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Adventures in Research: Howie Wing, A Saga Of Aviation!

by Kathy Hammel

If you've ever wondered what goes into researching a vintage radio show, Old-Time Radio Researchers is offering you the unique opportunity to peek into the laborious process of resurrecting a lost series. This month OTRR launches a distro of a hitherto uncirculated 1938-9 juvenile serial, *Howie Wing, A Saga of Aviation!* However, this is no ordinary distro; this DVD contains a sampling of files from the research into the show, including scans of magazine articles, news clippings, cast photos and emails between the research team members.

To give a little background, the original World Broadcasting System transcriptions were discovered in the dark recesses of a vintage records shop during an otherwise dreary February 2005 afternoon. Since then, a team of researchers has been busily digging through online and off line archives to find any information we could for an obscure show that was all but forgotten.

A year later, we're still looking for additional bits and pieces, but have had the good fortune to locate a wealth of information about the show, much of which is included on the DVD along with the fully restored six available episodes.

What we knew about *Howie Wing* as we started our research was that Kellogg's Corn Flakes sponsored the 15-minute juvenile serial, which recounted the adventures of young aviators at a flying school. Beyond that, we had very little to go on. So, the team rolled up our sleeves and got to work.



The team, along with me, includes veteran researchers Jack French, Karl Schadow, Ian Grieve and Archie Hunter. We also had an occasional hand from other OTR folks along the way, and we were exceedingly fortunate to have Jerry Haendiges volunteer to do the sound restoration. The recordings were old, worn, the sound muffled and full of pops and clicks, but Jerry was more than equal to the task, and the results are stunning.

Early in our research efforts, Karl and Jack located probable air dates. While most of the usual references say the show was broadcast from October 1938 through June 1939, both Karl and Jack found radio ads that proved the show was on air in February 1938 . . . a full season before previously thought. Scans of those ads are included on the DVD.

In the first two months of research, Karl turned up references to series runs in both Australia and Canada. That info is what pulled OTR Researchers Ian Grieve (Australia) and Archie Hunter (Canada) into the research group. Each of them quickly confirmed the

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Howie Wing (Continued from page 1)

show was on radio schedules in their respective countries starting in 1938. In fact, Archie's information indicated that Howie Wing made it to Canada a full two weeks before it first aired Los Angeles. The Canadian premier was January 31, 1938, as opposed the LA run, which started February 14, 1938. The Australian run got a later start, premiering in September 1938, running through May 1940.

As we continued our search, we came to realize how very popular this show was in all three countries. Kellogg's actually promoted the show with a rather extravagant publicity stunt which involved two airplanes racing around the world to see which would deliver a suitcase full of Cornflakes first to their pre-determined destinations. Kellogg's continued to promote the show by producing dozens of cereal premiums. Howie Wing (and Kellogg's) was so successful that Howie Wing clubs sprang up all over the three countries. Boys and girls sent in box tops to get membership certificates, handbooks, small metal wing pins and an amazing variety of other odds and ends.

It's not difficult to understand how exciting this type of show would have been to youngsters in the late 1930s. Airplanes were the rocket ships of that day, and had just been instrumental in winning World War I. Pilots were jaunty, devil may care and dashing figures. Youngsters of the day couldn't be blamed for aspiring to be like these larger than life heroes. Kellogg's capitalized on that hero-worship as well, by teaming up with famous pilots such as Jack Knight, Robert MacKenzie and Jacqueline Cochrane who offering greetings and advice to young would-be pilots and airline hostesses, via the handbooks and premiums for the series. All of these flight-minded personalities, of course, confided that their favorite breakfast cereal was - you guessed it - Kellogg's Corn Flakes! On the DVD, we've assembled information about some of these once well-known figures, a few of the Corn Flakes ads and have even made complete, full color PDF replicas of both the 1938 and 1939 versions of the Howie Wing handbooks.

The show itself offered youngsters high excitement and adventure. There were out and out bad guys, suspected spies, and the usual line up of mean spirited and sneaky fellows, most of whom required some pretty tricky flying to overcome. Howie, himself, was properly clean cut, a good student and an honorable cadet, but willing to take a risk in a good cause, which kept him from being 'namby-pamby.'

Because of the huge popularity of the show, we were

puzzled that it only lasted two seasons, especially after Karl located another episode (the last of the second season, #395) in the Library of Congress. At the end of the second season, the announcer reminded all the boys and girls: "Attention, Howie Wing fans! . . . this marks the last broadcast of the Howie Wing program until next fall." While it's certain a third season was planned, we know for sure, that it never materialized. Sadly, a few months later, we found the reason. The author of Howie Wing, Willfred G. Moore, had died, suddenly, of a heart attack shortly after the second season wrap.

Captain Bill Moore, who'd been a military pilot during the war, turned writer after. He teamed up with Robert Burt to write *The Air Adventures of Jimmie Allen*, and *Captain Midnight*, but had gone solo on *Howie Wing*. Bill Moore's obituary also is shared on the DVD, along with a 1939 magazine article about him, complete with pictures of him, his youngest son and some of the cast of the Howie Wing radio show. The final script (#395) has been scanned from microfilm copies, retyped and included on the DVD . . . and so is the very first Howie Wing script!

Speaking of the cast, we've yet to identify all of them, and apparently there were some changes between the two confirmed seasons. Our current information appears to

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February 14, 1938, Los Angeles Times



Howie Wing, real American youth, meets high adventure at the airport tonight. Meet him there. You'll thrill to his exciting career. Tune in each Monday, Tuesday, Wednesday, and Thursday at the same hour as Kellogg's Corn Flakes presents—Howie Wing.

KHJ - 5:30 p.m.

An exciting program for the whole family.

Howie Wing (Continued from page 2)

indicate that William Janney played the title character, Howie Wing, during the two seasons, but Howie's girlfriend, Donna Cavendish, was, we recently discovered, played by two different actresses. It's commonly held that Donna was played by a young actress named Mary Parker. However, just this past month (January 2006), Karl found information that indicated Audrey McGrath (of *The Romance of Helen Trent* and *Chandu* fame) played Donna. I was able to confirm that she was in the role of Donna Cavendish in July of 1938 (and presumably had been throughout the first season), but she took a lead role in another radio serial, *Grandma Travels* in September 1938 – just a month prior to the start of *Howie Wing's* second season. The DVD offers more information about cast members, including some photos.

While there are very few episodes available for circulation, this DVD has the six that are. Two additional episodes – one in the Library of Congress and the other at the Library and Archives Canada – are not available for circulation.

Though we still have a lot left to uncover about this series, we have already found a plethora of bits and pieces which are slowly telling us a great deal about the author, actors, the history of the show and the youngsters who tuned in each afternoon to listen to the aviation adventures of Howie and friends. The DVD we've assembled is a must-have for the researcher in deed, the researcher at heart or those curious about the jigsaw puzzle pieces that the OTR researcher collects and tries to fit together.

Watch the group posts for information on how to get your own copy of *Howie Wing, A Saga of Aviation!*



* * * * *

A January 2006 email from Karl Schadow to research team members shared the following new (to us) information:

Radio Daily Dec 22, 1937 lists the cast of Howie Wing as: Billie Rose, Audrey McGrath, Bill Bouchey and Hugh Studebaker for the upcoming WBS transcribed series. This confirms Chicago production of this series which was different than the CBS series which aired from New York.

Karl's find challenges some of the information we have about cast members, particularly who, besides William Janney, might have played the lead. We're reasonably sure Janney portrayed Howie during both seasons . . . or are we? In the life of an OTR researcher, this is just another example of the tantalizing tidbits that keep us digging.



"HOWIE WING"
A Saga of Aviation
Enjoy this Story of Thrills on Land, Sea, and in the Air.
Every Tuesday, Wednesday and Thursday at 7:30 p.m.
(Sponsored by Kellogg's, makers of your Favourite Breakfast Cereals).
BOYS!
Join the Howie Wing Aviation Cadet Corps.
For Membership Certificate and Wings apply to Station 2CH.
FOR THE BEST IN ENTERTAINMENT TUNE ALWAYS TO 2CH
AMALGAMATED WIRELESS (A/SIA) LTD.

2CH
ENTERTAINS
THE WHOLE
FAMILY

Were you a Howie Wing fan as a youngster? Do you recognize any of the actors in the images or have any other information from your own research files about *Howie Wing, A Saga Of Aviation*? If so, we'd like to hear from you.



A History of Radio Program Collecting

Professor Marvin R. Bensman, J.D., Ph.D.

University of Memphis
Department of Communication

In the 20th century it has been broadcasting that has most immediately documented our social and cultural history. Few researchers and scholars have made use of broadcast primary resources due to the lack of information on how to locate and the difficulty of obtaining broadcast material.

Radio program collecting starts with the ability to preserve sound. In 1877, Thomas Alva Edison invented the first Phonograph. It worked with a revolving cylinder, but did not produce very good sound. Edison obtained a patent in 1878. In 1886, Emile Berliner applied for a patent on the first flat phonograph disc. That year Heinrich Hertz also demonstrated the existence of electro-magnetic radio waves. He linked a spark gap, fed from a high voltage generator, to a sort of antenna. Similar antennas, at a distance, picked up something. Nobody knew quite what for some years to come.

The tape recorder was theorized in 1888 by Oberlin Smith as a piece of string dipped in glue and coated with iron filings. In 1893, Valdemar Poulsen, a Danish engineer, used wire to store magnetic impulses that could reproduce sound. In 1921, magnetic tape was first proposed. But it required further electronic development such as the 1924 Western Electric Corporation patent permitting electrical sound recording. In the same year, the loudspeaker supplanted the use of headphones.

In 1927, Thomas Edison had experimented with a long-playing record and achieved 20 minutes per side on a twelve-inch disc, running at 80 revolutions per minute. Edison did not see a use for this improvement and left the recording industry soon thereafter.

Commercial 78's with radio program matter were available to the public from 1928 on, the first being Amos 'n' Andy recording their WGN routines for use by over thirty radio stations when they were still known as "Sam 'n' Henry." The five minute playing time and noise level kept such recordings from being widely used by broadcast stations.

Western Electric developed the 16-inch, 33-1/3 rpm disk before they were used in radio. These disks were first used as the sound tracks for early "talkies." Sound On Film optical tracks did not follow until later. The ETs

electrical transcriptions) in the 20s, 30s, and 40s, right on up to the day they quit making them, used standard groove needles. What was standard was subject to some degree of variability. Most professional playback equipment of that era used a 2.7 mil stylus with a 90 degree included angle. However, 2.4 mil styli were used and some material was recorded with a 70 degree included angle. This was an attempt to improve the high frequency response of the slow turning ETs.

Both Vertical and Lateral recording was employed, with the W.E. camp tending to favor the former and RCA preferring the latter. The advantage of vertical recording was that it eliminated tracking error as a source of distortion. Most of the broadcast turntables used through about 1950 for standard groove playback employed straight tone arms with no offset, so tracking error was a problem. The arms on both RCA and W.E. turntables were quite long, running about 24 inches, in an attempt to minimize the angular errors. There was also some attempt to design the stylus assembly so that it had a sloppy lateral support characteristic, making the tracking angle less critical.

Equalizer curves varied all over and many stations did not bother to match the playback curve with what was recorded. Direct cut acetate records were often cut with a bass turnover, but flat highs. This was done to save head room on both the amplifier and the record, and the disk could consequently be modulated harder with less danger of overcutting the grooves or overdriving the usually modest cutter amplifiers used at the time. This did result in somewhat higher surface noise, but the practice was justified by the fact it overall "sounded better."

People in that era were used to surface noise and didn't notice it the way people brought up on CDs do. It is this practice of using little or no high frequency equalization that results in the muffled and bassy playbacks of much of the old material that you hear today. People unfamiliar with the medium use 90 degree 3 mil needles and, worst case, RIAA equalization to play back a disk that was recorded with little or no equalization using a 2.7 or 2.4 mil 70 degree stylus.

RCA Victor introduced the "transcription" running at 33 1/3 rpm on a ten-inch disc. The standard Electrical Transcription running 15 minutes per side at 33 1/3 rpm on a 16-inch disc shortly afterward in 1932, and it became a broadcast standard. The sound quality, even on those pressed for syndication, was quite high compared to the standard home 78 rpm record. Program length acetates were mostly reference copies, or delay copies meant to be played only once or twice, so wear was not a big factor.

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A History of Radio Program Collecting (Continued from page 5)

Short form material such as commercials, were cut several times on the same disk, and each cut was only played about ten times, then x-ed off and the next cut used. There was a type of ET that was aluminum based, with a black vinyl coating. During World War II, when metal was scarce, many of these ET's were scrapped for their metal content. Wartime ET's were of a glass base and were extremely fragile. The networks destroyed many of these records as they moved operations and reduced their storage costs. However, many affiliated stations, primarily on the West Coast which had to record network programs because of the time zone difference, kept their recordings. Radio engineers who had taken the ET discs home were also sources for older programs dating as far back as the 1930's.

In 1930, Germany's I.G. Farben industrial company created the first magnetic tape. When I.G. Farben was broken up after WW II for producing the gas used in the concentration camps, BASF - one of its pieces - continued to manufacture magnetic tape.

Major recording innovations were introduced in the second half of the 1940's. In 1943, both Optical Film and Wire Recorders were used to document the allied invasion of Europe at the Normandy beaches. When the war ended some people acquired home disc recorders. A small group of programs available today from the thirties and early forties were originally recorded on these recorders using 7 7" discs which ran for 5 minutes a side.

The wire recorder was also introduced for home use in the forties. During the war years, the Armed Forces Radio Service preserved a great many programs for rebroadcast to troops overseas. The AFRS disc has a brightness and lack of distortion that is hard to find even among network disc copies.

Major recording innovations were introduced in the beginning of the 1940's. In 1943, home tape machines such as the Brush Soundmirror using Scotch 100 paper tape supplied by the 3M Company were beginning to appear in the consumer market, but fell far short of professional requirements. In 1945, Armed Forces (US) Col. John T. Mullin was part of a Signal Corps team investigating the military applications of German electronic technology. He was told by a British officer about a tape-recorder at a Frankfurt, Germany radio station being operated by the Armed Forces Radio Service that had exceptional musical quality. There Mullin found German technicians working for AFRS using Magnetophone audio tape recorder/players. The

technological improvements of a constant speed transport, plastic tape impregnated or coated with iron oxide and the employment of a very high frequency mixed with the audio signal to provide "bias" made these machines hi-fidelity.

The first two machines acquired were turned over to the Signal Corps and Col. Mullin disassembled two other machines and shipped them to his home in San Francisco. In 1946, Mullin rewired and reassembled the magnetophone machines and went into a partnership with Bill Palmer for movie sound-track work, using those machines and the 50 reels of tape he had acquired. In October of 1946, Mullin and his partner Palmer attended the annual convention of the Society of Motion Picture Engineers.

He demonstrated the machine to the sound heads of MGM, 20th Century Fox and the chief engineer of Altec Lansing. Mr. Mullin was then invited to an Institute of Radio Engineers meeting in May of 1947 to demonstrate the German Magnetophone. It was there employees of Ampex saw and heard the tape recorder. Shortly thereafter Ampex began its own developmental project.

In 1947, the technical staff of the Bing Crosby Show on ABC arranged to have Mullin re-record original disk recordings of the Bing Crosby Show on ABC onto tape and then edit them. Crosby had been with NBC until 1944, doing the Kraft Music Hall live but did not like the regimen imposed by live shows. Since NBC would not permit recorded programs Crosby took a year off and returned on the newly formed ABC network when his new sponsor, Philco, and ABC agreed to let him record on electrical transcriptions as long as his ratings did not fall below a certain mark. That process required cutting a record and re-recording (sometimes two or three generations) and quality of sound suffered.

In July of 1947, after the initial demonstration of editing, John Mullin was invited to give a demonstration of his equipment for Bing Crosby's producers by taping live side-by-side with transcription equipment the first show for the 1947-48 season in August at the ABC-NBC studios in Hollywood.

Bing Crosby Enterprises then negotiated financing for Ampex for exclusive distribution rights and Mullin was employed to record the Crosby show on his original German equipment until the Ampex machines would become available. With the original German tape-recorders and 50 rolls of BASF tape, Mullin's first recorded demonstration show of August 1947 was broadcast over ABC on October 1, 1947.

In April of 1948, Alexander Poniatov and his team of engineers at Ampex in Redwood City, CA, introduced the

A History of Radio Program Collecting (Continued from page 6)

first commercial audio tape recorder based on the Magnetophone as Ampex Model 200. The first two, serial numbers 1 and 2 were initially presented to John Mullin and numbers 3-12 went into service at ABC. To meet the contract requirements Mullin gave his machines to ABC and later received Nos. 13-14 for his contribution. Mullin joined Bing Crosby Enterprises in 1948 and recorded his shows and others at ABC until 1951. Bing Crosby Enterprises, as the exclusive distributor for Ampex products, sold hundreds of recorders to radio stations and master recording studios.

In 1951, Mullin and other engineers were spun off as the Bing Crosby Electronic Division to handle development of audio instrumentation and video recording. In 1956, the Electronic Division became the Minicom Division of 3M where Mullin served as head of engineering and Professional Recorder Development Manager until his retirement. He passed away July 1999.

Broadcast programming has been preserved by both institutions and interested individuals. Funding to support institutional archives is as variable as the institutions preserving the available material. The Library of Congress began to collect and preserve some programming in 1949 in its role as the U.S. copyright depository. The National Archives also collected and preserved programming from governmental sources and increasingly received donated event and news materials from stations and networks. Funding difficulties led the UCLA Film and Television Archive to discontinue the development of its radio archive which consists of 50,000 transcription discs and 10,000 tapes of radio from 1933 to 1983, to concentrate on film.

Serious recording and collecting of radio programs by individuals on home tape recording equipment began around 1950, after some twenty companies introduced an effective reasonably priced reel-to-reel recorder to the consumer market. This material, along with Armed Forces Radio Service discs which were produced to bring radio programs to our troops during WWII, and a few network and syndicated transcription discs, comprised the starting base of material which began to be privately traded in the sixties.

In the sixties, when radio as it had been was almost gone, small groups began to form to exchange material, information and sources on both the East and West coasts. More material became available as people gained access to radio station electrical transcriptions as those stations began disposing their stored material and programs from

other sources were discovered.

In 1954, the re-broadcast market was started by Charles Michelson who obtained an umbrella agreement to license The Shadow to individual radio stations, LP recordings and home-enjoyment tapes. The first aggressively-marketed private seller of radio programs was J. David Goldin, a former engineer at CBS, NBC, and Mutual, who formed "Radio Yesteryear" and an album subsidiary, "Radiola" in the late 1960's.

Newsletters on radio program collecting began to circulate in the late 1960's. The most influential to set the standard was "Radio Dial" by the Radio Historical Society of America founded by Charles Ingersoll. Carrying on the tradition, the leading newsletter today is "Hello Again" by Jay Hickerson which began publication in 1970 and tied together over 100 of the most active collectors. Today, approximately 160 plus active collectors comprise the mass of privately collected broadcast material available.

Despite the interest of individual private collectors and the growth of institutional archives the preservation of radio programming faces a crisis due to a combination of problems and the lack of public policy.

The most basic problem is the increasing rate of disposal and destruction of material. The way programs have been recorded-electrical transcription to tape formats-poses problems for preservationists. As transcription turntables disappear and reel tape recorders are replaced with cassette recorders, the means for playing the available material are being lost or exist only in museums. The need to transfer the older formats into new forms is a time and cost problem. Magnetic audio tape deteriorates over time as it is exposed to heat, humidity and atmospheric pollution and is more subject to catastrophic loss of information than is print.

The policy problems are the conflict between competing interests and the lack of a national strategy among competing organizations. As a nostalgia market for old radio programming has developed copyright owners became more interested in protecting their copyrights. Because the copyright law is not clear, owners, if they even allow archiving, impose strong restrictions on institutional and private use of their material. Also, ownership of many programs is very complex and depends upon contracts with directors, writers, performers and rights holders of music and other materials used in the broadcasts. Private collectors who charge for duplication or sell programs are more susceptible to copyright problems than are institutions. Under certain conditions specified in the copyright law, libraries and other archives are authorized to do reproduction for research and

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A History of Radio Program Collecting (Continued
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teaching.

Cataloging is haphazard and results in a basic lack of information as to what is available to be preserved, what has been preserved, in what condition and in what formats. Without a national policy and a national advocacy organization there is no way to tell potential funders how to begin to address the problem of preservation. Much material is “out there” and hopefully will continue to be preserved.

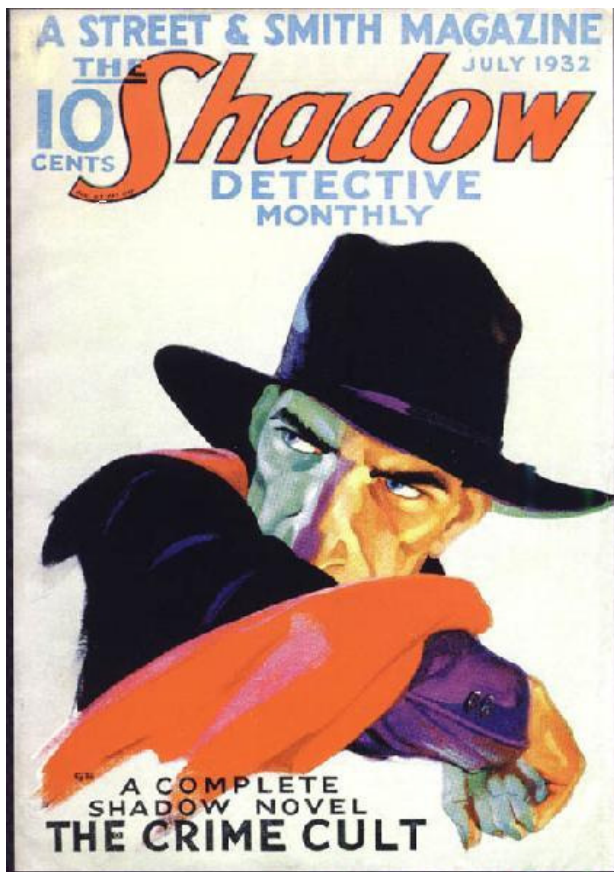
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now IEEE.]

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Superman – A Work in Progress

Christopher Appel

I've been working on a revised log for *The Adventures of Superman*. Here are some changes I've made to Otter so far:

- Generally standardized capitalization conventions with regards to coordinate conjunctions, articles and prepositions. These are now consistently lower case except where they begin a title. (Not very exciting, but it bugged me.)

- I removed the show labeled “40/10/09 - Fred Allen Interviews Writer Jerry Siegel.” Not only does this belong with the Fred Allen logs, but *more importantly* it confuses Otter because of the identically dated “40/10/09 104 The Yellow Mask And The 5 Million Dollar Jewel Robbery - Pt 02” episode. This can cause errors in file management and needed to be changed.

- The next change required a judgment call. After talking to Lynn and Ben and the OTR group, I'm submitting the changes below to the White Plague/Fur Smuggling/ Dr. Roebbling storylines. This is in regard to transitional storyline episodes and seemed to make the most sense.

- “41/07/11 222 Fur Smuggling - Pt 01” renamed “41/07/11 222 The White Plague - Pt 09” - segues into Fur Smuggling. This episode features the conclusion of “White Plague” and is necessary to that story, but also contains a significant intro to “Fur Smuggling.”

- Subsequent “Fur Smuggling” parts 2-6 renamed 1-5.

- “41/07/25 228 Dr. Roebbling And The Voice Machine - Pt 01” renamed “41/07/25 228 Fur Smuggling - Pt 06” - segues into “Dr. Roebbling and the Voice Machine.” This contains the conclusion of “Fur Smuggling” and is necessary to that story, but also contains a significant intro to “Dr. Roebbling.”

- Subsequent “Dr. Roebbling and the Voice Machine” parts 2-16 renamed 1-15.

I made no change here, but be aware that episode “41/11/21 279 The Pan/Am Highway - Pt 04” mentions the “Japanese War” where “those Japanese traitors fired the first shot . . . but America will fire the last.” This episode was surely aired *after* Dec 7, 1941, but that would make the first two years of the log off by three weeks! The subsequent 1942 episodes, beginning after a summer break, have verifiable holiday episodes and are correctly dated.

The following can be shown to be log errors based on existing episodes:

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Superman – A Work in Progress (Continued from page 9)

- While working on the First Line project I discovered a problem in this section of the log:

- * 42/09/14 336 The Wolfe - Pt 09
- 42/09/15 337 The Wolfe - Pt 10
- * 42/09/16 338 The Wolfe - Pt 11
- * 42/09/17 339 The Tiny Men - Pt 01
- * 42/09/18 340 The Tiny Men - Pt 02
- 42/09/21 341 The Tiny Men - Pt 03
- * 42/09/22 342 The Tiny Men - Pt 04
- 42/09/23 343 The Tiny Men - Pt 05
- * 42/09/24 344 The Tiny Men - Pt 06
- * 42/09/25 345 The Tiny Men - Pt 07
- 42/09/28 346 The Tiny Men - Pt 08

- After listening to the above episodes and comparing them to the log, noting the total number of extant episodes, noting the order of missing and available episodes and comparing them to the plot in the recordings, and double checking the sign-off on the recordings to determine which episodes took place on Fridays, I determined that the dates and numbers for the existing episodes are correct, but the storyline notation is in error.

“42/09/14 336 The Wolfe - Pt 09” ends the storyline with the capture of the villain. There should be no Pt 10 or 11.

- Listening to the next existing episode, currently labeled “42/09/16 338 The Wolfe - Pt 11,” it is obviously the second part of a story which is directly continued in “42/09/17 339 The Tiny Men - Pt 01.” It follows that the correct renumbering and renaming of episodes should start with the missing “42/09/15 337 The Wolfe - Pt 10” renamed as “42/09/15 337 The Tiny Men - Pt 01” and all subsequent episodes through the end of Tiny Men being renamed accordingly:

- * 42/09/14 336 The Wolfe - Pt 09
- 42/09/15 337 The Tiny Men - Pt 01
- * 42/09/16 338 The Tiny Men - Pt 02
- * 42/09/17 339 The Tiny Men - Pt 03
- * 42/09/18 340 The Tiny Men - Pt 04
- 42/09/21 341 The Tiny Men - Pt 05
- * 42/09/22 342 The Tiny Men - Pt 06
- 42/09/23 343 The Tiny Men - Pt 07
- * 42/09/24 344 The Tiny Men - Pt 08
- * 42/09/25 345 The Tiny Men - Pt 09
- 42/09/28 346 The Tiny Men - Pt 10

- The Headless Indian/Midnight Intruder section of the log has a similar error in that “Headless Indian” has 19 parts instead of 20. Part 19 is a segue episode. I’ve changed the titles and renumbered the episodes to reflect this:

- * 42/11/19 384 The Headless Indian - Pt 19 - segues into “The Midnight Intruder”
- 42/11/20 385 The Midnight Intruder - Pt 01
- * 42/11/23 386 The Midnight Intruder - Pt 02
- 42/11/24 387 The Midnight Intruder - Pt 03
- 42/11/25 388 The Midnight Intruder - Pt 04
- * 42/11/26 389 The Midnight Intruder - Pt 05
- * 42/11/27 390 The Midnight Intruder - Pt 06
- * 42/11/30 391 The Midnight Intruder - Pt 07
- * 42/12/01 392 The Midnight Intruder - Pt 08
- * 42/12/02 393 The Midnight Intruder - Pt 09
- * 42/12/03 394 The Midnight Intruder - Pt 10
- 42/12/04 395 The Midnight Intruder - Pt 11
- 42/12/07 396 The Midnight Intruder - Pt 12
- 42/12/08 397 The Midnight Intruder - Pt 13
- * 42/12/09 398 The Midnight Intruder - Pt 14

- Also, “43/01/21 428 The Tin Men - Pt 14” is an existing episode and ends the “Tin Men” storyline, despite the log showing that the story ended on Friday. There are enough surviving recordings to follow the plot of this story, and the final recording does not contain the Friday sign-off for this series, so the story can be shown to have ended on Thursday, with the next storyline beginning Friday. After consulting with Bill Atkins on the OTR group, I’ve made the following change:

- 43/01/22 429 The Tin Men - Pt 15 renamed 43/01/22 429 Trouble in Athabascus - Pt 01
- Subsequent entries for parts 1-9 renamed 2-10.

- I made no change here, but the mystery episode “42/xx/xx 0 The Supercharger” is the beginning of a storyline which cannot fit into the 1942 schedule. This could be an early 1943 episode (perhaps Death Plane?) but it would have to predate Jackson Beck’s arrival as narrator. Perhaps 43/xx/xx would be more likely designation?

This takes the show deep into the war years where most of the episodes are missing. It’s almost impossible to deduce whether or not an error exists for the duration of the war, and I need a break from Superman anyway. When I pick back up on first line work, I’ll report further on any problems I find with the post-war episodes.

Two Decades in Cincinnati

Doug Hopkinson

This year will mark the 20th anniversary of the Old Time Radio & Nostalgia Convention in the Queen City, also known as Cincinnati. Sadly, it is my duty to report that rumors are flying that this may well be the final anniversary. Because I don't like unconfirmed rumors, I decided to talk directly to the gentleman that has been making these conventions possible for the past 20 years, Mr. Bob Burchett. I have only recently attended the Cincinnati convention (for the past three years). I had only briefly spoken to and caught sight of him prior to this informal interview. As a relative newbie to OTR and to the Cincinnati convention, I was disinclined to go up and introduce myself. After all, he is "The Man" and he was always in the company of radio icons who in my eyes were unapproachable. I can now tell you all that my perceptions have been changed somewhat. Mr. Burchett is still "The Man" but what a genuinely nice man he is.

Bob took the time to speak with me at length (He even answers his own phone!). My primary objective was to get to the bottom of the rumor that this would be the last year for the Cincinnati convention. Bob confirmed this rumor and cited two main reasons.

First, time is not necessarily kind to us. People are getting tired and health is an issue. This is true for the organizers as well as the beloved celebrity guests that attend. Bob points out that the number of radio celebrities available is dwindling every year. The guests that are attending this year are all octogenarians or very close. Bob himself just turned 72 this month. It's hard to believe when you see and hear them at the recreations. They all still have it!

Second, the number of people attending has been steadily dwindling the past three years running. It takes money to put on an event like this and it takes people to bring the money in. Bob is not out to make a profit. He'd really be happy just to break even. He does what he does for the pure love of the hobby. He's done a lot for it.

A self-employed graphic artist since 1967, Bob was bitten by the OTR bug in 1978 when he discovered some old radio shows on an LP. Since then he has become quite involved collecting, trading, founding a club (the Cincinnati Old-Time Radio Club and Classic Video), attending conventions and of course, putting on a convention. While attending the FOTR (Friends of Old-Time Radio) Newark convention he decided he could do the same thing closer to home. The first convention Bob organized was very simplistic and consisted of a room of

dealers. Approximately 100 people attended. The next year he decided to add an old-time radio show recreation to his convention. One-hundred people attended again. Bob steadily made contacts at the Newark convention and in the fourth year he got Parley Baer to attend as a celebrity guest. Parley was a very popular, perennial guest until a couple years ago when he passed away. The 5th year Bob's Cincinnati convention really hit its stride and Ezra Stone joined the list of attending celebrities. At its peak the convention drew over 500 attendees. The last three years they have drawn just under 400.

Over the years many old time radio stars have attended. This year Bob has booked Fred Foy, Bob Hastings, Rosemary Rice, Ester Geddes, Hal Stone and Will Hutchins. I would be remiss not to mention that Bob has had many good people helping him every year including his ever-present, effervescent, right hand man Mr. Robert Neumann. (This mention could get me a door prize I hope.)

Bob Burchett also has two other old-time radio occupations. He is responsible for printing and distributing the quarterly hard copy editions of Old-Time Radio Digest which is derived from Charlie Summers' popular daily internet digest that many of us subscribe to. Bob's other occupation is running a small business from his home called Hello Again Radio. He is a vendor of OTR on cassette. He doesn't advertise this and prefers being "below the radar" as he says. There is no website. He doesn't do it for the profit. He only does it to support his own hobby. Interested parties can contact him. He is very accessible as I have attested.

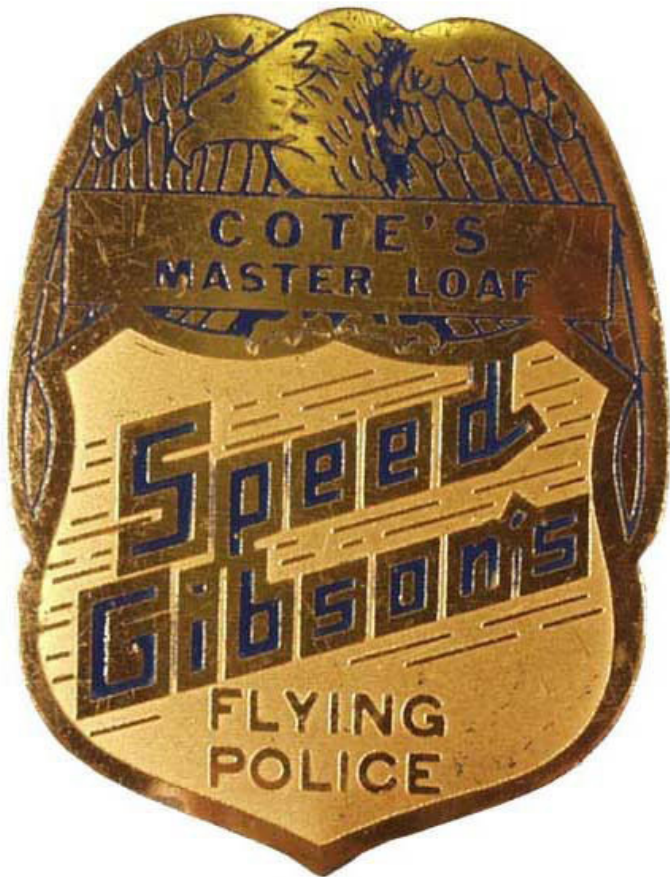
The convention itself consists of the main room which is where all the action is. All the dealers set up booths and tables selling their wares. Products range from OTR on cassettes and reels and transcription discs to mail-away premiums like Little Orphan Annie rings. There are books, VHS tapes, cds, dvds, t-shirts, 8x10's, autographs. There are plenty of people to meet and stories to listen to, or tell (if you're Hal Stone). Many well known people from within our hobby can be found, like Martin Grams, Terry Salmonson, and Ted Davenport. All are friendly and happy to talk and provide information. (It doesn't hurt to drop a sawbuck at their tables either.) There are informational meetings and recreation productions. Attendees are encouraged to participate in try-outs for the recreations. There are raffles, door prizes and an auction. The convention culminates with a dinner and an award ceremony where several awards are given out each year.

This year's convention will be held April 21st and 22nd
(Continued on page 11)

Two Decades in Cincinnati (Continued from page 10)

at the Ramada Plaza 11911 Sheraton Lane in Cincinnati, Ohio 45246. As he has every year, Bob has arranged special pricing for a room for convention attendees. That rate this year is 72 dollars a night. Reservations will be taken by phone at 513-671-6600. Tickets to get in to the convention are 7 dollars each day. The dinner on Saturday night is 33 dollars and there is usually a cash bar.

In closing this article I would like to say that we at the OTRR group encourage ALL our members and readers of this newsletter to PLEASE – PLEASE - PLEASE!! attend this year's Cincinnati convention. Not only is it a fun place to be but it might be the last one. Furthermore, for old-time radio fans in the Midwest and Plains this is the only such convention not located on either the East or West Coast. Notice I said might. I tried very hard to get Mr. Burchett to name an attendance figure which might entice him to go another year but he was reluctant to do so. Over the past 20 years, Bob hasn't made much if any profit for his efforts but he certainly has made a fortune in friends and memories. If this is the last convention let's all attend and make it a great event. I think that would be a fitting end to a great run of conventions organized by a very generous man.



Wistful Vistas Notes from the Editor

If there's one thing I enjoy more than listening to old-time radio, it's reading about old-time radio. This month has been very good to me in that regard. Within the span of about ten days I picked up five great OTR books.

The feasting began with the discovery of George Burns' *All My Best Friends* at the local thrift store for one dollar. It's full of Burns' vaudeville, radio, television, and film memories of working with giants like Cantor, Jessel, Jolson, Benny, Durante, etc.

Before I was even half-way through that book my Borders order arrived. Inside were three brand-new sparkling editions of Hal Stone's *Aw... Relax, Archie!*, David Siegel's *Flashgun Casey*, and Jack French's award-winning *Private Eyelashes*. The icing on the cake arrived another three or four days later: Jim Cox's *Mr. Keen, Tracer of Lost Persons*.

The party didn't stop, however. As January turned to February two beautiful packages arrived from Bob Burchett and Howard Blue stuffed with old OTR club newsletters. I hope to catalog the contents at some point so they can be utilized by researchers.

Roughly 1,400 pages (not counting the newsletters) of top-notch OTR reading added to my library in a few short days. The real kicker was that, between gift certificates and sales, all these books cost me a grand total of \$25 or so. Jack Benny would be proud.

Meanwhile, I'm proud of this issue you're now reviewing. As usual, Researchers are strutting their stuff in articles penned by Kathy Hammen and new contributor Chris Appel. Under cover reporter Doug Hopkinson tracked down Cincinnati convention director Bob Burchett to get the scoop on the upcoming gathering.

We're happy to feature Mike Simpson's piece on the defunct Midwest Radio Corporation. Mike is not a member or even much of an OTR fan but was more than happy to share his love of old radios with us. One long-term goal of the editorial board is to build bridges with fans of other radio and nostalgia genres. With so much cross-over between OTR and old radio, pulps, serials, etc., it seems natural to cover those overlaps and broaden awareness of old-time radio.

First-time contributor (and young whippersnapper) Evan West provides this month's *OTR Memories* and Fred Bertelsen has enthusiastically volunteered to put together a monthly crossword so we can keep our brains sharp and bone up on OTR trivia at the same time.

Until next time, happy reading, chums!



APRIL 21-22, 2006

RAMADA PLAZA

11911 Sheraton Lane, Cincinnati, Ohio 45246
 Reservations call 513.671.6600
 More info: Bob Burchett 888.477.9112
 \$7 per day, Saturday night dinner \$33

Special Guest:

Fred Foy

The Lone Ranger

Bob Hastings

Archie Andrews,
 McHale's Navy

Rosemary Rice

Archie Andrews
 I Remember Mama

Hal Stone

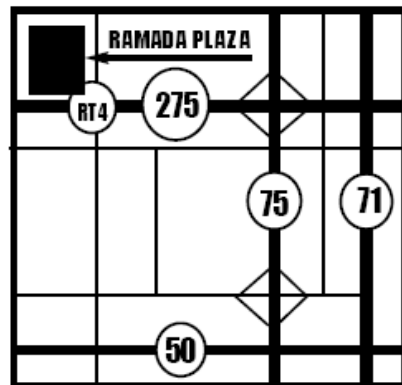
Jughead on Archie

Will Hutchins

Blondie, Sugarfoot

Ester Geddes

Talk of The Town



BOB BURCHETT IO280 Gunpowder Rd
 Florence, Ky 41042 888.477.9112
 haradio@hotmail.com

Comments from people who have attended our convention.

The best thing about the Cincinnati Old Time Radio and Nostalgia Convention--and why it succeeds--is that it's everything the big conventions are not. There's not as many panels, workshops, and re-creations as in, say, Newark, but this gives the conventioneer ample time to socialise with OTR friends.

You'll find dozens of OTR celebs at FOTR, REPS, and SPERDVAC, but only a handful at Cincinnati. Bob B. usually brings back fan favourites such as Hal Stone, Bob Hastings, and Rosemary Rice. Not having lots of celebs brings about the best part of this convention: re-creation director Don Ramlow holds an open casting call for all us non-celebs to fill out secondary parts in the OTR programmes to be presented, giving us fans a chance to act alongside some OTR greats.

One thing to recommend is that whatever hotel Bob employs is not as isolated as the Holiday Inn in Newark, which is located on an off-highway service road amidst a ganglia of jug-handles, cloverleaves, and overpasses. The Cincy venue is actually walkable to off-premises places to eat. Also, there is only one banquet during the convention--on Saturday night. Prices to attend during the day and for the one banquet are quite reasonable. Pending any spikes in operation costs, one can attend both days' daytime events and the banquet for under \$50.00.

So, if you've never been, I highly recommend it. Start saving your airfare now....this might be your last opportunity for a great deal of friendly Midwestern OTR fun. **Derek Tague**

I had a great time at Cincinnati this year. Highlights include:

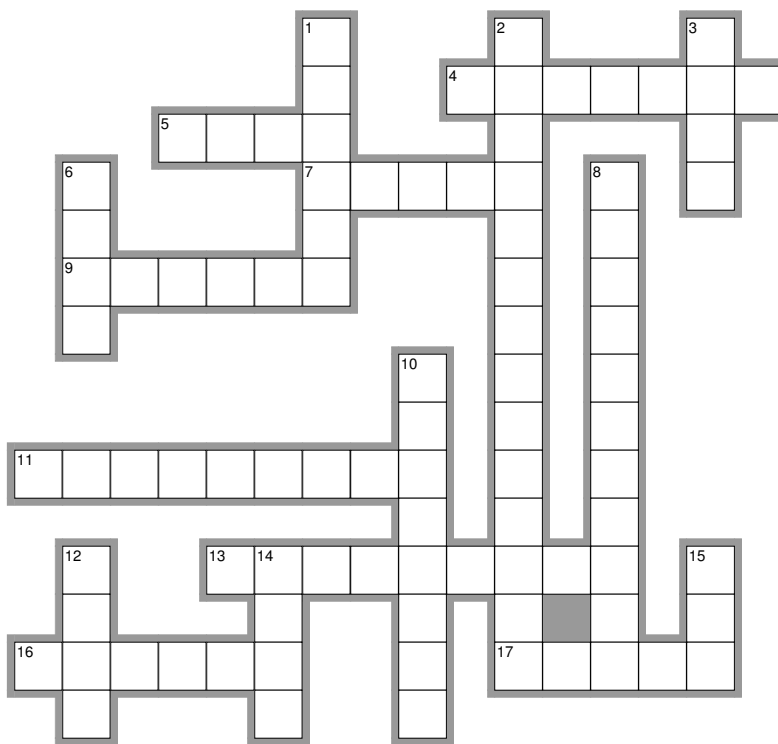
1) I got cast in a recreation this year! I was the announcer during the production of Our Miss Brooks. What a thrill to work with the professionals and the very talented non-professionals. I felt a little out of my league up there, but everyone was very nice and very helpful. They even tolerated my singing, which should qualify them for sainthood. (that song is still in my head - dream girl, dream girl...)

2) Cleaning up during the raffle. I hit on 11 out of 30 raffle tickets - almost 37%. It was a little embarrassing being so lucky, but I did win some great prizes. **Chris Holm**

I mused over the experiences there once it ended and came to a conclusion perhaps some others share: that the strength of this event is not in its programming per se, but instead in that very matter of fellowship, the opportunities to rub elbows with people of like persuasion from far and near who share a love for OTR. They feed off each other, and make for a pleasant reverie. I'm thankful Bob Burchett and Robert Newman continue to collect us and give us a venue where we can share the things that are important to us. The minor inconveniences really don't count; I think a good time is still had by all. **Jim Cox**

WHILE NEWARK IS FLASHIER AND HAS MORE OTR STARS, CINCINNATI HAS MADE UP FOR IT WITH THE WARM PERSONAL MIDWESTERN WAY THAT THE GUESTS ARE WELCOMED. BOB BURCHETT AND HIS SIDEKICKS ROBERT NEWMAN AND DON RAMLOW WENT OUT OF THEIR WAY TO THANK US FOR COMING. I'D LIKE TO THANK THEM FOR HAVING A CONVENTION THAT I WAS ABLE TO ATTEND. **FRANK BONCORE**

The Lone Ranger



Created with EclipseCrossword — www.eclipsecrossword.com

Created by Fred Bertelsen

Across

4. The Lone Ranger's nephew
5. Silver's mother.
7. Tonto's horse.
9. Use only "_____" bullets as a reminder of his vows to fight for justice.
11. Leader of the outlaw gang who set up the ambush which led to the creation of the Lone Ranger.
13. Dan Reid's son the Green Hornet (2 words)
16. Silver's father was called "_____".
17. The Lone Ranger's horse before Silver.

Down

1. Portrayed the Lone Ranger from May 1933 until his death in 1941.
2. Kemosabe (2 words)
3. Number of Texas Rangers who died in the ambush.
6. The Lone Ranger's mask was cut from this article of clothing worn by his brother.
8. One of the better known pieces of bridge music used during the program (Symphonic Poem #3) by Liszt (2 words)
10. English born actor who played Tonto from 1933 until 1954.
12. The radio station on which the Lone Ranger originated
14. As a child, what had Tonto given the Lone Ranger that caused Tonto to recognize him.
15. Announcer from 1948 to end of series, "Fred _____"

The Midwest Radio Corporation

Mike Simpson

The Midwest Radio Corporation, founded by E.G. Hoffman, had its beginnings as early as 1920. Headquartered in Cincinnati, Ohio, they basically produced the entire radio in their factories (or laboratories as they called it), including building the cabinets and winding their own transformers and coils.

The company hit upon the idea of selling its products by mail order directly from their laboratories, thus eliminating the middleman's markup and saving the consumer money. By offering credit terms, trade in allowances, free home trials, gifts, and other incentives, the company appears to have been quite successful, claiming over 120,000 customers by 1936.

It does appear that sometime after World War II sales started to decline, as they did for many mail order businesses, and by 1957 or there about the company ceased to exist. A recent find is a 1956 Midwest Radio and Television catalog. The catalog is similar to those issued by Sears or Montgomery Wards in that they are offering many home products such as luggage, jewelry, and appliances at discount prices. No Midwest radios are shown and only a few Midwest televisions. Obviously a last gasp effort to stay in business. Today the huge Midwest Radio Company laboratory is gone and a parking lot has taken its place.

From their early battery and electric sets to the introduction of television, the Midwest Radio Company kept abreast of the latest radio developments. Cabinet styling was often dramatic and innovative and some design features held US patents such as the 1936 'V-Front' which incorporated sound-diverting louvers behind the speaker grille.

Another company feature was that a customer could purchase a chassis and matching speaker only, no cabinet. The chassis came with an integral wood grained faceplate which allowed for easy installation into the customers existing cabinet. This helps explain why it is not uncommon to find a Midwest chassis mounted in a cabinet of a different make.

Midwest radios were inexpensive compared to many other makes. For example, an 8-tube 1937 Zenith console may have had a suggested price of \$89.95. The catalog price of an 18-tube Midwest console started at just \$89.50, complete.

Heavy advertising like this one gave the impression of an extremely low price, but it was a bit misleading.

Again...MIDWEST
STARTLES THE RADIO WORLD
with a Marvelous New
14-TUBE
FIVE WAVE BAND
WORLD-WIDE RADIO
\$39.50
with New Auditorium-type
SPEAKER
30 DAYS
FREE
TRIAL
EASY
TERMS
Buy Direct from MIDWEST
Laboratories.. SAVE UP TO 50%
EVERYWHERE, radio enthusiasts are praising this amazingly beautiful, larger, better, more powerful, super selective 14-tube 5-band radio. Outperforms \$100 to \$200 radios on a side-by-side test—and will thrill you with its glorious Acoustic-Long, crystal-clear "concert" position—and magnificent foreign reception. Never before so much radio for so little money! Before you buy any radio, write for the FREE, all-over 1936 catalog—50 Advanced 1936 Features

In this ad, one has the impression that the set pictured is \$39.50, but that price is for the chassis and speaker only, not the complete console shown. I'm sure that other radio companies did the same thing.

Midwest also offered year-end low price specials from time to time. I have a "Special Sale" mailer offering the 18-tube 1937 chassis mounted in selected 1938 cabinets "available for a limited time only." I have also seen examples of the 1935 16 tube chassis mounted in 1936 cabinets. These specials seemed to be a way to use up left over chassises.

Obviously there had to be some shortcomings for Midwest to be able to sell a radio set for such low prices. I have found that much of this was in the cabinet. While a wide variety of exotic wood veneers was used to produce outstanding looks, the cabinet construction was quick and dirty. For instance, there are usually no screws used in the construction of the cabinets, just glue and nails. The extensive use of dark colored lacquers on corners hides exposed edges of the plywood panels and nail holes.

(Continued on page 15)

Midwest Radio Corporation (Continued from page 14)

The lacquer finish was also thin in comparison to that of a Philco for example. Other money saving techniques were no dial glass and usually a minimum of parts used in the chassis design.

A word on electronic and chassis design. Through the years I have heard other collectors say that many of the tubes in a Midwest served no purpose and that some were not even connected. I have never found this to be true. Each tube has a purpose. Granted, it may be a duplicate function such as two rectifier tubes or four tubes used in the output stages, but all do something.

My usual response to the comment "you can pull out half of the tubes and it will still play" is to ask if they have ever tried the same thing with a big Scott or 15-tube Zenith. This makes them think, because of course you can!

Agreed, the Midwest was not necessarily the highest quality radio but nor was it the worst. It was, I believe, a great bargain for the money offering many features available only in much higher priced radios of the time. I know many collectors that will tell you their Midwest performs as well as or better than any other set in their collections.

Just ask them.

This article was reprinted by permission. Visit (<http://www.midwestradiomuseum.com/brief.htm>) to see Mike's entire site on the Midwest Radio Corporation.

Act Now!
ORDER YOUR RADIO DIRECT FROM THE MIDWEST FACTORY TODAY ... AND SAVE UP TO 50% ... AS THOUSANDS HAVE BEEN DOING SINCE 1920!

Take Advantage of This New, Easier, More Economical Way To Buy!

I WISH you could see the way Midwest radios are pouring in—not only from every state in the Union—but from countries all over the world. Radio enthusiasts—careful buyers—men and women, everywhere—are finding that Midwest radios represent today's greatest radio values! Fill in and mail your order today. Midwest radios are figured at rock-bottom cost in the famous Midwest factory-to-you plan. Costs of raw materials are rising, but sending your order immediately protects you against any price increase and returns to Midwest economy to you.

Just two things to do....

1 Fill in 30-Day Trial Order! **2 Mail It Today!**

The minute your order comes in, I'll give it my immediate personal attention—and make it my business to check its progress at every step in its manufacture. You can be absolutely certain that when your radio is shipped to you it will not only carry the approval of some inspectors and testers, but will represent the finest radio that I know how to build. My iron-clad guarantee—Factory Replacement Guarantee, One-Year Warranty and Absolute

Guarantee of Satisfaction—coupled with my 17-year record for fair dealing and Midwest's authorized capitalization of \$1,000,000 insure your protection. Fill in and mail your order today—and you will be on your way to the finest radio enjoyment that the world can give you!

A. B. Hoffman
President

THE MIDWEST RADIO CORPORATION
905-911 BROADWAY, CINCINNATI, OHIO, U. S. A.

EASIER TERMS THAN EVER BEFORE... AS LOW AS 10c A DAY

Now, for an little as 10c a day, on our Easy Pay Plan, you can pay for your Midwest radio while you enjoy its thrilling world-wide entertainment. It is so much more convenient to try out your radio in your own home for 30 days... instead of hearing it just once in a store! The Midwest 30-day Prove-it-Yourself Plan enables you to test the Midwest set you like best... at your own convenience... under every day and night condition... in good weather or bad... for thirty days... in the privacy of your own home! This means that you are the final judge—you, your family and your friends. Midwest guarantees your satisfaction. If the receiver or chassis you order in not all that we claim for it, if it does not perform as we say it will, return it within the 30-day trial period... and the money you paid will be refunded. (This offer applies only within the Continental borders of United States).

THREE WAYS TO BUY!

PLAN ONE: Select the radio you want... send check, money order, or bank draft for the full price. You have **THIRTY DAYS TRIAL** in your own home. If not satisfied at any time during 30 days' trial, return the radio, in good condition, and money you paid us will be refunded.

PLAN TWO: Enclose deposit with your order, and instruct us to ship your radio C.O.D. for the balance. This gives you the lowest cash price... and you have **THIRTY DAYS TRIAL** just as under Plan Number (1).

PLAN THREE: EASY PAYMENT PLAN. Fill out the Easy Payment Agreement on the back of the Order Blank and remit the specified amount of deposit with your order. Your radio will be shipped as soon as possible and you can pay the balance in per schedule on the order blank. Under this plan, the usual small carrying charge is added to the cash price. If you have the money or can borrow it, plan Number (1), or Number (2), will save you a few dollars.

Regardless of the plan you select, you enjoy thirty days' trial in your home. You are the sole judge. You make the final decision of your own convenience. Our money-back guarantee gives you absolutely the same protection as plan Number (1), as you have under plans (1) or (2). You must be satisfied!

THE MIDWEST WAY... DIRECT FROM FACTORY

YOU PAY ONE PROFIT... ORDINARY RETAIL STORE WAY

- 1 You Pay the Manufacturer's Profit
- 2 You Pay the Jobber's Profit
- 3 You Pay the Retailer's Profit, which includes trade-in allowance, special sale mark-ups, etc.

Goodnight, Mrs. Calabash

Irene HeinsteIn

with additions by Ryan Ellett

Jimmy Durante's famous sign-off "Goodnight Mrs. Calabash, wherever you are" may be one of old-time radio's most enduring catchphrases. The mysterious identity of "Mrs. Calabash" has turned the simple good-bye into OTR's greatest urban legend, rivaled possibly only by the infamous Uncle Don incident. Old-Time Radio Researcher Irene HeinsteIn collected some of the most popular explanations for the phrase and originally posted them to the Old-Time Radio Internet Digest.

Here's a sampling of newspaper reports about Mrs., Calabash. Clear as mud. First, here's something from the internet. In Calabash, NC (described as a quaint waterfront town, located on the Calabash River) some claim that Jimmy Durante and his troupe ended up in a local restaurant there in 1940 owned by 28-year old Lucy Coleman. Jimmy beckoned Lucy over to his table for a chitchat and told her "he was going to make her famous." As Mr. Durante and his group were leaving, recounts Lucy's daughter Clarice Holden, he turned to her mom and said "Goodnight, Mrs. Calabash."

Hedda Hopper column - LA Times, Feb 5, 1946
Mrs. Calabash has become the \$64 question in Jimmy Durante's life. When I asked Jimmy about her, he said "He who pokes his nose in Durante's business is headin' for dejection."

"Jimmy Explains Mrs. Calabash" by Harvey Brett, New York Times, Sept 26, 1948
Mrs. Calabash is the married name of a schoolgirl sweetheart. "We used to play hookey together." Jimmy said. He last saw her ten years ago when she was married. About two and a half years ago, just before a broadcast, he got to thinking about her. He decided to say good night -- out of fun and, vaguely, with the hope that he might get a letter from her. He never has gotten the letter, though there a lot of Calabashes who write him. Would he stop his mysterious and moving farewell if he did get a letter from the Mrs. Calabash? Jimmy didn't think so. "Everywhere I go people ask me about Mrs. Calabash. Elevator men in the buildings. Women in the Copacabana. That Mrs. Calabash thing is so big, it's frightenin'."

Washington Post, Feb 29, 1952, Excerpt from the book "The Schnozzolla"
Assuredly there is some disguised significance here, for Durante will change the subject when questioned as to the

identity of Mrs. Calabash. Nor will he permit his writers to involve this character in a slapstick routine. [Lou Clayton] ". . . it might very well be that he is saying goodnight to the spirit of Jeanne and covering up his sentiment with a kind of public privacy, if there's such a thing. That would be like him, to say it out loud, where everyone can hear it, but keep the secret of his feelings inside himself, like a prayer to somebody up in heaven."

Larry Wolters, Chicago Tribune, June 29 1953
Of Mrs. Calabash, Mr. D. will say nothing. "I stand on my rights under fifth amendment and I decline to answer on grounds I might incinerate myself."

Larry Wolters, Chicago Tribune, Nov 12, 1955
. . . I've asked Jimmy and he's given an evasive answer. Now our Hollywood operative says that Jimmy has confirmed that Mrs. C is really his late wife, Jeanne, who died in 1943 after 22 years of marriage.

Jack Eigen speaking, Chicago Tribune, May 11, 1957
Here's the true story even tho you may find it difficult to get Durante to admit to it. There never was a Mrs. Calabash. Joe Pasternak, the noted Hollywood producer, and Durante's close friend, gave Jimmy the idea and told him it would pack a dramatic punch at the end of his shows. Jimmy liked it and has been using it since.

Laurence Laurent, Washington Post, July 20, 1957
Mrs. Calabash -- wherever she is -- will be identified during the coming television season. This is a promise from . . . Jimmy Durante.

Harriet Choice, Chicago Tribune, May 25, 1969
Sitting on a couch behind the table, he tells the story of Mrs. Calabash. When Durante and his first wife traveled from New York to the west coast they stayed in a little town that Jimmy called 'Calabash.' "It was the kind of place with picket fences around the houses," he rasps . . . "My wife loved the place so I nicknamed her Mrs. Calabash. She died in 1943. And when I first said 'Goodnight Mrs. Calabash, wherever you are,' everyone laughed. They thought it was a joke. But it did somethin' for me."

Westview, Burt Prelutsky, LA Times, Oct 19, 1969
Duranter's "Good Night Mrs. Calabash" . . . long mistaken for a gag line, was actually a poignant tribute to his wife of 23 years who died in 1943.

TV Talkback, LA Times, Feb 3 1974
Mrs. Calabash was his cat, who just wandered off one

(Continued on page 17)

Goodnight, Mrs. Calabash (Continued from page 16)

night.

NY Times Obituary/Tribute, Jan 30, 1980

. . . Eventually, he confessed in an interview that she was a sweetheart from his grammar school, the only school he attended.

Chicago Tribune Obituary, Jan 30, 1980

Indeed, after years of secrecy, Durante finally revealed, in 1954, that the “Mrs. Calabash” actually was his late wife Jeanne. Mrs. Calabash had been his pet name for her.

Harriet Choice, Memories of Durante, Chicago Tribune, Feb 3, 1980

She repeated what he had said in her interview with him reported May 25, 1969 (see above).

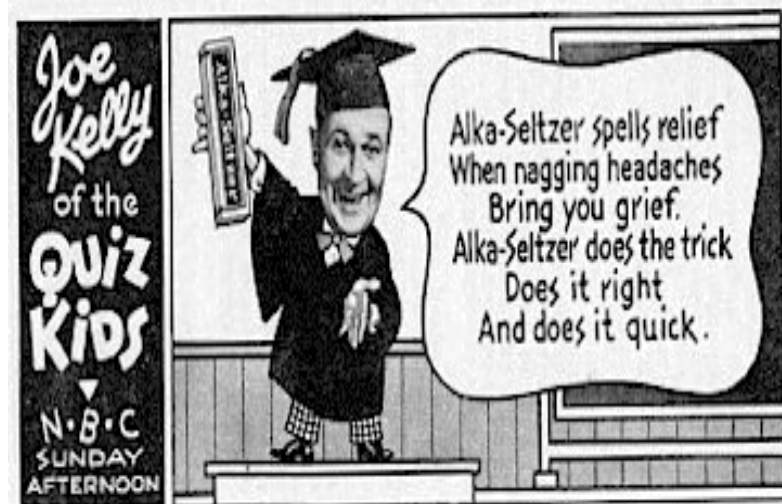
George Burns, All My Best Friends, 1989

“A lot of people claimed they knew who Mrs. Calabash really was. But the producer of Jimmy’s radio show, Phil Cohan, said that there was no Mrs. Calabash. He said she was supposed to be a joke. Jimmy was supposed to use the line for several weeks to build up the mystery, then reveal that Mrs. Calabash was a racehorse that he’d lost thousands of dollars betting on. ‘The name came from the kind of pipe Sherlock Holmes smoked,’ Cohan said, ‘that was called a calabash because its bowl was made from a calabash gourd.’ But a few days before Jimmy was going to go on the air and tell the truth they’d made up, he was visiting some friends at a Catholic monastery and told them the real truth. His friends got very upset, and warned him that his listeners were going to be disappointed because they believed Mrs. Calabash was someone he really loved. Jimmy decided they were right, and kept Mrs. Calabash in his act.”

To be fair, Burns adds, “Maybe that’s true. Vus I dere?” He goes on to list several other theories, some listed above. According to Durante’s friends, Mrs. Calabash was “the widowed mother of a small boy who always listened to the show and wrote him . . . letters,” “his pet name for his first wife,” and a “nickname for his old partner, Lou Clayton.” According to Burns, Durante himself said Mrs. Calabash was a “grammar school sweetheart,” “a girl in grammar school who wouldn’t go out with him,” his second wife, and “all the lonely people who were listening to him.”

In all likelihood, there is no single identity for Mrs. Calabash. It seems that even Durante may not have been clear of the character’s origins as the years passed. If she

ever was a real person that connection is lost to memory, replaced by an amalgamation of many people, both real and fiction. Like many urban legends, however, it’s more fun not to know the truth anyway.



Old-Time Radio Memories

Evan West

While the majority of Old-Time Radio enthusiasts grew up listening to Jace Pearson, Richard Diamond, and Boston Blackie taking care of the bad guys, I grew up watching James “Sonny” Crockett, Ricardo Tubbs, and MacGyver defeating wrong-doers. I was born in 1980 during a time when many families tuned in to television stations for entertainment instead of the radio. However, I vividly remember the day that I heard my first radio show which would forever seal my fate as an Old-Time Radio fanatic.

The time had come for my family’s yearly visit to south Texas to visit my grandparents. I was seven-years old and the thought of the eight-hour trip from Dallas to Kingsville filled me with dread. I would be trapped in the car with my parents who always became *slightly* irritated at me for constantly asking the number one travel question—“Are we there yet?”

Dad had decided that we needed some type of travel entertainment for our road trip. His solution was inspired by something he remembered from his childhood—radio dramas. He brought along the first volume of *The New Adventures of Sherlock Holmes* by Simon and Schuster. At this point in time, audio books had not yet taken hold of the market, and publishing companies were starting to test the waters with old radio dramas.

Although my parents had grown disgustingly tired of the Petri Wine commercials by the end of the second tape, I was enthralled by the mysteries and the voices of Basil Rathbone and Nigel Bruce—who to this day are still the best Holmes and Watson! I was stumped by “The Unfortunate Tobacconist” and scared by “The Headless Monk.” I listened to those tapes so many times after that trip that I ruined two of them.

When I was a teenager, I moved to Nashville, Tennessee and by this time had forgotten about those old tapes. One day while in a bookstore, some new volumes of Sherlock Holmes by Simon and Schuster caught my attention. I purchased all that they had and listened to those mysteries with the classic duo. My interest in radio drama had been renewed.

Afterwards I began investigating other venues to further my radio show collection, and I specifically wanted to gather all the episodes that I could of the Rathbone and Bruce Sherlock Holmes episodes. I did as many collectors do and engaged in trade and bought from other collectors and businesses such as Radio Spirits, Barnes and Noble, Border’s, and even Amazon. I

eventually found other means of getting radio shows. When MP3 was really getting noticed, I discovered I could get many shows from binary groups. Through discussion in those groups, I learned about mailing groups and private hubs available online that could help further my collecting endeavor.

Today, radio dramas are my main source of travel entertainment. Technology allows me to have several series in my MP3 changer, so I can always have a collection of my favorite radio genres--mystery, science fiction, and western. When I travel—whether to a horse show or to my vacation destination—I enjoy the voices of my favorite characters. I still take trips to visit my grandmother in South Texas, and each time I put on the same eight episodes that I first experienced as a child. Even though I’ve heard the stories countless times, I still wait with anticipation for Dr. Watson to tell Mr. Bartell how the story ended as I did when I was seven.



Basil Rathbone and Nigel Bruce
(Sherlock Holmes and Watson)

Where's My Series?

Roger Hohenbrink

What happen to the series that I submitted long ago? I know that many members, compilers, and second listeners who had submitted series for final certification are asking this question and this piece answers that question.

When we started to work on certified series for distribution, we put out a lot of bad distros. We realized we had to step back, regroup, and come up with a new plan. As soon as a distro was out we started to gets post on our OTRR's Yahoo group site with all the things wrong with the set. We could not just get what we thought was a complete set and certify it.

Our new plan was to have a compiler send the series he compiled to a second listener who would listen to the *first part* of each episode to make sure it was what it should be. That helped some, but it did not help enough as members would listen to the *whole show* and find many things wrong.

Back to the drawing board. We then decide to have all second listeners listen to the whole show and make a list of what was wrong with each episode. Then the second listener would send the series back to the compiler with a list of what was wrong. The compiler would see what he could do to fix the problems. The question then arose: If the series had no problems, what should happen after the second listener finished the series?

At that time I volunteered to have all the series come to me and I would look them over, make copies, and send them to the group library for distros. At the time I thought I could put out a certified series per week – Wrong! Many series with problems did not go back to the compiler to fix but, instead, came directly to me.

When I started to receive series I found that they still contained many problems. Sometimes I would get a list of the problems and sometimes I would not. I knew at this time that the series was not being sent back to the compiler to fix so I figured I would see what I could do to fix the many problems. The one-series-a-week goal became one-series-every-two-weeks. (Note: At this time some of the second listeners are sending series back to the original compiler to fix and some are not – we need to work on this.).

We finally got a few series out and thought that was it; we were ready to go full speed ahead. Wrong again! We started to look our series output over and decided we can do better. We decided to increase the standards of the

certified series so people would want to include the groups' releases in their collections.

What could we do to make them better? I suggested that we make an audio brief for each series and biographies for actors and others who had a part in originally making the series. Doug Hopkinson stepped up to the plate to record the briefs. I make up what I want recorded and e-mail it off to Doug.

The briefs came back super, much better than I expected. Not only was the audio brief great, but working with Doug we found we could make them better by inserting part of an episode in the brief.

However, we still weren't satisfied with our output and decided to up the standards again. We started to redo all the id3 tags, add episode descriptions and many extras along with a certified document on the series with credits for all the people who worked on that series.

Recently, we have now started to add the Wiki first-line file to help identify each episode. In addition, we include scripts of shows if available.

To keep putting out series that everybody looks forward to, we need help! Last month we published a list of the series I have with the compilers and second listeners (see *In the Pipeline*, January, 2005). I went through all the piles of envelopes setting around and put them in order so you and I know where your series is.

There will be some changes as we go and I will be asking for some help to meet our high standards. First, look the list over and see if you are the right compiler or second listener of a series (some of this information was very poor and I put down the person I thought did the work on each series). I may be wrong so please e-mail me any corrections.

Second, I would like to get started on a Wiki first-line file for each series on the list. I had Menachem Shapiro make up a Wiki template for each series on the list for volunteers to listen and input first lines. As many of the second listeners may still have a copy of the series, this is something they could try to do.

Don't get me wrong; anybody can volunteer to help. This is not hard to do, it just take a little time. Listen to the first part of an episode, write down the first few lines, and input them in the Wiki template for that series. Go to [The OTRR WIKI](#) and open the First Line of the series that you are working on. 1) click on Edit Page 2) put your name at the bottom (Author, that's you) 3) edit away. When you are done inputting your first lines click on Save at the bottom.

With a little help we can keep up our high standards and put out more great certified series for which people will stand in line.

OTTER and the Researchers Group

Archie Hunter & Jim Beshires

The OTTER old-time radio database program was developed in the 1990's, originally as a DOS program, by a programmer who has always wished to remain anonymous. He is known simply as Otter Author. He developed the program as an OTR file management system.

The information originally contained in the Otter database was based largely on the logs of Jerry Haendiges and contained approximately 500 series with about 30,000 episodes. The author encouraged users to contribute logs of their own creation and also to provide information on data already in the database.

While this may appear to be a good idea, user-contributed materials without controls or quality assurance guidelines in place is a breeding ground for potential mistakes. At that time, mp3s were slowly starting to gain acceptance and copies of episodes were being circulated widely under several titles. As a result, the same episode was being submitted to the OTTER database under many aliases. No one could be sure how many were correct and how many were duplicates, triplicates, etc.

In November 2003, the Old Time Radio Researchers group was formed with a vision of circulating series that only included correctly named and dated (where possible) episodes and in the best available sound quality. It was quickly realized that a system had to be in place by which episodes could be measured and tracked. Early members of the group decided to adopt OTTER as the group's standard of measurement. That meant that some order had to be brought to the chaos of series and episodes being circulated by the various Yahoo OTR clubs.

Series were being circulated with episodes named only as Ep#1, Ep#2, etc. with no regard as to what the actual name of the episode was, the broadcast date, or subject matter. Many sellers on E-Bay were especially guilty of putting sets into circulation that could contain 300 episodes of which there might be only 100 unique episodes with the remainder being duplicates with a different title. These sets quickly found their way into the OTR community.

With the adoption of OTTER as the group's official guide to series and episodes, Researchers spun off the Project OTTER group in January of 2005. It was this group's purpose to examine the current database, delete erroneous information, create new and correct logs and

maintain an official database that would insure everyone had the same information. This group, currently known as Project OTR, has 670 member contributors. Much of the information currently being put into our version of the database is verified by our researchers using the archives of national newspapers (to obtain broadcast dates and episode titles) or using several of the reference books now available. New information is shared with Jerry Haendiges, Dave Goldin, Frank Passage, Jay Hickerson and others.

In the early days of the Researchers group, the Otter database was pretty much 'stock.' Archie Hunter and Jim Beshires, both early proponents of using the program, combined their databases to form the basis for the group's official text log files. These are maintained on the Project OTTER Yahoo site. Users were encouraged to send in both new series and updates/corrections to existing logs. These new series and updates were posted on the Yahoo site for peer review.

Several people combined their talents to produce a manual for the Defender version of OTTER, the official released version at that time. While there is currently a newer version available (Frogger), and a new beta version, Defender still remains the version recommended by the group for use by its members.

Otter Author was kept in the loop at all times as to what the group was doing and what our plans for the future were. He even posted a link to the Researchers and Project Otter sites on his web page.

Very early in 2004, the service that Otter Author used to host the program on the internet no longer allowed .exe files to be hosted. Hence, the Otter program was no longer available for download from his website and e-mails were not being answered. His e-mail address eventually closed down.

Researchers created a website of their own in order to keep the OTTER program alive and continue to provide updates to the database. Without the website OTTER would have not been available to the large number of people who began entering the hobby in 2004. Hundreds of copies of the program (259 in January 2006 alone), the manual and thousands of copies of the database (768 in January 2006) have been downloaded. More and more OTR collectors were using OTTER to manage their collections. By January 2006, the database included basic information on 1490 series and 141,942 episodes. The group continually tried to re-establish contact with Otter Author but did not have any success in doing so.

In late October 2005, Otter Author posted to some of the usenet newsgroups that he was back in business. We
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Otter and the Researchers Group (Continued from page 20)

were glad to hear that development on Otter had begun again. Several e-mails were sent to his new address with no reply or acknowledgement. Jim Beshires did receive a reply to a question he asked concerning the possibility of the code for the program being made open source in case the author decided to abandon Otter. He answered that if he decided not to continue with the program, he would make the code available so that our programmers could continue work to improve the program.

There was a new home for Otter Author on the web. Once again, Otter Author had made Otter available for download (including the updated database that had been maintained by Researchers). Otter's new internet home featured ads from a wide variety of dealers, including many mp3 sellers. We offered to host his site at no cost and with no strings attached in order to remove any 'taint' of profiteering. We did not receive a response.

In November, 2005, Otter Author created a forum on his site. Several people posted queries or suggestions for improvements. Currently a total of 33 people are registered there. It can be a useful way to communicate suggestions for improvements to Otter and to report bugs.

On January 11, 2006 Otter Author announced in his forum that he intended to make his on-line database (which was the same one Researchers had been developing for the past two years) 'user editable.' This meant that anyone could change any information on any series or episode at will. Realizing the potential for a database that could quickly become error-filled, several Researcher members posted replies in his forum or e-mailed him, suggesting that he not make the database open to be freely edited by anyone without any form of quality control.

The Researchers Group made this topic the main subject for discussion at their next voice conference. It was the most widely attended voice conference and featured much heated discussion. The group's concerns were relayed to Otter Author. The group even offered to purchase the rights to the program from the author but he did not want to sell the program. Otter Author also declined a second offer from Researchers to foot the costs associated with his website to allow the site to run without advertising.

The author did express his apologies for not keeping the group informed as to his plans, but stated that he could not guarantee that he would not disappear again. He indicated his willingness to work with Researchers and he acknowledged that the current database was developed by

the Researchers group.

Over the past several weeks a new beta version of Otter has been offered for testing. Archie Hunter and Jim Beshires, two of the more seasoned users of the program, have been testing the beta version, with some mixed results. Bugs found have been reported back to Otter Author who has made the necessary corrections.

Some of the new features of this beta version of Otter include:

1. The ability to have more than one database active. This is a good feature, but users must exercise care when using this feature to make sure that information is entered in the correct database.
2. Two text boxes, one attached to the series title and the second attached to episode titles, have been added. This allows for much more detailed information to be stored within Otter. This information is contained in a separate file that would need to be downloaded by users in addition to the main database db file download.
3. A column has been added indicating which "episodes known to exist in mp3 format." This has the potential of being a very useful tool. It is, however, not backwards compatible with earlier versions of Otter.

Recent news reveals that Otter Author still plans on making the database available on his website to be user editable. It is stated that each log will become the 'property' of the creator, with the creator being the only one allowed to modify it. It is stated that each log would be reviewed, but no indications of the fine points (the who, how, and what). He has indicated that he recognizes the fact that Researchers are the owner's of the current text log files but the problem still remains that any new logs created or current logs modified would become part of the database that a user would receive by downloading the program from his website. The potential for a database that would be totally unreliable is still there.

Researchers recommends that new users download the Defender version and updated databases from the group's website in order that a uniform copy is used by everyone. The program and database can be downloaded from

THE OTRR WEBSITE

Researchers recognize the work that was done by the OTTER Author and we acknowledge the fact that the program has been of immense value to the old-time radio community. We do owe a tremendous debt of gratitude to him. As the developer of the program, he may do with it

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Otter and the Researchers Group (Continued from page 21)

as he chooses, including creating a user editable database.

In the Researchers Group, we have a vision of what an OTR broadcast database should contain. Above all, the information needs to be reliable and be based on sound research and information. Changes to that database need to be subject to a quality assurance process. We do not agree with any process that allows anyone to edit and change information in the database without some type of quality control. We believe that only thru peer review can a database be kept correct.

We will continue to attempt to work with the OTTER author, but work is underway by the group's programmers to develop a database management system that would be open source and made available for free by anyone and one more in tune with the Researchers' views and requirements.

Additional posts and information may be found at -

— **THE OTTER FORUM** —

Frontier Gentleman Reissue

Roger Hohenbrink

Out next is an update and reissue of the *Frontier Gentleman* series. After version 1 was issued many changes came in that required a reissue of this fine western series starring John Dehner.

Why do we need to put out a 2nd version? After version 1 was released some errors were brought to our attention. Remember, all series certified is a starting point and if the series can be improved, we will put out a new version.

I put out a call for some help to correct these errors and Ben Kibler, one of the Otter log researchers, volunteered to do a complete update of the series log. After many hours of research Ben came up with a new log with many date changes.

I also put out a call for a Wiki First Line file and with the help of Menachem Shapiro a *Frontier Gentleman* Wiki template was created. Ernie Cosgrove stepped up to the plate to do the Wiki First Lines for the series.

After some research it was found that *Frontier Gentleman* 58-01-30 (00) Madam Verdes Audition Show was the same as Episode Number 21 dated 58/07/13 Gambling Lady. There was only one audition show and Ben Wright was the star of the audition show. John Dehner did not do an audition show, as the first show with Dehner was 1958-02-09 ep01 The Shelton Brothers and

was the first aired episode.

In my opinion, *Frontier Gentleman* starring John Dehner was the last important show to premier on radio. It was heard on CBS for a brief run starting February 9, 1958 on New York radio station WCBS, and stands as the only serious rival to *Gunsmoke* in the radio western Hall of Fame.

Dehner, who also played Paladin in the better known but inferior *Have Gun, Will Travel*, was always convincing in these parts that called for dry wit and subdued sophistication. His handling of J. B. Kendall was letter-perfect, and he got fine support from such old pros as John McIntire, Jeanette Nolan, Lawrence Dobkin, Stacy Harris, Harry Bartell, Virginia Gregg, Jack Moyles, Joe Kearns, and Jack Kruschen. The series was created by Antony Ellis, the writer-director whose work on *Gunsmoke*, *Escape*, and other top shows stamped him as one of radio's outstanding talents. Wilbur Hatch and Jerry Goldsmith, both composers and conductors, were responsible for the beautiful trumpet theme that introduced the show.

Kendall's adventures through the new territories came in all forms. Kendall met nameless drifters, bushwhackers, and real people from history. As a writer and reporter, Kendall jotted down some of the funny, touching things he had seen in Western America; little snatches of life that might really have happened.

This new version will be out soon and a big thanks goes out to these researchers for the audio briefs, Wiki first line, new Otter log and episode upgrades.

Thanks to

Jim Beshires (Series Compiler)

Terry Black (2nd Listener)

Nancy Reynolds (Series Coordinator)

Doug Hopkinson (Audio Briefs Announcer)

Doug Hopkinson & Jim Beshires (Audio Brief for OTRR Information)

Ben Kibler (Otter Log Researcher)

Ernie Cosgrove and Menachem Shapiro (Wiki First Line)

Doug Hopkinson (Episode Upgrades)

Roger Hohenbrink (Audio Briefs Descriptions Moderator And Jewel Case CD Label Artwork)

And all the members of the OTRR group.

Till next time, happy old time radio listening.

Technician's Toolbox

Louis H. Morong

Do you often wonder just what all these terms mean, like digitization, analog, and encoding? Well, in this column, we are going to take some of the mystery out of these terms, and explain a few things about them. I don't think any group does more transcription of audio material than the people in this group, so it's high time for this type of write-up.

First, we will take a look at analog material. Trust me on this, you may not know what "analog" means, but you are already familiar with analog! "Analog" refers to audio (or video) that is not digitized. From the first wire and disc recordings of the 1930's and 40's, right up to the advent of tape recorders, and even VCR's, you have lived in a world of analog entertainment. Analog devices functioned by recording the material magnetically.

Even the disc method relied upon a magnetic type of cartridge with a needle to play back the material, as well as to record it. The important point here is that this analog material, which relied upon amplitude variations, could not be represented in a computer system, since computers store and manipulate everything digitally, as numbers. There really was no way to "record" this material to a computer in the early years.

Around 1984, the people at Microsoft were working on a way to represent this stuff on a computer. They wanted to be able to capture video and its accompanying audio into files that a computer could use. Finally, they worked out the MPEG-1 video format. A program was used to take a "snapshot" of the video and audio at certain intervals. It was like a "connect the dots" sort of picture, since each time the program would sample the material, it would essentially create a "dotted outline" of the analog wave forms in numeric form.

Each sampling would produce a series of numbers representing the analog material. These numbers were streamed into a file on the hard disc. I'm not going to get into a big technical discussion on the mpeg-1 format here. It's enough to say that at this point most analog material could be "digitized" into a file on the hard disc.

When working with straight audio files, the home user's version of this is a part of the mpeg original standard, which is known as the .WAV file. The .WAV file is the actual, raw, uncompressed, digital data. When you record audio data onto your PC, you are digitizing it into this type of file. Some people tend to confuse this digitizing process with "encoding." This is not encoding.

There are some programs that hide the process from

you, by first digitizing the material, and then encoding (compressing) it on the fly. But the basic process remains the same. The material must be captured into something resembling a WAV file before it can be compressed.

Your program may do this transparently (you are not even aware of it). Adobe Premier is such a program. It would seem that you can directly de-hiss an mp3 audio file, for instance. This is simply because the program "hides" the details of converting it to a WAV file, de-hissing it, and then re-encoding it.

Now let's talk about WAV files vs. mp3 files. The mp3 compression codec originally was a part of the mpeg-1 video standard. It was actually referred to at Microsoft as the "mpeg-1 Layer 3" standard, the "Layer 3" designation meaning the audio portion. People trying to share audio files over the internet were elated to find that the mp3 compression method could produce a file that was *10 times smaller* than the original WAV file, with very little loss of audio quality.

This is because the mp3 compression codec relied upon the removal of portions of the audio that the user couldn't hear anyway. But to compress a WAV file into an mp3 file required an mp3 ENCODER program. And this is where the confusion between the terms "encoding" and "digitizing" started. The terms "compression," "encoding," and "digitizing" were used interchangeably.

As I said earlier, the only real digitizing that takes place is when an analog file is captured into a WAV file on the computer. The file is done – digitized – at that point. No further digitization is wanted, or even needed. If you encode or compress the file into an mp3 file it's not being digitized again. It's simply being COMPRESSED, much like a .zip file. Oh sure, you can compress it at various bit rates and sample rates, but the basic digitization was finished back in the WAV stage.

And now we will discuss this "bit rate" and "sample rate" business. It's important to know about this, especially if you are doing transcription work like digitizing OTR audio. The sample rate refers to just how many times per second your capture program is going to take a snapshot of the analog audio waveform. Audio experts tell us that the sample rate should be approximately twice the highest frequency in the audio being captured.

If we are capturing a straight voice audio file for instance, there is really no need to sample this at some super-high rate since voice audio rarely has anything above 5 kHz in it. A sample rate of 11025 would be adequate for this. An OTR file of a show that had music in it might need a sample rate of 22050. Why not 44000? I

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Technician's Toolbox (Continued from Page 23)

have found that most OTR shows rarely have anything that exceeds 10 kHz.

Sampling at 44000 will accomplish one thing, though. It will tend to emphasize any high-frequency noise that is in the file, and do a good job of it! It will also make this noise *very very difficult* to remove from the file afterwards! Trust me on this; I have a spectrum analyzer and a lot of other audio equipment and have been an "audio nut" for over 45 years. I also do digital noise filtering of these files. You aren't doing yourself or anyone else any favors using sample rates of 44 kHz on these monophonic OTR files that were broadcast (and recorded) on equipment that rarely had the ability to produce anything above about 12 kHz. What you DO accomplish is to pump up the static, pops, and crackles when you do this.

And now the bit rate. The bit rate refers to just how densely packed the captured info will be on the disc. How many bits per second will be saved to the hard disk?

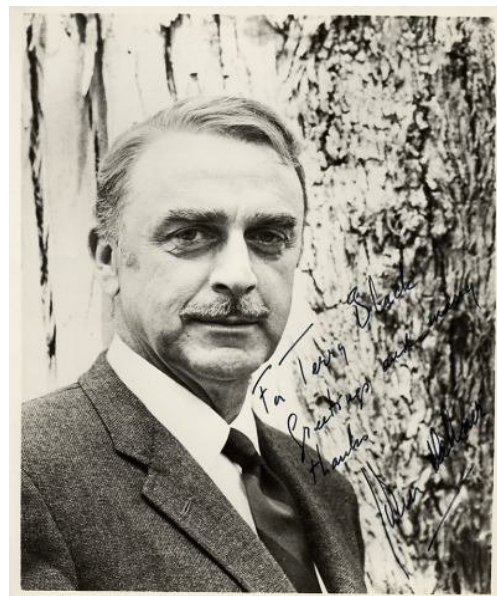
This should generally be higher than the sample rate since we don't want to lose the info from the sampling. This will also determine just how big the WAV file will be. As we turn the bit rate up from, let's say, 32 kbit to 64 kbit, the file size will double. At 128, the file will be four times larger. If you are going to leave the file as a WAV file, this should concern you, since on any system, hard disk space is limited. If you are intending to compress the file, then the sheer size of the WAV file won't matter too much.

Some thought should go into just what the material is before you start to capture it in the first place. If it is an OTR file, then it's a safe bet that a sample of 22050 and a bit rate of 32kbit is adequate for it. You should be aware of some simple facts concerning these captures.

They basically should be done at the bit and sample rate that you are going to compress (encode) at. For instance, there is no use sampling a file at 128/44 and then compressing it at 32/22. This will cause quite a LOT of fidelity loss. The file won't be too good. On the other hand, a capture at 32/22 and then a compression at 32/22 will be almost lossless. A capture at 64/22050 followed by a compression at 320/48 will not improve the file's fidelity. The file is, and ever will be, a 64/22050 file, and up-compressing it will not improve it. It will just make the file bigger. In other words, you simply can't increase the bit/sample rate once the file has been initially digitized. Period. You would have to create data that never existed in the first place to do this.

And now before I close, I will briefly discuss the digitizing and encoding of music files. These files will really need a sample rate of about 128/44 since they have MUCH higher frequencies in them. If you are going to encode some sort of modern analog music material, you will have to use at least a 44 sample rate if the file has any kind of fidelity. The human hearing range extends to about 22,000 hertz, and we know that the minimum sample rate on this would be 44000. Remember, I am not referring to old mono OTR material here.

That wraps up this entry on encoding. Have fun.



John Dehner

Blue Book Recalls *Words at War*

Read G. Burgan

Words at War was one of the best wartime radio programs of World War II. It is also the title of a new hardcover book that explores the role of American radio during the war. Author Howard Blue has succeeded in creating a scholarly and comprehensive, yet readable, book.

Blue provides mini-sketches of the major writers and actors who spear-headed radio's wartime programming including writers Norman Corwin, Arch Oboler, Archibald MacLeish and William Robson as well as actors like Will Geer, Orson Welles, Canada Lee and Burgess Meredith.

He provides details of their lives and political and social orientation and relates anecdotes about their personalities including their methods of writing and passions for various causes that influenced what they wrote. He describes their attempts to affect the American social conscience by including themes dealing with racial intolerance, anti-Semitism and poverty at a time when radio - or at least many of those who controlled it - wanted only to entertain.

He also provides details of what it was like to live in an era of limited supplies, massive family disruption, hoarding, and all the other problems in a country at war. When America went to war, our country was far from united. Many Americans saw it as Europe's war and none of our affair.

Blue tells of radio series developed to aid in the indoctrination of the American people. He provides insights into the propaganda purposes of radio's wartime programming and examples of series and individual episodes designed to change the attitude of the public. Any serious broadcast professional will find the list of wartime programs worth the cost of the book. Blue lists and describes some of the most outstanding dramatic programs ever aired on American radio including "We Hold These Truths," "Johnny Got His Gun," "On A Note of Triumph" and "Bill of Rights" - important programs for any serious student of radio.

But he also tells a troubling story in which yesterday's heroes become today's enemies. He relates how many of the writers and actors who produced radio's finest wartime dramas later were persecuted for the very work that had gained them such praise.

Many of radio's finest were blacklisted because of alleged Communist ties. It was a time when friends testified against friends. Some committed suicide. Others

left the country. Still others struggled to support their families as their livelihood vanished. Blue names names. In many cases, the true villains turn out to be respected members of the broadcast industry.

Blue was born, raised and educated on Long Island, where he taught high school social studies for 32 years. Why did a high-school teacher decide to write a book on wartime radio drama?

"A combination of my lifelong interest in World War II and my warm memories of the tail end of the Golden Age of Radio played a role in motivating me to write the book," he said.

This is a well-written, wonderfully researched book with ample documentation. To write it, Blue visited many archives and museums, interviewed dozens of first-hand sources and listened to hundreds of hours of radio programs from the period.

Getting interviews from some of the icons of radio's golden age was challenging.

"I knew that Art Carney did not like to give interviews, but I wrote a couple of letters to him anyway," Blue said. "He did not respond. However, I was fortunate to have received his unlisted telephone number. An actress who had been very helpful to me and who was a friend of his urged me to call him and inform him that I was calling on her recommendation. That was how I was able to interview him."

Others responded as well.

"Arthur Miller, who lives in Connecticut, only responded to my first letter . . . an entire year after I wrote to him. I thought that it would be a phone interview if it happened. But he suggested that we meet in his New York City apartment, which we did. It was a fascinating experience."

In some cases, the actual interview was more difficult than arranging it.

"The interview of Allan Sloane, who was both a victim of the blacklist and an informer about other people, was one of the most interesting ones. I thought that his informing was awful; but during my two visits to him I came to like him very much."

Blue says he chose not to ask Sloane a direct question about the blacklist.

"But he knew the topic of my book and he clearly understood that I was interested in his experience with the blacklist. My indirect approach paid off beautifully. He gave me the most detailed account of how CBS dealt with people whom the network fired because of the blacklist."

Blue's dogged determination to ferret out available sources pays off. *Words at War* is a fascinating read and

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Words at War (Continued from page 25)

will serve as a valuable resource. The book is 407 pages and retails for \$34.95.

Words At War by Howard Blue is published by Scarecrow Press, Lanham, Md. and Oxford, ISBN 0-8108-4413-3. For information, visit www.scarecrowpress.com.

Read Burgan is a free-lance writer and former public radio station manager.

A Taste of Blue

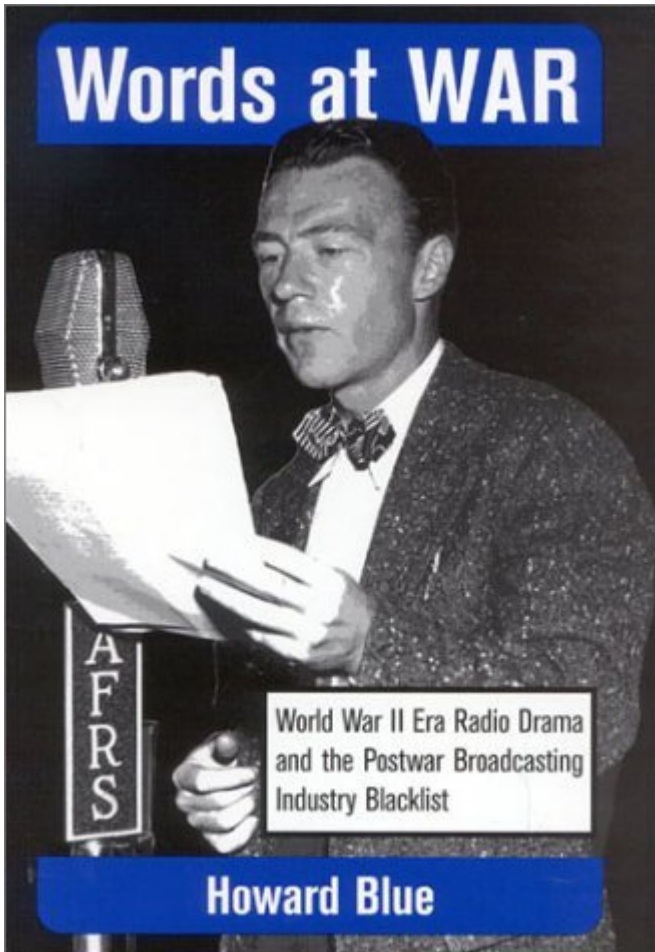
The following are excerpts of *Words at War* by Howard Blue.

In reality, the problem with wartime radio was that it under stated Nazi atrocities. Newspapers of the day featured articles about Nazi concentration camps. However, they fell far short of describing the mass slaughter that was taking place in the camps and elsewhere. By and large the radio dramatists were unaware that the horrors they were describing in their plays were minuscule compared with the actual murder of 12 million Jews and Gentiles in the death camps and by firing squads . . .

Wartime radio had a job to do to support the war effort. Part of it had been to boost the nation's readiness to accept women in nontraditional roles. But the networks were never comfortable running ahead of the nation to promote social change. When the war ended, radio considered it had done its job. The Army, war plants, and radio sent women back home, "where they belonged." . . .

The termination of *Words at War* just a month after Germany's surrendered, but while the country was still fighting Japan, bore similarity to the cancellation or discontinuation of other broadcasts that proposed social change, such as the *American Women* series and programs promoting tolerance, particularly toward blacks. There seemed to be reason for doubt. The end of the war meant a political and social swing to conservatism in American life . . .

The broadcasting industry also actively contributed to the blacklisting mania. A few of its executives initially protested witch-hunt. But, subsequently, it caved in to the threats and fully cooperated. In 1950, to reassure advertisers and the Communist hunters of the political correctness of his network's employees, CBS President Frank Stanton approved of a "loyalty oath" to be taken by all company employees . . .



This article was originally published April 7, 2003 in Radio World. It is reproduced by permission of the author and Howard Blue. Words at War can be purchased at

Howard's Website

OTRR Distribution System

Dee Detevis

Rather than make you go through hours and hours of torture in a single sitting, I felt it would be better to drag the process out and give you some pointers regarding distributions and their rules . . . just a little agony at a time.

For those of you who don't know me, my name is Dee Dee. I have managed the tracking of our distributions almost since the beginning when our group was formed. Who did it before me? No one. :) I've loved doing this job for the group. It's allowed me to know the different members in our group better than I could ever had hoped.

We now have a Tracking Team. Your Tracking Team volunteers are Sandra Denker, Charlie Henson and Peter Risbey. Each will be handling different distributions. They usually will be divided as even numbered CD (Certified Distributions), run by Sandra, odd numbered CD (Certified Distributions) run by Charlie, and NCD (Non-Certified Distributions) run by Peter.

This will be from this point forward since Peter was late in arriving and it would have been difficult to reassign the NCD distros already being tracked by Sandra and Charlie. I'm here to help them if any of them should need it. Or simply to stick my nose in when they probably wish I wouldn't. We will be adding a new enhancement to the shipping lists and I will be editing them in the File section to allow you to easily contact the person you need to when you have a problem with that specific distro.

The first thing I'd like to talk to you about is WHEN to contact the tracker for a distribution. Our trackers are here for you after you've done your own footwork. They are not secretaries who send your emails for you. If you discover you did not get a distribution by the time you thought you would, or if you receive broken disks or disks that can't be read or have errors, the correct procedure is to contact your sender regarding that problem. Please do this off the message board and by private email. If they didn't get it yet, or their copies have a problem they should contact their sender and so forth until the set is located or a good one can be obtained.

If you don't get satisfaction when you contact your sender, that's the time to alert the tracker that you've got a problem. They will handle it from that point on. But please make an honest effort to get a good copy on your own. If you are contacted by a member looking for a distribution that you haven't yet received, make sure you follow-up by contacting your sender to find out what happened to it. Often when I would send an email asking

a member if they received it yet, the member would reply back to me with a simple "no." I didn't want to hear that. If I was asking them this question that means they should had been looking for it before I was. So if a tracker asks if you have received a distro yet, please do like our courteous members do and say "no," but you'll ask the appropriate sender what happened to it.

That's about all for right now folks. I hope you all enjoy the fine distributions that our members put together for you. And if you have signed up for one, our Tracking Team will do their best to get you a copy.

* * * * *

Custom frog courtesy of Dave Walker, a talented member and friend who is an enabler of my habit. Thank you, Dave. :)



January Web Report

Jim Beshires

Our website is an under-valued asset to our group. Every month many thousands of people run across it either by design or accident and get good exposure to what old-time radio is all about.

Each month continues to show improvements in many areas. New items are added regularly, including new articles, pictures, CD artwork and OTR database updates that Jim Sprague so ably maintains. We receive a lot of visitors who peruse the series text log files.

In January we had 15,140 visits from over 220 countries and territories. This was an increase of nearly 3,000 visits. There were 241,674 hits, not quite as many as in December, but still a respectable number. There were almost 200,000 files down-loaded.

Our art gallery continues to be a big draw with about 2,000 pictures and pieces of original artwork downloaded from it. About 150 new pieces are added each month.

The OTTER database program was downloaded by 259 new users, with 800 updating their database.

The WIKI workspace is attracting more and more attention as members of the community come to rely on it to help identify their episodes. Menachem Shapiro, Andrew Steinberg and their assistants do an excellent job with the "First Line Of Dialogue" project. I'm always intrigued with the ranking of our site in comparison with other old-time radio sites. Each month our position changes, depending on the keywords one puts in the search engines.

For January our rankings were -

Column 1 = keywords "old-time radio, otter program"

Column 2 = keywords "old-time radio, radio series, radio programs"

Alta Vista	#1	#16
All The Web	#5	#5
AOL	#2	#2
Google	#1	#16
MSN	#4	#10
Yahoo	#1	#21

This is pretty good considering that there are many thousands of old-time radio related sites. Research shows that about 2,500 sites have direct links to ours.

We always have a poll running that is of interest to the OTR community so we urge you to visit often at -

THE OTTR WEBSITE

Treasury Update

On January 1 the Old-Time Radio Researchers Purchasing Group had \$1,278.68 in its account. Dues collected during the month totaled \$626.50. One group member was reimbursed \$191.56 for shipping expenses. Pay Pal expenses for contributions were \$12.94. This left the Group with \$1,700.68 in its account at the end of the month.

Online Symposium

SAVE THIS DATE!! March 18, 2006

The Third Accessible World OTR Symposium will be on the air from 10 a.m. to 2 p.m., Pacific Standard Time. If you've wanted to attend an old-time-radio convention, but couldn't afford either the time or the money, this is a grand alternative. All you need is a computer, headphones and a microphone. The location is your own home, in your comfy chair, in an internet chat-room conversation with fascinating people where you can ask those burning questions of folks who might be able to give you the answer.

Programming for this edition of the OTR Symposium is still in the early stages, but it is shaping up to look like this:

- Talking about the golden days of radio
- Saluting radio dealers, who have kept this hobby alive
- Hang out with the First Ladies of Comedy--Janet Waldo, June Foray, Shirley Mitchell and possibly others
- Just the facts, Ma'am--memories of *Dragnet* with Herb Ellis, Michael Hayde and others
- Jim Cox shares insights into Game shows
- Going Gang Busters with Ron Staley

Contact Robert Acosta for further information

boacosta@pacbell.net.



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Old Time Radio is alive and well in the pages of The **OLD TIME RADIO DIGEST**. Our recipe is to have a nice mix of current articles by collectors with material from old radio publications of the past. We are in our 20th year. Oldest OTR publication without a club association.

Librarian's Shelf

New Release

Frontier Gentleman
Complete Ver. 2

OTRR Certified Sets

50 Years of Radio on NBC
Complete Ver. 1

Absolute Power
Complete Ver. 1

Adventures By Morse
Complete Ver. 1

Alka Seltzer Time
Complete Ver. 1

An Evening with Groucho
Complete Ver. 1

Big Show
Accurate Ver. 2

Black Museum
Accurate Ver. 2

Blue Beetle
Complete Ver. 1

Box 13
Complete Ver. 1

Bright Star
Accurate Ver. 1

Candy Matson, Yukon 28209
Accurate Ver. 1

Chet Chetter's Tales from the Morgue
Complete Ver. 1

Cinnamon Bear, The
Complete Ver. 1

Crime Classics
Accurate Ver. 3

Dark Fantasy
Accurate Ver. 1

The Devil and Mr. O
Complete Ver. 1

Dimension X
Complete Ver. 1

Dr. Kildare
Accurate Ver. 2

Family Doctor
Complete Ver. 1

In the Name of the Law
Complete Ver. 1

Incredible, but True
Complete Ver. 1

It Sticks Out Half a Mile
Complete Ver. 1

Luke Slaughter of Tombstone
Complete Ver. 2

Magic Island (2 discs)
Complete Ver. 2

Mr. Keen, Trace of Lost Persons
Accurate Ver. 3

Mystery House
Accurate Ver. 1

Philo Vance
Accurate Ver. 1

Planet Man, The
Accurate Ver. 1

Richard Diamond (4 discs)
Accurate Ver. 1

Rocky Fortune
Complete Ver. 1

Rogue's Gallery
Accurate Ver. 2

Six Shooter, The
Complete Ver. 4

Smiley Burnette (4 discs)
Accurate Ver. 2

Sam Spade, The Adventures of (2 discs)
Accurate Ver. 2

Victor Borge Collection
Accurate Ver. 1

You Can't Do Business with Hitler
Accurate Ver. 1

Complete – Set includes complete series.

Accurate – Set includes all known episodes in existence.

These series are available on compact disc, via Streamload online delivery, and on our very own Internet Hub. Contact Alan Foster at (allanpqz@gmail.com) for more details.

Winter sale 2006 – Dunning's classic reference book is available from Oxford University Press for a great sale price of \$19.00 until April 30, 2006. The regular price on this hard cover book is \$60.00.

It can be ordered on line at www.oup.com/us/wintersale or by phone, call toll-free 1-800-451-7556. The sale Promo Code # 25070 and the ISBN # is 0-19-507678.

The shipping & handling is \$5.25.

Note - this sale is available in the USA only - so if you are out of the USA and would like a copy, maybe you could post to your old-time radio group and try to get a volunteer to get it for you and ship it out of the USA.

A massive 800-page volume, *On The Air* has over 1,500 radio shows presented in alphabetical order.

Dunning provides a complete broadcast history, with the time-slot, the network, and the name of the show's sponsors for each series. He also list major cast members, announcers, producers, directors, writers, and sound effects people - even the show's theme song.

This book is a great read for everyone who loves old-time radio and is interested in 20th-century American radio history.

I got a copy of this book during the fall Oxford sale and I can tell you this is one book I would not be without. With a great price of \$19.00 you will not find it anywhere for a better deal.

- Roger Hohenbrink

Buy – Sell – Trade

Anyone interested in trading raw ET .wav dubs please contact Cliff at cliff_marsland@yahoo.com.

OTRR has 200+ CDAs of episodes from many series previously available only on cassettes. We'd like to trade with a cassette dealer - hour for hour. If interested contact - beshiresjim@yahoo.com

Don't throw away those old OTR newsletters from other groups. Contact Ryan at OldRadioTimes@yahoo.com. I can't pay much for them, but I can probably cover shipping.

Reader Feedback

Hi. I just read the January issue and had two questions, one for Travis in particular. I'm wondering if Travis can let us know which usenet groups he posts to so that those of us interested in getting his encodes of shows will be able to do so. Understanding that this might be sensitive information, I understand if he can't share this.

My next question is more generic and has to do with collections and collecting. If a show has multiple runs of the same episode but with different dates, do most collectors have these duplicates anyway in order to consider the collection to be complete? Suspense, for instance, has a number of episodes like this and so, not including these reruns, I'm uncertain how many episodes one would have to have to have a complete collection.

Thanks for forwarding this onto the right people and getting back with me regarding my questions. I look forward to reading the next issue of the magazine.

Scott

There are three main old-time radio usenet groups:

alt.binaries.sounds.radio.oldtime.highspeed

alt.binaries.sound.radio.oldtime

alt.binaries.sounds.radio.oldtime

The highspeed group is the most active and that's where Cliff posts most of his material. As far as your second question, we'll be reprinting a piece by Stewart Wright on just that topic in a couple months. Until then, here's my less-knowledgeable response.

Most collectors that I know who are interested in obtaining a complete series will include repeats. It was not common for an episode to actually be rerun. Scripts were reused but the new production was still unique. Cast members may have been different, etc.

So, when you hear two episodes of *Suspense* using the same script, you're not hearing the exact same episode. They are both unique productions. Of course, this can cause problems trying to date the shows. Similarly, many shows had a west coast and east coast broadcast since most shows were not taped until late in the OTR era. So you can get two versions of the same episode

with the same date, usually labeled East Coast and West Coast in some way. The only shows I know of for sure that were actually taped and then rerun were syndicated shows and collectors only get one copy of such episodes, though they may have been broadcast a few times. For example, *Cinnamon Bear* was rebroadcast for years but they were true reruns, not re-broadcasts like *Suspense*. Though not your point, the issue of a complete run is tricky. New episodes are periodically uncovered so having a complete run of *Suspense* could change tomorrow if ten new episodes were suddenly unearthed today. Usually you'll hear people talk about all known episodes; that's what we do in the Radio Researchers. Our *Sam Spade* set is complete even though many episodes are missing.

I just visited your site for the first time and read the newsletters. Very interesting! I noticed on page 10 of the January issue the CANDY MATSON producer/director's name is spelled incorrectly. It should be MONTY Masters, not Marty Masters.

Barbara Watkins

Barbara, you can be sure our proofing staff has been given 30 lashes with a wet transcription disc. Thanks for the correction!

Nice news letter with a lot of content. A friend emailed it to me. How do I get Number 2? We have an OTR Convention coming up April 21, 22. Can we get a plug in your newsletter? We have a dealers room with some dealers having mp3s. (Tables are sold out)

Bob Burchett

Back issues of the *Times* are available to download at [THE OTRR WEBSITE](#). Everyone, let us know of your upcoming OTR events. We're glad to help spread the word and build the hobby.

OTRR PATRONS

We are very appreciative to these individuals who have made contributions to the OLD TIME RADIO RESEARCHERS GROUP this year. Their generosity has enabled us to purchase many hours of old time radio programs for sharing with the larger community. If you are interested in becoming a patron or in just making a contribution, please contact TONY JAWOROSKI at tony_senior@yahoo.com.

PATRONS - Will Atkinson, Dale Beckman, Patrick Belanger, Jim Beshires, Robert Booze, Anita Boyd, Pete Callavo, Dee DeTevis, Ryan Ellet, Scott Erickson, Lisa Fittinghoff, Alan Foster, Allan George, Archie Hunter, Mike Hamm, Charlie Henson, Roger Hohenbrink, Doug Hopkinson, Tony Jaworoski, Dave Johnson, Jim Jones, Tom Mandeville, Tasseau Martillo, Mark McClure, Rob McConeghy, Jim McGee, Henry Morse, Stephen Myers, David Oxford, Robert Philips, Bill Rogers, Ron Schalow, Ed Sehlhorst, Gary Stanley, Clorinda Thompson, Jerry Young,

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Submissions and submission inquiries should be sent to Ryan Ellett, Editor, OldRadioTimes@yahoo.com. Articles may be submitted as a word-processing file or in the body of an email. We are looking for regular contributors to *Technician’s Toolbox*, *Old-Time Radio Memories*, and obscure series reviews.

Visit us on the Web:

OLD TIME RADIO RESEARCHERS GROUP
PROJECT OTR
OTRR DISTRIBUTION CENTER
OTRR SOFTWARE DEVELOPMENT GROUP

Sushi Bar

For Those Who Like Their Data Raw

* * * * *

New to Mp3 Acquisitions By the Old-Time Radio Researchers

21st Precinct 53-07-07 (1) Three Bank Robbers In Apartment.mp3
21st Precinct 53-07-14 (2) Bad Boy Mugger(no opening).mp3
21st Precinct 53-07-21 (3) Bar Owner Murdered.mp3
21st Precinct 53-07-28 (4) Twin Babies Die.mp3
21st Precinct 53-08-04 (5) Sailors Family Missing.mp3
21st Precinct 53-08-11 (6) Policeman Shot - Suicide Or Murder.mp3
21st Precinct 53-08-18 (7) Young Woman Check Forger.mp3
21st Precinct 53-08-25 (8) Payroll Secretary Suspect.mp3
21st Precinct 53-09-01 (9) Society Woman Murdered.mp3
21st Precinct 53-09-08 (10) Large Safe Held For Ransom.mp3
21st Precinct 53-09-22 (12) Policeman's Son Dies.mp3
21st Precinct 53-09-29 (13) False Alarm Addict.mp3
21st Precinct 53-10-06 (14) Numbers Racket.mp3
21st Precinct 53-10-13 (15) Cop Killer.mp3
21st Precinct 53-10-20 (16)
21st Precinct 54-05-05 (43) Sgts Son Suspect In Holdup .wav
21st Precinct 54-05-12 (44) The Wife Stabber.wav
21st Precinct 54-07-07 (52) The Mover(no close) .wav
21st Precinct 54-07-14 (53) The Shotgun (vol flux, ending cut).wav

Burns & Allen 46-11-07 George Wants Frank Sinatras Movie Role.wav

Challenge of the Yukon

COTY 50-02-22 (747) The Yukon Trail.mp3
COTY 50-02-24 (748) Uncle Joe's Luck.mp3
COTY 50-02-27 (749) Guardian For Jimmy.mp3
COTY 50-03-01 (750) When Thief Catches Thief.mp3
COTY 50-03-17 (757) The Man Who Fled.mp3
COTY 50-03-20 (758) The Cascade Case.mp3
COTY 50-03-22 (759) The Fugitive Bride.mp3
COTY 50-03-24 (760) The Wolf Cub.mp3
COTY 50-03-27 (761) The Canyon Cache.mp3
COTY 50-03-29 (762) Mystery Of The Ridge.mp3
COTY 50-03-31 (763) Twenty Little Indians.mp3
COTY 50-04-03 (764) Unfinished Note.mp3
COTY 50-04-05 (765) The Two Bullets.mp3
COTY 50-05-26 (787) The Vanishing Diamond.mp3

COTY 50-05-29 (788) Notorious Chet Craig.mp3
COTY 50-05-31 (789) The Dead Man's Trail.mp3
COTY 50-06-02 (790) The Angel Of Death.mp3
COTY 50-06-05 (791) The Six-Gun Clue.mp3
COTY 50-06-07 (792) Jose's Return.mp3
COTY 50-06-09 (793) Revenge From Beyond.mp3

Curtain Time 47-03-29 Lightning Strikes Twice.wav
Curtain Time 47-04-05 Mr. Justice Jimmy.wav
Curtain Time 47-05-03 Birds Of A Feather.wav
Curtain Time 47-05-17 The World Between.wav
Curtain Time 46-09-28 Love Is A Gamble.wav
Curtain Time 46-11-06 Time Out For Tea.wav
Curtain Time 46-12-28 Pat And Mike.wav
Curtain Time 47-01-18 One Night In The Rain.wav
Curtain Time 47-05-31 Twice Blessed.wav
Curtain Time 47-06-07 Grasshopper Jockey.wav
Curtain Time 47-06-14 Reluctant Bride.wav
Curtain Time 47-06-21 Hook Line And Sinker.wav
Curtain Time 47-06-28 Belle Of The Barbary Coast.wav
Curtain Time 47-07-05 But The Face Is Familiar.wav
Curtain Time 47-07-12 Deadline For Love.wav
Curtain Time 47-07-26 Solid Sender.wav
Curtain Time 47-08-02 I Hate Men.wav
Curtain Time 47-08-16 The Night Hangs Heavy.wav
Curtain Time 47-08-23 A Peach For The Professor.wav
Curtain Time 47-08-30 Page One Wedding.wav
Curtain Time 47-09-06 Home, James.wav

Fibber McGee 41-12-30 Fibber Has Fixitis.wav

Fred Allen 46-05-26 King For A Day.wav

Grand Marquee 46-07-16 No Room For A Lady.wav
Grand Marquee 46-07-30 Hold That Memory.wav
Grand Marquee 46-08-06 Wedding In Columbia.wav
Grand Marquee 46-12-26 The Slide Rule Says Pass.wav
Grand Marquee 47-02-06 Talk To Me.wav
Grand Marquee 47-03-27 Mr Pennyfeather And The Stranger.wav
Grand Marquee 47-05-01 The First Hundred Years.wav
Grand Marquee 47-05-22 For The Love Of James.wav
Grand Marquee 47-06-26 The Unexpected Guest.wav
Grand Marquee 47-07-03 No Room For A Lady.wav
Grand Marquee 47-07-10 Here We Go Again.wav

Otter Updates

February 9

SERIES TITLE CHANGES -

Alan Freed Collection to *Alan Freed Show* - Jim Beshires
Abe Burroughs Collection To Abe Burroughs Show - Jim Beshires

SERIES DELETE -

All Star Revue Collection - Jim Beshires

OTHER -

Lord Peter Wimsey BBC - correcting bad numbering - Astor56

Yours Truly, Johnny Dollar - re-numbering error - David O

Barrie Craig - new episode titles - Ben Kibler
Dinah Shore - Songs By Dinah - spelling - Andrew S
Dinah Shore - Birdseye Open House - spelling - Andrew S
Counterspy - add'l episode - Andrew S
Duffy's Tavern - spelling - Andrew S
Singles And Doubles - many changes - Andrew S
Mr. DA add'l episode available - Andrew S
Strange Adventure - Add'l Episode - Andrew S

January 30

NEW SERIES -

Oldsmobile Program - Daniel Brusven
Hollywood Music Hall - Jason Clark
Hot Off The Record Press - Jason C
Home On The Land - Jason C
Connee Boswell Show - Jason C
University Of Chicago Round Table - Jason C

OTHER -

Movietown Radio Theater - add'l episodes - Jim B
Lone Ranger - add'l episodes - Jim B
Philip Marlowe - add'l broadcast dates - Daniel B
Jack Haley Log Cabin Jamboree - add'l episode - Andrew S
FBI In Peace And War - add'l episode - Andrew S
Amos & Andy - deleted bad info - Andrew S
Singles And Doubles - many changes - Andrew S
Meet Mr McNulty - revised log - Jason C

January 29

NEW SERIES ADDED -

Jack Pearl Show
Night Cap Yarns

Queen For A Day

January 28

NEW SERIES -

Guessing Guys and Gals - Jason C
George Wrights Hammond Organ - Jason C
Eric Eagan Stories - Jason C
For The Living - Jason C
Father Dear Father - Jason C
For Your Approval - Jason C

OTHER

Aunt Jemima - added episode titles - Jason C
Broadway Is My Business - add'l Episodes - David Oxford
Amos And Andy - deleted bad entries - Andrew S
Duffys Tavern - more episodes available - Andrew S
Captain Midnight - more episodes - Andrew S
Our Miss Brooks - spelling - Andrew S
I Love A Mystery - spelling - Andrew S
Chamber Music Society - more episodes - Andrew S
FBI in War And Peace - deleted bad info - Andrew S

January 24

NEW SERIES -

From Sorcery To Science - Jason Clark
Here's To Youth - Jason C
Heroes Of The Merchant Marines - Jason C

REVISED LOGS -

Our Miss Brooks - new episodes - Gary H
I Love A Mystery - new episodes - Gary H
Burns And Allen - deleted bad episode - Andrew S
The Whistler - deleted bad episode - Andrew S
Jimmy Allen - revised log - Andrew S
Judy Canove - delete bad episode - Andrew S
Suspense - renumbered log - Art S
Murder At Midnight - new episode info- Ben K
Gunsmoke - deleted bad title and replaced - Stewart W
Chamber Music Society - add'l episodes available - Jason Clark
Sammy Kays Showroom - add'l episodes available - Jim B

January 21

NEW SERIES -

Burl Ives Sings - Andrew S
Quality Set To Music - Jim B

(Continued on page 35)

Otter Updates (Continued from page 34)

SERIES TITLE CHANGES

Burl Ives Collection to *Burl Ives Show* - Andrew S
Adventures of Leonidas Witherall to *Leonidas Witherall* - Jim J

SERIES DELETED -

Billy Bunter BBC - TV show - Andrew S

OTHER CHANGES -

Your Radio Almanac - Episode Titles added - Jim b
Sammy Kaye Showroom - add'l episodes avail - Jim B
Candid Microphone - reworked log - Jim b
Abbott & Costello - renumbered log - Andrew s
America Sings - spelling - Andrew S
Singles & Doubles - many - Andrew S
Counterspy - date added - Andrew S
I Love Adventure - spelling - Andrew S
Burns & Allen - spelling - Andrew S
It Pays To Be Ignorant - add'l episode - Andrew S
Lord Peter Wimsey BBC - revised log - Astor56
Great Gildersleeve - add'l episode - Lisa F
Superman - reworked log - Chris Appel

January 17

Moonlight Serenade to Glenn Miller - *Moonlight Serenade*

OTHER CHANGES -

Captian Midnight - episode corrections - Andrew S
Sky King - additional broadcast titles - Roger H - research in Univ of Maryland
Suspense - additional episode available - Art Sjostrum
Counterspy - episode corrections - Lisa F

Try this ACTIVE lather facial for 30 days

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BARBARA STANWYCK

Women everywhere find this bed-time Beauty Care really works!

EVERYWHERE clever women are following the screen stars' lead—are enthusiastic about ACTIVE-lather complexion care. Hollywood's Lux Toilet Soap facials take just a few moments—yet they give your skin protection it needs. ACTIVE lather leaves skin fresh and glowing. Buy 3 cakes of Lux Toilet Soap and try ACTIVE-LATHER FACIALS for 30 days—during the day, ALWAYS at bedtime. See what this care the screen stars use can do for you.

Use cosmetics all you like, but don't risk Cosmetic Skin
Foolish to risk Cosmetic Skin: dullness, enlarged pores, little blemishes that spoil good looks. Lux Toilet Soap's ACTIVE lather removes stale cosmetics, dust and dirt thoroughly. Give your skin the protection of perfect cleansing—protection it needs for beauty. Use the gentle soap with ACTIVE lather regularly!

9 out of 10 Screen Stars use Lux Toilet Soap

Wiki Updates

- [FirstLines.TheaterFive](#) . . . February 10, 2006, at 12:24 AM by [Atoning?](#)
- [FirstLines.AldrichFamily](#) . . . February 09, 2006, at 07:55 PM by [Jim B?](#)
- [FirstLines.21stPrecinct](#) . . . February 09, 2006, at 07:46 PM by [Jim B?](#)
- [FirstLines.Counterspy](#) . . . February 09, 2006, at 03:10 PM by [Lisa Fittinghoff](#)
- [FirstLines.AmosAndy](#) . . . February 09, 2006, at 01:54 PM by [John Liska?](#)
- [FirstLines.TheAdventuresOfSupermanPageSix](#) . . . January 29, 2006, at 11:50 PM by [Revgen](#)
- [CertFirstLines.BlairOfTheMounties](#) . . . January 28, 2006, at 09:48 PM by [menachem](#)
- [CertFirstLines.SherlockHolmesConwayAndBruce](#) . . . January 28, 2006, at 09:47 PM by [menachem](#)
- [CertFirstLines.SherlockHolmesRathboneAndBruce](#) . . . January 28, 2006, at 09:46 PM by [menachem](#)
- [CertFirstLines.NeroWolfeTheNewAdventuresOf](#) . . . January 28, 2006, at 09:44 PM by [menachem](#)

- [FirstLines.TheGreenHornetPageThree](#) . . . February 09, 2006, at 02:29 AM by [Revgen](#)
- [CertFirstLines.CruiseOfThePollParrot](#) . . . February 09, 2006, at 01:58 AM by [menachem](#)
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