weekend to watch Bob Steele, Buck Jones, Hoot Gibson and others wrestle cattle rustlers, and radio stations across the country knew that cowboy songs were popular. Often used as fillers for time slots that could not be sold to local advertisers, Fletcher's time slot bounced back and forth throughout the months he worked at WFAS.

The *B Western Actors Encyclopedia* by Ted Holland claims Fletcher's singing landed him his own radio program in Yankton, South Dakota, but no date is cited and nothing has been found to verify this statement. This is not to say that Holland is incorrect, just that at present we're still digging into more information about this at present.

In late 1932 or early 1933, Fletcher went solo and made the move to New Jersey and became the "Cowboy Answer Man" over WWOR for a short period. Executives at the Mutual Broadcasting Company, offered Fletcher better prospects, and shortly before the Christmas holiday in 1933, the cowboy began what would become a lucrative and profitable career at WOR, the New York City flagship station for Mutual. In the same manner as White Plains, Fletcher's time slot jumped around and recent findings have unearthed a number of weekly time slots for which Fletcher performed behind the microphone. For the convenience and ease



of documentation, his appearances over WOR have been listed below under each respective day of the week.

Monday

June 11, 1934 to July 30, 1934, 9:30 to 9:45 p.m.
April 27, 1936 to June 8, 1936, 9:00 to 9:15 a.m.
June 15, 1936 to July 13, 1936, 8:45 to 9:00 a.m.
Sept 7, 1936 and Sept 14, 1936, 9:30 to 9:45 a.m.
Aug 23, 1937 to Sept 27, 1937, 9:30 to 9:45 a.m.
Nov 22, 1937 to Dec 27, 1937, 8:20 to 8:30 a.m.
Jan 3, 1938 to Feb 7, 1938, 9:30 to 9:45 a.m.
Feb 14, 1938 to June 6, 1938, 8:30 to 8:45 a.m.
June 13, 1938, 11:45 a.m. to 12 noon
June 20, 1938 & June 27, 1938, 10:15 to 10:30 a.m.
July 4, 1938 to Sept 5, 1938, 10:30 to 10:45 a.m.
Sept 19, 1938 to Dec 5, 1938, 9:45 to 10:00 a.m.
Dec 26, 1938 to Jan 2, 1939, 11:00 to 11:15 a.m.



Tuesday

Feb 27, 1934 to Mar 27, 1934, 9:45 to 10:00 a.m.
 April 3, 1934 to July 24, 1934, 5:45 to 6:00 p.m.
 April 9, 1935 to May 21, 1935, 9:15 to 9:30 a.m.
 June 4, 1935 & June 11, 1935, 9:15 to 9:30 a.m.
 June 18, 1935 to Sept 3, 1935, 10:00 to 10:15 a.m.
 Sept 10, 1935 to Oct 15, 1935, 11:30 to 11:45 a.m.
 July 14, 1936 to Sept 1, 1936, 8:45 to 9:00 a.m.
 Sept 15, 1936 and Sept 22, 1936, 9:15 to 9:30 a.m.
 March 2, 1937 to March 9, 1937, 9:00 to 9:15 a.m.
 March 16, 1937 to July 20, 1937, 8:45 to 9:00 a.m.
 July 27, 1937 to Aug 10, 1937, 9:30 to 9:45 a.m.
 Sept 21, 1937 to Oct 5, 1937, 9:45 to 10:00 a.m.
 October 26, 1937, 9:45 to 10:00 a.m.
 November 2, 1937, 9:15 to 9:30 a.m.
 Nov 9, 1937 to Dec 28, 1937, 9:45 to 10:00 a.m.
 Jan 4, 1938 to Nov 29, 1938, 8:05 to 8:20 a.m.

Wednesday

Mar 20, 1935 & Mar 27, 1935, 12:15 to 12:30 p.m.
 Dec 4, 1935 to Dec 18, 1935, 11:45 a.m. to 12 noon
 Jan 8, 1936 to March 11, 1936, 11:45 a.m. to 12 noon
 April 29, 1936 to June 3, 1936, 9:00 to 9:15 a.m.
 June 17, 1936 to July 15, 1936, 8:45 to 9:00 a.m.
 Jan 5, 1938 to Feb 2, 1938, 9:30 to 9:45 a.m.
 February 9, 1938, 8:30 to 8:45 a.m.

Mar 2, 1938 to July 27, 1938, 8:30 to 8:45 a.m.
 Aug 3, 1937 to Sept 7, 1938, 9:45 to 10:00 a.m.
 Sept 21, 1938 to Nov 2, 1938, 9:00 to 9:15 a.m.

Thursday

Nov 23, 1933 to Jan 18, 1934, 9:45 to 10:00 a.m.
 April 11, 1935 to August 1, 1935, 9:15 to 9:30 a.m.
 Nov 7, 1935 to Mar 5, 1936, 9:30 to 9:45 a.m.
 June 4, 1936, 12:45 to 1:00 p.m.
 July 23, 1936 to Dec 24, 1936, 8:45 to 9:00 a.m.
 May 6, 1937 & May 13, 1937, 9:45 to 10:00 a.m.
 May 20, 1937 to July 22, 1937, 8:45 to 9:00 a.m.
 July 29, 1937 to August 12, 1937, 9:30 to 9:45 a.m.
 Nov 11, 1937 to Dec 30, 1937, 9:45 to 10:00 a.m.
 Jan 6, 1938 to Sept 28, 1939, 8:05 to 8:20 a.m.
 October 5, 1939, 8:05 to 8:15 a.m.

Friday

December 1, 1933, 10:15 to 10:30 a.m.
 Sept 13, 1935 to Oct 18, 1935, 9:30 to 9:45 a.m.
 Oct 2, 1936 to Dec 25, 1936, 9:45 to 10:00 a.m.
 July 17, 1936 to Sept 4, 1936, 8:45 to 9:00 a.m.
 September 25, 1936, 9:30 to 9:45 a.m.
 March 19, 1937 to April 23, 1937, 8:45 to 9:00 a.m.
 Dec 3, 1937 to Jan 7, 1938, 8:20 to 8:30 a.m.
 Jan 14, 1938 to Feb 4, 1938, 9:30 to 9:45 a.m.
 Jan 11, 1938 to Mar 4, 1938, 8:30 to 8:45 a.m.
 Mar 11, 1938 to Mar 25, 1938, 9:30 to 9:45 a.m.
 April 1, 1938 to May 20, 1938, 10:15 to 10:30 a.m.
 May 27, 1938, 9:45 to 10:00 a.m.
 June 3, 1938 & June 10, 1938, 10:30 to 10:45 a.m.
 Oct 14, 1938 to Dec 9, 1938, 9:45 to 10:00 a.m.

Saturday

Jan 13, 1934 to April 20, 1935, 9:45 to 10:00 a.m.
 April 27, 1935, 8:30 to 8:45 a.m. (originally scheduled for 9:45, but changed days before broadcast)
 June 29, 1935 to August 31, 1935, 12:30 to 12:45 p.m.
 Sept 21, 1935 to Sept 28, 1935, 12 noon to 12:15 p.m.
 Dec 7, 1935 to Dec 21, 1935, 9:30 to 9:45 a.m.
 Jan 4, 1936 to Jan 18, 1936, 1:00 to 1:15 p.m.
 January 25, 1936, 1:05 to 1:30 p.m.
 Feb 1, 1936 to March 7, 1936, 1:15 to 1:30 p.m.
 Mar 14, 1936 to Mar 21, 1936, 1:00 to 1:15 p.m.
 Mar 28, 1936 to April 4, 1936, 1:45 to 2:00 p.m.
 April 18, 1936, 1:15 to 1:30 p.m.
 May 9, 1936 to May 16, 1936, 1:15 to 1:30 p.m.
 May 30, 1936, 11:30 to 11:45 a.m.
 June 13, 1936, 10:00 to 10:15 a.m.
 June 20, 1936 & June 27, 1936, 9:30 to 9:45 a.m.

Sept 12,1936 to July 10,1937,10:00 to 10:15 a.m.

July 24,1937 to Dec 25,1937,9:30 to 9:45 a.m.

Jan 8,1938 to Jan 21,1939,8:05 to 8:20 a.m.

Dec 22,1945 to Mar 30,1946,11:15 to 11:30 a.m.

Sunday

June 1, 1941,8:15 to 8:30 a.m.

May 5,1946 to February 23,1947,8:15 to 8:30 a.m.

Tex Fletcher's radio career was abruptly put on hold during WWII, as evidenced with the before he returned to the radio microphone. It should also be mentioned, courtesy of my good friend (and baseball aficionado) Ken Stockinger, that there is a strong "possibility" that Tex Fletcher also supplied unscheduled filler for WaR when Brooklyn Dodgers games were temporarily pre-empted due to rain and other factors.

Other Radio Broadcasts

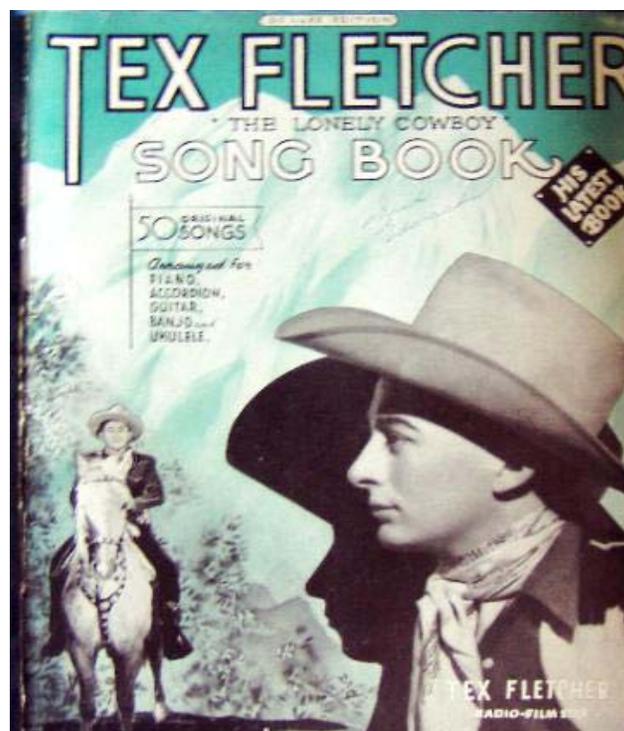
All radio appearances listed below were broadcast over the Mutual Broadcasting System, October 20, 1945,2:00 to 2:45 p.m. "Air-Breaks: Welcome Home Auditions Anniversary"

December 22, 1947,3:45 to 4:05 p.m. "Special Christmas Fund Party" for the benefit of hospitalized children. Broadcast via pre-recorded transcription, this special featured such guests as New York Mayor William O'Dwyer, Robin Morgan, Don Carney, Commissioner Edward Bernecker (Commissioner of Hospitals of New York City) and Tex Fletcher

September 3, 1951 to December 28, 1951,5:55 to 6:00 p.m. "Songs of the B-Bar-B" A series of five-minute musical entertainment was broadcast three or four times a week (varied week by week), Monday through Friday, as fillers between programming. Sponsored by Cliclets Gum. The format is Tex or Bobby Benson singing a song, then actor Don Knotts (as Windy Wales) tells a funny tale, followed by Tex or Bobby singing the last song and then "fade to commercial."

November 11, 1951 to August 3, 1952,4:55 to 5 :00 p.m. "Songs of the B-Bar-B" Same as the above, this five-minute musical entertainment was broadcast once-a-week on Sunday afternoon, as fillers between scheduled programming. Five episodes dated February 3, March 23, May 25, June 1 and June 22, 1952 exist in recorded form

Note about the two entries above: Herb *Rice* (owner of the Bobby Benson character and V.P. of Operations at Mutual at that time) sent Tex Fletcher on the road several times for personal appearances with actors Clive *Rice* and Don Knotts. Knotts mentioned these personal appearance tours in his autobiography, and it was apparent that he hated them. This included the



1953 and 1954 national championship rodeos in New York's Madison Square Garden

Possible date: December 14, 1951 "Bands for Bonds" Tex Fletcher made an appearance on more than one episode of this radio program, syndicated by the Treasury Department. The series was heard as late as 1956 over specific stations.

September 22, 1951 "Heroes of the West" was a documentary series produced by Mutual. This particular episode, the fourth and final episode of the series, was titled "Old Timer" and Jim Boles was featured in the title role. Bobby Benson and Tex Fletcher were heard on the program. Mutual, so the broadcast dates vary depending on what part of the country you lived in.

BOX IT IN

Six-Gun Rhythm, like hundreds of obscure motion pictures during that decade, has the distinction of a strong radio connection. During the opening credits, Fletcher sings "Lonesome Cowboy," the trademarked song featured prominently on his radio broadcasts. I'd also like to take the time to clear up a small misconception. There was another singer who billed himself as "The Lonesome Cowboy," John 1. White, on the NBC series, *Death Valley Days*, from 1929 to 1936. White underwent a number of pseudonyms including "The Lone Star Cowboy," "The Old Sexton," "Whitey Johns," "Jimmie Price" and "Frank Ranger." If you come across information about "The Lonesome Cowboy," please make sure you clarify which singer is specifically being referenced.

The **4th Revised** Ultimate History of Network Radio Programming & Guide to All Ciculating Shows

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Editor of Hello Again

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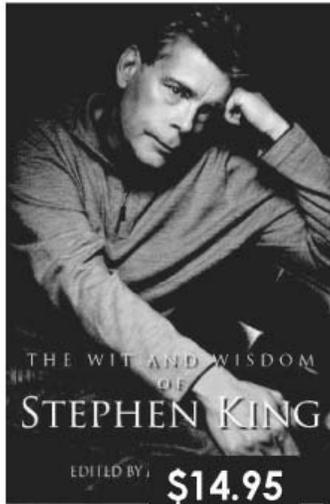
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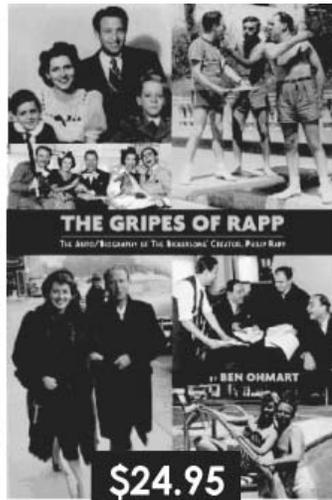


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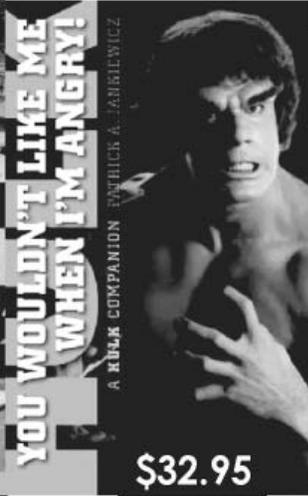
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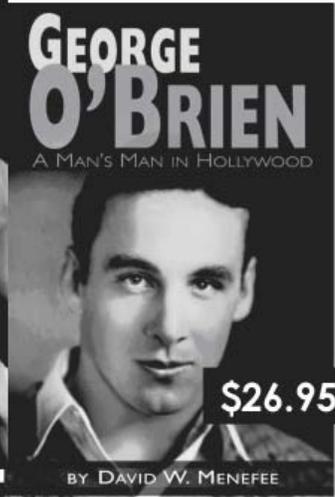
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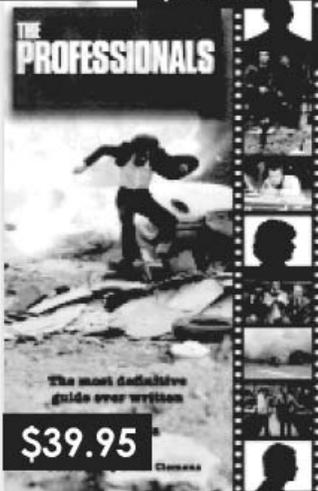


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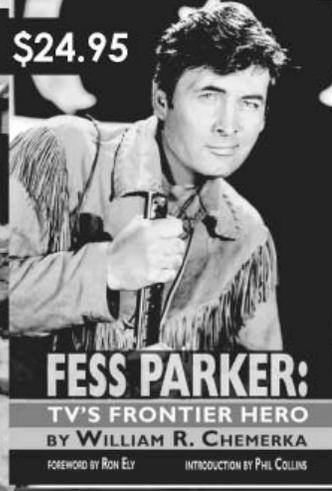


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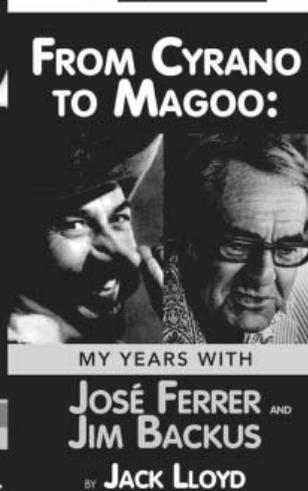


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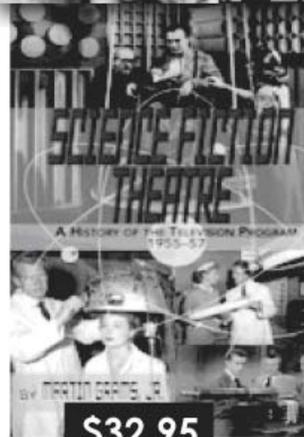


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Frankenstein Must Be Destroyed (1968)
Dracula Has Risen from the Grave (1968)

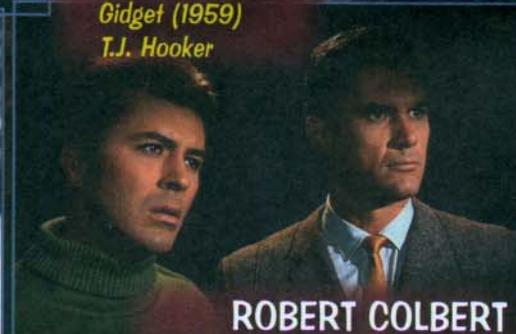
JAMES DARREN

The Time Tunnel
Gidget (1959)
T.J. Hooker



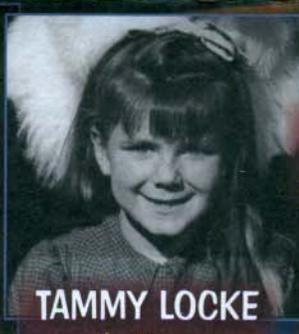
SHIRLEY JONES

Oklahoma! (1955), Carousel (1956)
Elmer Gantry (1960), The Music Man (1962)
The Partridge Family (TV series)



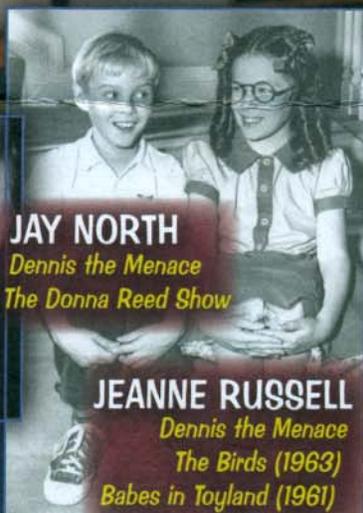
ROBERT COLBERT

The Time Tunnel, Maverick, Cheyenne



TAMMY LOCKE

The Monroes
Meet Me in St. Louis
Hang 'em High (1965)



JAY NORTH

Dennis the Menace
The Donna Reed Show

JEANNE RUSSELL

Dennis the Menace
The Birds (1963)
Babes in Toyland (1961)



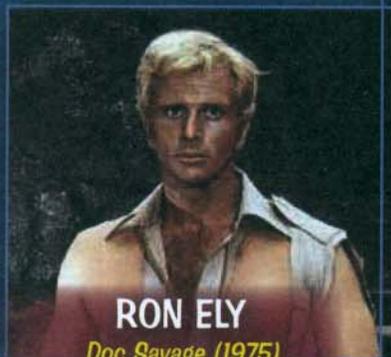
VAN WILLIAMS

Surfside Six, The Green Hornet



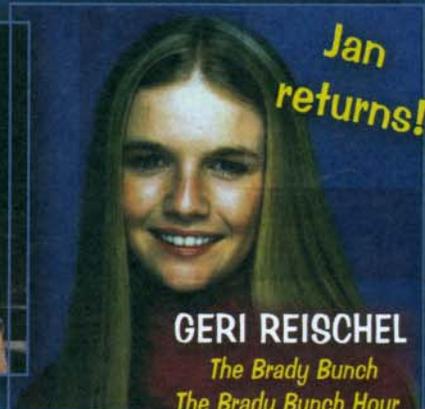
SHERRY JACKSON

Make Room for Daddy,
Twilight Zone, Star Trek



RON ELY

Doc Savage (1975)
Tarzan (1966-68 TV series)



Jan
returns!

GERI REISCHEL

The Brady Bunch
The Brady Bunch Hour

www.midatlanticnostalgiaconvention.com

MID-ATLANTIC Nostalgia CONVENTION

Drive-In MOVIE THEATER

Panels & Presentations

- The Life of Gypsy Rose Lee
- Gloria Grahame and film noir
- A Celebration of Harry Langdon
- A History of The Time Tunnel
- Restoring Motion Pictures from Archival Prints!
- Boris Karloff: From Broadway to Television
and much more! See schedule on the web-site!

Movie Room Runs 24 Hours a Day!

- Kraft Television Theatre (1953) with James Dean
- Headin' East (1937) with Buck Jones
- Telephone Time (1956) with Claudette Colbert
- Box 13 (television pilot with Alan Ladd)
- You Bet Your Life blooper reels w/Groucho Marx
and much more! See schedule on the web-site!



THE BLACK BEAUTY

On display all weekend, one of the two original Black Beauty cars from the original **Green Hornet** television series!
(VIN numbers match, it's not a replica!)

Friday night outside
in the hotel parking lot!
Starts at sunset!

PHANTOM OF THE RUE MORGUE (1954)

Warner's follow-up to **House of Wax**,
with knives thrown at the screen
and other clever tricks!

Shown in 3-D

with complimentary glasses being provided!

**CHARITY AUCTION TO BENEFIT
THE ST. JUDE CHILDREN'S RESEARCH HOSPITAL**



DRIVING DIRECTIONS

Take I-83 to exit 20A (Shawan Road). Hotel is on the right.
For GPS: 245 Shawan Road, Hunt Valley, MD 21031
Hotel phone: 410-785-7000 www.MarriottHuntValley.com

Nearest airport is BWI (Baltimore-Washington International).
There is an MTA light rail that will go direct from the airport
and reach a dead end stop at Hunt Valley, across the street
from the hotel. Call to inquire for details or see the web-site
for more info.

ADMISSION

Every person to pay for admission receives a superb 48-page program guide
filled with informative articles, schedule of events, biographies on each of our
celebrated guests, and more. Every person to pre-register gets a goody bag
filled with DVDs, comics, books and more (usually retailing more than the price
of admission) so consider paying admission in advance instead of at the door!
Why pay \$25 per day like many conventions charge?

Admission cost is \$15 per person, per day. Three day weekend is \$45.

(Discount price only available until August 1.) You can pay admission on-line!
You can pay at the door but save \$5 a day and pay in advance!

HOURS

Vendor Room and Celebrity Autographs:
10 am to 7 pm all three days
All of the celebrities will be there
all three days! New extended hours!
Make sure you bring plenty
of cash for the largest selection
of nostalgic merchandise!

CONVENTION CONTACT

Phone: 443-286-6821
MANC, Po Box 52
Whiteford, MD 21160
E-mail: mmargrajr@hotmail.com

E-Mail or call to be added to the mailing list! We only send out an e-mail
6 times a year and you don't want to miss the latest news! The newsletter is FREE!

Visit the web-site for informative articles! We're adding new pages every week!
Plenty of fascinating, in-depth articles about Howdy Doody, Veronica Lake and more!

LEGAL DISCLAIMER: All presentations, events and stars subject to change.



Look for Mid-Atlantic Nostalgia Convention!

www.midatlanticnostalgiaconvention.com