

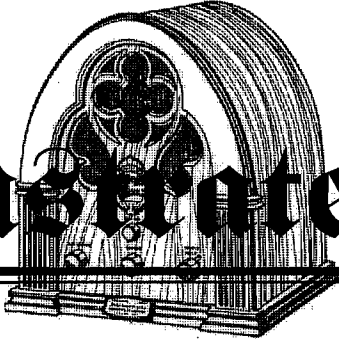
The Old Time Radio Club

Established 1975

# The Illustrated Press

Number 355

December 2007



*Merry  
Christmas*

# *The Illustrated Press*

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## **Membership Information**

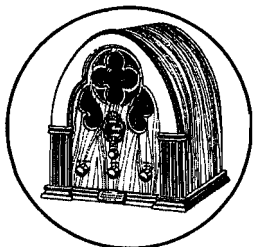
Club Membership: \$18.00 per year from January 1 to December 31. Members receive a tape library listing, reference library listing and the monthly newsletter. Memberships are as follows: If you join January-March, \$18.00; April-June, \$14; July-September, \$10; October-December, \$7. All renewals should be sent in as soon as possible to avoid missing newsletter issues. Please be sure to notify us if you have a change of address. The **Old Time Radio Club** meets on the first Monday of the month at 7:30 PM during the months of September through June at St. Aloysius School Hall, Cleveland Drive and Century Road, Cheektowaga, NY. There is **no** meeting during the month of July, and an informal meeting is held in the month of August.

Anyone interested in the Golden Age of Radio is welcome. The **Old Time Radio Club** is affiliated with the Old Time Radio Network.

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Audio cassettes and CDs are \$1.95 each and are recorded on a **club supplied cassette or CD** which is **retained** by the member. Rates include postage and handling and are payable in U.S. funds.

## RED BARBER

By TOM CHERRE



When one of us mentions old time radio, the Shadow, Lone Ranger, or Fibber McGee usually pops into mind. Actually one of radio's oldest forms of programming was the broadcasting of baseball games and other live sporting events. As a young kid in the 50s I was a huge Bison fan. Bill Mazer was at the mike every night, and I never missed a game. Heck! Outside of playing centerfield for the Yankees, I thought Mazer had the greatest job in the world. Another announcer, who ranks among the greatest, if not the greatest, was Red Barber. Back then he was teaming up with Mel Allen to do the Yankee games. One has to agree that was a great tandem. If you remember those days, then you know where I'm coming from.

And where did Walter Lanier "Red" Barber come from? He was a true southern gentleman hailing from the deep south, Columbia, Mississippi. When he was 10 the family moved to Stanford, Florida, and at the age of 20 Red hitch-hiked to Gainesville, Florida. It was there he enrolled at the University of Florida majoring in education. And it was there that Red was to get his start in broadcasting. Red had quite a few jobs that first year, including part time janitor. One day an agriculture professor had been scheduled to appear on the college radio station to read a prepared scholarly paper on the air. As luck would have it he became a no show and Red was asked to fill in on the campus station WRUF. After getting a taste of going on the air he immediately knew his career would lie in radio. Eventually he became station director and chief announcer. He did all the play by play for the football games that fall. He dropped out of school to devote all his time to radio. Later on he got a job at local WLW and in 1934 began doing the Red's games in Cincinnati when Powel Crosley purchased the team. On April 17 of '34 he did his first broadcast for the Reds from the stands. He had never attended a pro game until that very day.

In 1938 Larry McPhail, who hired Barber went on to buy the Dodgers, and hired him to do the Brooklyn games. The fun started in Brooklyn when Barber became an institution with his unique laid back country

style of calling the games. He was taken to heart by the loving "Bums" fans who spoke with dees, dose, and dems. Red Barber and the Dodgers were a match made in heaven. Red's style had all those great catch phrases. A few of the popular ones sounded like this; "*They're tearin' up the pea patch*" which meant a team on a winning streak. "*Can of corn*" describing a soft hit easily caught fly ball. "*Rhubarb*" was any kind of heated on-field dispute or altercation. To enforce his strong southern ties Barber would call players Mister as in Mister Reiser steps up to the plate. For a Don Newcombe he would say "big fella" Newcombe. He called everyone old no matter how old or young they were as in "old number 13 Ralph Branca coming into pitch." One of Barber's most famous calls was in the '47 series. DiMaggio flew out to Al Gionfreddo. The call went like this "Here's the pitch, swung on, belted, it's a long one, back goes Gionfreddo, back, back, back, back, back, back, he makes a one one-handed catch against the bullpen. Oh Doctor!" I believe I may have heard him say "Oh Nellie" one or two times, perhaps thinking of an old flame from back home.

What I'm trying to say here is that Barber made the games always interesting. Nowadays if I want to fall asleep I'll just tune in to a Bison game. They're all yawners. All these announcers know how to do is give statistics simply because they have little to say. While doing a game for the Yankees in September of '66, a season where the Yankees were dead last, Barber made a untimely statement.

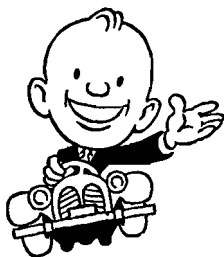
He remarked that the paid attendance was only 413. He made note that it was the smallest crowd in Yankee history. He also said this crowd is the story, not the game. As luck would have it newly elected CBS executive and team president Mike Burke heard

his comments and was not too pleased about the whole thing. Burke told him his contract would not be renewed. For 33 years we were blessed to hear his play-by-play. Red passed away in 1992 at the age of 84. He was voted into the Radio Hall of Fame in 1995. I would like to say that if more broadcasters exhibited the same style of doing games like Red Barber maybe baseball would again be "Our National Pastime" instead of "Our Boring Pastime" Oh Doctor.



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### Friends of Old Time Radio Convention

2007

by JERRY COLLINS

As I prepared for the 2007 version of the FOTR Convention I was quite apprehensive. I had not been to one of the Newark conventions since early in the decade. Even then I am certain that Jay Hickerson would be the first to admit that it was becoming more and more difficult to find good, reliable radio talent. As history records it, "When you build it, they will come." Well for the doubters like myself, Jay Hickerson has built a solid program and has continued to add great talent. Since I last attended, such great talent as Jeff David, Don Buka and Chuck McCann have been added. David and McCann have two of the finest radio voices I have heard. It is not surprising that Jeff David received early guidance from Jackson Beck. McCann, who also possesses a gregarious personality, is a close friend of Hugh Hefner. I was also impressed by the exciting and very enthusiastic performances of Don Buka. I was also quite pleased to see the return of Shirley Mitchell, Peg Lynch and Gil Stratton Jr. This year Stuffy Singer, Gloria McMillan, Bill Dana and the great Jack Benny impersonator Eddie Carroll joined the team of actors and actresses performing in the different re-creations. Then when you add all those great regulars like Ruth Last, Arthur Anderson (72 years in show business), Cliff Carpenter, Nan Warren, Bill Owen, Bob Hastings, Pat Hosely, Teri Keane, Elaine Hyman, Rosemary Rice and Will Hutchens.

I arrived late Thursday evening so I will not comment on the different re-creations and panels on the first day. I also will not comment on certain events that I missed in order to spend more time in the dealer's rooms.

Friday began with Fred Berney showing movies depicting different radio personalities. Following this Susan and Davis Siegel discussed their new book Jews in Radio and in the process how to get a book published. Gil Stratton Jr. then contributed brand new stories about his umpiring and broadcasting career. He was the voice of the Rams for ten years. Gary Yoggy then followed with another one of his historical stories. This time it was FDR, World War II and Radio.

Simon "Stuffy" Singer was the hit of the panel on children in radio. He is a very youthful, pleasant and exuberant individual. He was able to balance his studies

with a radio and television career with Jack Benny, Harold Peary and most of the other top comedians. He also had time to become one of the top tennis players, quarterbacks and baseball players in Southern California as well as one of the best handball players and table tennis players in the country. Stuffy is a member of the Southern California Handball Hall of Fame and the United States Handball Hall of Fame. He talked of his great relationship with Jack Benny, Eddie Cantor, George Burns, Bob Hope and Phil Harris. When he was unable to remember certain details he invited his 92-year old mother to join the panel. They both remembered Hattie McDaniel's funeral that he was pressured to attend. When he was questioned about his heavy crying during the funeral, he replied that he was missing the USC - UCLA football game.

Bob Hastings, Lucie Arnaz and Ruth Last also spoke of their days as child performers.

Next to the stage were Bill Dana, Lucie Arnez, Gil Stratton, Marilyn Michaels (famous impersonator), Michael Gwynne and Mitch Murray. They were part of the "Friday Comedy Hour." Bill Dana told some funny stories about Steve Allen and the Gang. To no ones surprise, a Jack Benny story was the highlight of the day. It seems that Lucille Ball was giving a small dinner party for some out of town friends. With the assistance of Gary Morton, next door neighbor Jack Benny, dressed in a gypsy outfit snuck into the house and serenaded the out of town guests. When he returned he discovered that Mary had left and accidentally locked him out. Benny calmly walked to one of the tour buses that frequently stopped in front of his house and serenaded the tourists. Bill Dana told some Don Knotts stories, while Michael Gwynne told about his last dinner with Groucho Marx.

Friday evening featured a re-creation of *Harry Lime* — "Too Many Crooks." In the second show Gloria McMillan played Judy, the role she originated, in *A Date With Judy*.

Gregg Oppenheimer, the son of Jess Oppenheimer, gave some samples of his large collection of radio bloopers. This was followed by Arthur Anderson on the ukulele singing radio jingles, everything from Halo and Rinso to Ovaltine and Cream of Wheat.

George Lefferts then discussed his days writing and adapting scripts for *X-1*. He also wrote for *Rocky Fortune*, *Ellery Queen*, *Barry Craig*, *Dr. Six Gun* and *NBC University Theater*. He liked *Rocky Fortune* best because it starred Frank Sinatra. He discussed an interesting topic, the transition from radio to television. Writers, directors and other support people actually

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attended evening classes to help them make the transition from one medium to another.

Lefferts also talked about the early days of television. There was so much more creativity and experimentation in those days. He talked about the positioning of camera, such as cameras hung from the ceiling. He feels that there is little or no experimentation today.

Jack French covered another aspect of the mystery genre, the "copycat show." The most well known transitions were *The Adventures of Sam Spade* that led to *Charlie Wild Private Eye* and then to *A Crime Letter* from Dan Dodge; *The Shadow* that led to *The Avenger*; *The Green Hornet* that led to the *Blue Beetle* and *Mr. And Mrs. North* that led to *The Abbotts*.

The music panel was appropriately moderated by Brian Gari, the grandson of Eddie Cantor. One of the panelists was Mitch Murray, the British songwriter. It was Murray who guided, mentored and encouraged Gari to become a songwriter. It was Murray who wrote the lyrics for "Billy Don't Be a Hero," "You Were Made For Me," "How Do You Do It." "I'm Telling You Now" "I Like It," and "The Night Chicago Died." He wrote for such groups as Gerry and the Pace Makers and Freddie and the Dreamers.

The next guest was Molly Bee who was raised by Tennessee Ernie Ford and sang on his show as well as the *Pinky Lee Show*. Her top hits were "I Saw Mommy Kissing Santa Claus," "Good Golly Miss. Molly," "Young Romance," "Don't Look Back" "Don't Start Courtin' In A Hot Rod Ford." Her other claim to fame was that she dated Tommy Sands as well as Elvis Presley.

The remaining guest Buck Biggers was the creator of "Underdog" as well as other animated TV series. Underdog is soon to make a comeback in the movies. He wrote the scripts and the theme songs for all of his shows.

In my opinion the best re-creation of the weekend and possibly the best one I have seen in a number of years was "Junkyard" from the *X-1* series. Don Buka, Gil Stratton, Bob Hastings, Peter Fernandez, Cliff Carpenter and Jeff David formed the cast. These performers, all in their 80s, under the guidance of George Lefferts carried out a performance comparable to what they did more than 50 years ago. Buka's portrayal of Battier was outstanding.

Saturday evening began with two episodes of *Ethel and Albert* with Peg Lynch and Arthur Anderson. This was followed by "Stagecoach" from *Screen Director's Playhouse*. Chuck McCann did an excellent job as the

Ringo Kid. The final show was an episode of the *Jack Benny Show*. Eddie Carroll played his favorite role of Jack Benny.

The 2007 version of the Friends of Old Time Radio Convention came to an end on Sunday morning. Breakfast was followed by an informal panel discussion before a crowd of about 50 people.

I spent a good deal of time in the Dealer Rooms. They have changed quite a bit over the years. Probably more space was devoted to the sale of movies. Then there were books, music and nostalgia items. There were three major dealers selling MP3s and one selling CDs. The Dresden Room had a number of empty tables as a number of the major dealers were not in attendance. Although the major dealers claimed to have done well the room was rarely busy. A number of the smaller rooms were empty, but there seemed to be fairly heavy traffic in the area.

In my original plan this was to be my final trip to Newark, but my enthusiasm is building again. My wife and I met Kerry Kyle at the convention. With a name like that you would expect that she was a former radio star, instead she is one of the youngest and newest members of our club. As fate would have it we ate at the same table both Friday and Saturday evening. Vivacious and very energetic, she has convinced us to return next year to meet her father, a retired science fiction writer. Jay, see you next year.

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## Big Band Performers

By Rich Bookhagen

This will be the first in a series on big band performers and a little history and insights from me. The first big band performer is going to be Gene Krupa and later Buddy Rich.

Because I used to play at playing drums in little bands around my neighborhood and in the Navy, these two drummers stand out in my mind. Because I liked the drums so much I made a point of listening to them when they were in the bands where they got their start.

Gene Krupa, born in Chicago on January 15th, 1909, actually studied to be a Catholic priest only to be side-tracked by drums, he started playing in Chicago bands such as: The Blue Friars, Joe Kayser's orchestra and the Benson Orchestra of Chicago. Krupa did his first recording with Ben Pollack's Bucktown Five and with McKenzie and Condon Chicagoans in the same year, 1927.

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Gene Krupa then went to New York in 1928 and played with Red Nichols, Russ Colombo, Irving Aaronson and finally ended up with Benny Goodman in 1933. It was with the Benny Goodman orchestra that Krupa made his name. In 1938, after an on stage argument with Goodman, about how a certain musical arrangement should be performed, he left Goodman to form his own band. Some of his first recordings with his band included Roy Eldridge and Anita O'day as his vocalist. Unfortunately, the band broke up and there was a reunion with Benny Goodman in 1943.

Gene Krupa did a short stint with Tommy Dorsey then reformed another band in 1944 which lasted until 1951. The next move for Gene was joining Norman Granz's jazz band at the Philharmonic and also running a drumming school with Cozy Cole (another drummer I will tell all about later).

Krupa had a heart attack in 1960 which he recovered from. He kept his trio and his attempts to rejoin Benny Goodman until 1967.

Gene Krupa's final meeting with Benny Goodman was in 1973 and shortly thereafter Gene Krupa died.

"The Gene Krupa Story" (a movie) was filmed in 1959 and starred Sal Mineo as Krupa. Gene Krupa did all the drumming in the soundtrack. The film was originally going to be called "Drum Crazy." Additional films he appeared in either with his band or as a solo artist are as follows:

"Some Like It Hot" (1939), "Ball of Fire" (1941), "Syncopation" (1942), "George White's Scandals" (1945), "Beat the Band" (1946), "Glamour Girl" (1947), "Make believe Ballroom" (1949), "The Glenn Miller Story" in 1954, ironically, "The Benny Goodman Story" in 1955, "American Music from Folk to Jazz and Pop" in 1969 and he appeared with Benny Goodman in "Hollywood Hotel" in 1937.

The songs he wrote or contributed to are:

"One Hour" with Red McKenzie in 1929, "Blues of Israel" in 1936, "Apurksody" in 1938, "Drummin' Man" with Tiny Parham in 1939 and "Drumboogie" in 1940.

My sources are as follows:

*The Gene Krupa Website*, *The Oxford Companion to Popular Music*, *The Swing Book* and a book by George T. Simon simply called, *The Big Bands*.



## BOOK REVIEWS

### Baseball Over the Air

The National Pastime on the  
Radio and in the Imagination

By **TONY SILVIA**

*Reviewed by Jerry Collins*

Radio is frequently referred to as the "Theater of the Mind." The best part of the book relates to this concept. There is no better way of illustrating this concept than listening to a well-announced baseball game. The author speaks of the togetherness developed between father and sons as they listened to a baseball game. Kids learned a lot about their country through baseball. Robert Parker talked about weekend baseball broadcasts that fueled his imaginations "about locales beyond New York." Many people committed to broadcasting and newspaper reporting after having grown up with baseball on the radio. Bob Costas, Jack Buck, Ernie Harwell, Pete Hamill and Vin Scully are mentioned as the best examples of this. Fans had to use their imagination when listening to a baseball game. Thus they became more creative as they had to use their imagination throughout the game.

John Gresham and others explain how baseball could not only bind a family together, but could do the same thing to a community. Doris Kearns Goodwin, well known writer and historian, began keeping score of Dodger baseball games on the radio. At the age of six. As she said, she attended every Dodger game. This led to many in depth discussions with her father on the day following the game. Bart Giamatti wrote the essay, "The Green Fields of the mind." He talked of using baseball to slow the passage of summer.

The author also comments on the different ways that technology has helped radio; less expensive radios, car radios, battery operated radios, transistor radios and clock operated radios that would automatically turn off after the game.

I question some of the content in the second half of the book. As a baseball purist I am concerned about the large deal of attention devoted to recreated baseball games. Tony Silva also traces the careers of Graham McNamee, Bill Stem, Gordon McLendon, Red Barber and Mel Allen to show the relationship between radio

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and baseball. He is right on target with the last two broadcasters, I definitely question the inclusion of the first three broadcasters.

According to a Bill Stem web site he was one of "broadcasting's most entertaining and colorful personalities." He was not well liked by his contemporaries and far from accurate in his coverage. In addition to the Colgate Sport's Newsreel he was mainly a boxing and football announcer. There was no evidence that he did more than a few baseball games in his career.

Graham McNamee was listed in his web site as a U. S. actor and sportscaster. He was certainly quite entertaining with a good voice for radio. Initially McNamee was not very knowledgeable in the area of baseball and as the author mentioned he made more than his share of mistakes. McNamee was involved in the broadcasting of ten different sports and consequently he only broadcast World Series games. His baseball- broadcasting career began when he assisted Grantland Rice in broadcasting the 1923 World Series. McNamee became the chief announcer when Rice stepped aside mid way through the series. He continued in this role until the 1935 World Series when he made only brief appearances. He was in the broadcasting booth in 1936, but did not participate in any broadcasting.

You can call me biased, but I am a baseball purist. I felt that too much space was devoted to Gordon McLendon and the recreation of baseball games as well as to broadcasters that were not associated with any one team and in fact rarely did baseball games.

As I said earlier I was happy with the choice of Red Barber and Mel Allen and I guess I could accept Graham McNamee as he was the first, but how about replacing Stern and McClendon with Jack Brickhouse, Bob Elson, Harry Caray, Ernie Harwell, Rosey Rosewell, Bob Prince or Vin Scully.

**BASEBALL OVER THE AIR**  
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### **Gene Autry: His Life and Career**

*by DON CUSIC*

*Reviewed by Gary Goetz*

You have to be an avid fan of the silver screen and idolize Gene Autry as a patriotic American cowboy hero if the purchase of this biography is to merit your investment. The book is extremely comprehensive and loaded with statistical information. It lacks illustrations and is written in semi-chronological order constantly switching from past to present. Your investment is greatly enhanced if you consider yourself a serious fan of classical country music and have an interest in the singers, writers, composers and musicians which represent this golden era of country music.

The contents of this biography not only include the many classical country hits by Gene Autry as a singer and his starring roles as an actor and singer in his silver screen productions but also the events leading up to each venture and the many people and personalities incorporated in these ventures. Simultaneously integrated with "these happenings" is a masterful portrayal of Gene's personal life, especially the business side of his life. As an expert businessman, you can appreciate how Gene obtained his enormous wealth via record hits, movies, personal appearances, business investments and merchandising.

In conclusion, I purchased this publication as the "singing cowboy" has been a life-long idol of mine along with Howdy Doody, Elvis Presley and Duke Snider. As a very young boy, I remember the no-TV era and falling asleep Sunday nights listening to *Melody Ranch* starring Gene Autry and his sponsor Wrigley's Spearmint chewing gum. Gone are the days when a child's idol, such as Gene Autry, were characters of trust, courage, bravery and subscribed to the doctrine of justice for all. Many a nights I dream of riding off into the sun set with Gene Autry at my side.

**GENE AUTRY: HIS LIFE AND CAREER**

Publication Date: Available Now

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## The Old Time Radio Researchers Group

by Ryan Ellett

Though the newest of the major old time radio (OTR) clubs, the **Old Time Radio Researchers Group** (OTRR) is one of the most active groups in the OTR hobby. Born in the early 2000's, it has expanded to include a wide variety of OTR projects.

The group's core mission was, and continues to be, the release of old time radio series in mp3 format for the free enjoyment of all. Each series is meticulously researched to ensure that every episode currently in circulation is included and in the best audio quality possible. The group combs not only the field of mp3 files (which have multiplied seemingly exponentially over the past decade) but accesses cassette and reel-to-reel tape collections, the storage medium of choice for collectors from the hobby's earliest days in the late '60s. Further, members utilize 16 inch transcription discs when possible, the original source for most old time radio programming.

In addition to compiling the best possible audio copies of a series, Researchers try to identify the original, authentic title and broadcast date for each episode, referencing scripts when possible. Also generally included is a first-lines file, a list of the first few lines of every episode which aids in future identification of new episodes that may surface. The group creates audio introductions to each series and the primary cast members who performed behind the mic. Cast pictures, original print ads, and other related materials are often included with each series release.

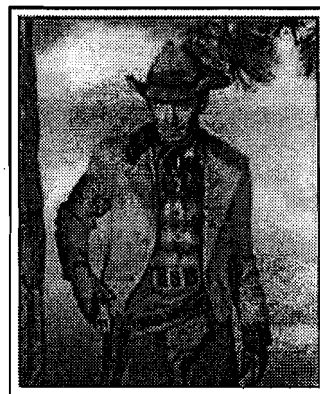
Our group members include some of the premier collectors in the hobby, giving us access to rare and even uncirculated programs. Similarly, we have working relationships with many other old time radio clubs and traditional dealers that allow us the opportunity to procure a great number of hard-to-find programs. The group's reputation has grown such that individuals with unique material will now contact us because they appreciate the care we put into preserving these pieces of American culture and because we do not profit financially from our work. As older collectors begin divesting themselves of sometimes huge collections, the Old Time Radio Researchers has become one of the primary donation destinations.

The results of these efforts are the group's so-called "certified" sets which are distributed a variety of ways. The sets can be accessed either by more traditional compact disc round-robin distributions or by a variety of

peer Internet applications. Other groups recognize the quality of OTRR sets and choose to distribute them to their members as well.

In addition to our main work of producing first-class old time radio series sets, the OTRR has many other endeavors. The crown jewel of the Researchers is the **OTTER database**. Created several years ago by an anonymous OTR fan, ownership of the program has been passed to the OTRR. The OTTER database, used by members and non-members alike, is the largest attempt ever to catalog every circulating old time radio program in a single place.

In 2005 the group launched the monthly **Old Radio Times**, the hobby's first ongoing e-zine which quickly grew to be the most widely distributed publication in the hobby. This e-zine offers news of interest to group members as well as to the general hobby at large. It has featured work by the hobby's most prominent writers in its short existence.



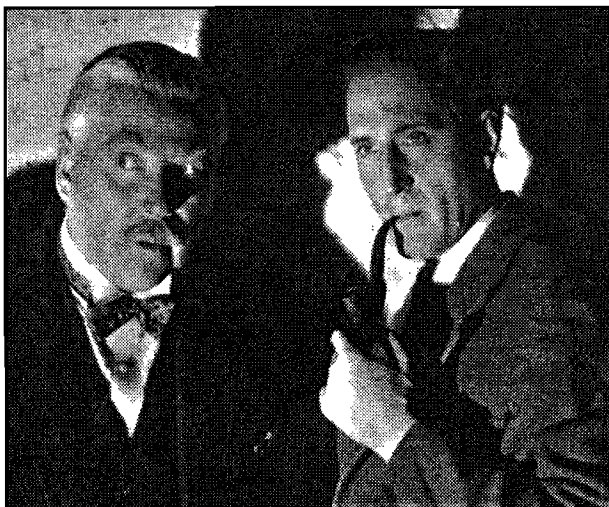
One of the Certified Sets offered by the OTRR is the entire series of **The Six-Shooter** starring James Stewart in the role of Britt Ponset.

OTRR has started preserving our hobby's history by acquiring and scanning the hundreds of **OTR fanzines** published since the 1960s. Given the rareness of so many of these early efforts, the group's collection must be considered one of the best in existence and certainly the best available to the public via our scanning efforts.

This year the group unveiled a website with scans of every radio log from the Chicago Tribune, Los Angeles Times, Washington Post, and New York Times published between 1930 and 1960, virtually the entire time-span of the Golden Age of Radio. This exhaustive effort has been a boon for old time radio researchers everywhere; its value cannot be overestimated. When possible, the group makes available on its website scanned scripts from a variety of radio shows. These are fun for the casual hobbyist as well as the serious researcher.

To take advantage of all the group's work and resources, visit <http://www.otrr.org/> and become a member. There is no membership fee nor are there fees to get our program releases or access any of our work. Our work is supported solely by donations from members and supporters. So, dedicated researcher or casual listener, stop by and share your love of old time radio.





## Quick, Watson!

**"THE ADVENTURES OF SHERLOCK HOLMES"  
LEAD DETECTIVE AND DOCTOR ON A MERRY CHASE**

There's no better way to meet a parcel of black-hearted scoundrels than through the *Adventures of Sherlock Holmes*. But the listener shouldn't worry—they always get their just rewards. No matter how devious the plotting and devilish the ingenuity of these master-criminals, that wonder-detective, the one and only *Sherlock Holmes*, gets his man—assisted valiantly, if not ably, by *Dr. Watson*.

No reader of the famous stories of Sir Arthur Conan Doyle need fear that they've been spoiled in dramatization, for the program has kept the spirit and atmosphere of the tales intact, even though the scripts have been streamlined for modern ears. Basil Rathbone as *Sherlock*, trots forth his seemingly miraculous but always logical deductions in supercilious Oxford accents to stupefy both *Dr. Watson* and (if truth must be told) his listeners. And Nigel Bruce, as the good doctor, delights the audience with a series of throaty "Harrumphs" and exclamations of "Rot!" while he consistently demonstrates that his head is as thick as his waistline.

Both actors are eminently suited in appearance and training to the roles they play (on screen for Universal, as well as on the air for Mutual). Wiry, six-footer Basil Rathbone made his entrance into the world in dramatic fashion at Johannesburg, South Africa, during threatened native uprisings. After forsaking an engineering career to join a stock company managed by his cousin,



Holmes inspects a clue with his indispensable magnifying glass.

Frank Benson, his schooling in old English roles was interrupted by the first World War—in which he received the Military Cross. Since then he has been a stage, screen and radio favorite on both sides of the Atlantic.

Nigel Bruce has had a colorful and adventurous life, too. Born in Ensenada, Mexico, as the younger son of a British baronet he was educated in traditional English schools. A brokerage business was cut short by the first war, in which he was wounded and invalided for three years. After his recovery, he discovered his field was comedy and has been convulsing audiences ever since.

The pair combine in their thrillers with eminent success, as they pile up evidence and chase their quarry through the English country lanes and crowded London streets they know so very well.

*(Article originally published January 1944)*

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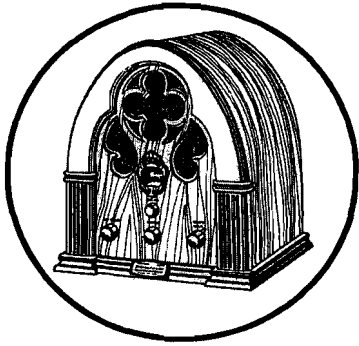
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