



The

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## Creating Dramatic Radio: Tales From the Morgue

Jay Reel

I was born, raised, and will probably die in the relatively small Texas town of Mexia. It is also the former home of Anna Nicole Smith. Which is neither here nor there I know, but if you write about Mexia, you're required to mention her for some reason.

Now that ugly business is behind us. My apologies to all.

I met Mark Sawyer in 1977 in Junior High, when the first *Star Wars* was in theaters. Mark was a huge *Star Wars* fan at the time. Mexia's one movie theater got new releases roughly a year after they premiered, so I had to take his word that *Star Wars* was the greatest thing ever created by modern man. We shared an interest in sci-fi, horror, and bad television.

Now, if I'm remembering correctly (I'm 40 and come from Mexia, so forgive a lazy brain) I had a double vinyl set of the Jack Benny radio program, and he thought my terrible Rochester impression was amusing. I also did an even worse impression of then president Jimmy Carter.

One day he invited me to his house and brought out an old tape recorder and had me "do" Carter, Rochester, and any other silly character I could come up with. Turned out he had some recordings of himself doing mock radio programs and news shows. Before long we invented a family called "The Conofrofs" and a motley crew of various characters, and created our own series of shows we called "The Conofrof Saga."

Imagine if *The Bickersons* was created by a couple of 13-year-olds fed on a constant diet of empty calorie soft drinks and *Dukes of*

*Hazzard* reruns. That was the "Conofrof Saga." The shows were crude, rude, profane, and very very silly.

Over the years we'd pool our money and buy better recording equipment, sound effects records, etc, and write and produce another episode of the Saga. Very few people have ever heard any of these programs. We made them to amuse ourselves, and they served as a creative outlet.

In 1989 (The summer, I believe. Another lazy brain alert) Mark and I formed a lawn mowing service, and were saving up the profits to buy a Fostex R-8 open reel recorder. By then Mark had gotten quite good at mixing sound FX and such. The "Saga" episodes had gotten more elaborate by that time, and we felt our writing and vocal work could be utilized into a program for radio broadcast.

National Public Radio occasionally aired modern radio drama, and we were inspired to create a pilot for submission. We attempted a  
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## Tales from the Morgue (Continued from page 1)

“clean” version of the *Conofrof Saga*, but realized a neutered version of our 11 year-old inside joke just didn’t work.

We brainstormed ideas, and I believe I mentioned the program I grew up listening to years ago: *The CBS Radio Mystery Theater*. What if we did an anthology mystery/sci-fi/horror spoof? I tried out different voices, and came up with a decrepit sounding character that Mark named Chet Chetter. I believe the name was partially inspired by Arch Obler. It doesn’t exactly rhyme, but has a similar rhythm.

Ok, we had the host; what would be the name of the show? How about a riff on the classic E.C. comic “Tales from the Crypt?” *Tales from the Morgue* it would be. Chet Chetter would be the morgue attendant, and the listener would be a wayward visitor, gently forced to hear the creepy old man’s stories. It would begin and end with the *CBSRMT* inspired creaking door, and E.G. Marshal’s “Pleasant Dreams!” (Mind you, at the time I had yet to hear episodes of *Inner Sanctum*).

Great! We have the box to put the programs into; now what will be the pilot episode?

Mark had a great concept that for years we’d tried to produce as a program, but couldn’t get it completed. It was about a southern truck driver who somehow finds himself trapped in a separate dimension populated by the living dead. “The Highway of Death” it was called. Unfortunately the story had no real middle or end, and we had always given up on it. The idea sounded great for the *Morgue* pilot, though, and we put it back on the table.

Why was the truck driver in this dead world? How did he get there? How would he get out? For some reason, I thought about the *Wizard of Oz*. In a way, the idea was similar. Dorothy found herself in a mysterious world, would meet some colorful characters, and would eventually have to confront an omniscient force to get back home. “The Highway of Death” would be our twisted version of *Oz*.

The truck driver would become a manure hauler. He needed an obvious Southern name (Elmer Corn), and The Wizard would be an evil force that would have to be defeated. What if the Highway was created by a demon? YES! What would be the name of the demon? I used to play an old video game in the 80s called “Xevious.” The demon was named Zelvious. Admittedly, not all our ideas were terribly innovative.

We produced the first version of HOD on a Fostex 4-track cassette recorder and sent it to Andy Trudeau, who was in charge of such programming at NPR. To our



Mark Sawyer, right, and Jay Rael write, direct, act, record market their radio show, *Tales From the Morgue*.

surprise and delight, he liked the show, and told us if we could fix some technical flaws in the sound, he’d air the program. He asked if we could produce three more *Morgue* shows to make a block. We’d even get a meager sum for our efforts! Money! For acting the fool! What a concept! By then we’d gotten our beloved Fostex 8 track recorder and remade “Highway of Death.”

Now in the beginning, the intention was for *Tales From the Morgue* to be an anthology horror series, with a humorous slant. Our plan was not to make “The Elmer Corn Show.” The problem was the majority of the voices Mark and I came up with were all Southern fried and covered in country gravy. Mexia had settled into our vocal chords for good.

Andy seemed to like Elmer, and the characters inhabiting his world, and we were pressed for time to get three more shows done. So we concentrated on creating programs with Elmer Corn as manure-hauling adventurer. In the next months, we produced “Elmer vs. the Aliens,” “Elmer and the Mutant Mole Rats,” and “Elmer Meets Death.”

Once these shows aired, and I suppose had a certain amount of success (we never really found out how many stations aired the shows) Andy asked if we’d be up to producing a 13-part *Morgue* series. This would mean creating 9 more programs, for a slightly larger meager sum.

Of course we jumped at the idea, and signed a contract, having little idea the challenge that awaited us. We’d always done the *Conofrof* shows at our leisure, with no

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## Tales from the Morgue (Continued from page 2)

time or content concerns. Now we were “under contract,” although to a fairly liberal degree. Of course there could be no foul language (the occasional “damn” or “hell” was ok). Still, the *Morgue* shows had a certain framework to them that we felt obligated to stay true to. This allowed little room for artist freedom in our minds, and made it more difficult to think of new story lines that would fit within the 28 minute or so time limit.

We had several months to get the shows done, and yet we felt somewhat pressured to produce a quality product. And completing a show did not automatically mean it would be aired. We would send each one, upon completion, to Mr. Trudeau for his final word. Most shows met his approval, but we found a stumbling block in at least one case. This was with the final show: “Buluxi and the Bogus Beavers of Bornak.” We did three versions of that damned show before Andy finally let it through.

That’s not saying we didn’t enjoy the process. I’d like to think it made us better at writing and editing. I personally enjoyed throwing around ideas with Mark and then sitting down with a spiral notebook and writing dialogue in my nearly indecipherable penmanship. Mark became a wizard at the mixing board; blending music, dialogue, and sound effects in innovative ways. And his “Cecil Ferris” character cracks me up to this day.

We still have no idea how many stations picked up the *Morgue* shows. NPR broadcasts such shows (or did at the time) over a satellite feed, and then the affiliate stations chose whether or not to air them. The series more recently aired on PLAYTIME radio in Adelaide, Australia. A few shows also aired on Pacifica Radio, and “If You Can’t Stand the Heat” aired on BBC Radio in England.

Most of the music for the *Morgue* shows came from our personal record/CD collection. Andy explained we were covered under the “fair use” laws regarding copyrighted music. I never really understood it, but I believe the short music cues we used saved us from the prison house. As for sound effects, we did use some prerecorded stuff, but often recorded our own. The sound of Elmer running down Alien’s Embassy hallway in “Elmer vs. the Aliens” is actually me drumming my feet on an old propane gas heater. I jumped off a pier into Lake Mexia to get the sound of Cecil going under water in “Escape from the Mysterious Island pt. 2.” I dragged a machete across a mic stand when Elmer takes the swords off the wall in “Highway of Death.”

I can’t thank all those involved in OTTER and the Researcher’s group for the wonderful job done on certifying and preserving our shows. We have a new

audience now, due to their efforts. There is a wealth of entertainment in OTR, and these guys are insuring the shows are being archived and preserved for future generations.

Until next time; pleasant dreams!

## Revisiting the *Frontier Gentleman*

Stewart Wright

I read the *Frontier Gentleman* article in the February issue of *The Old Radio Times* with great interest.

However, I must disagree with some of the content of the article and the broadcast dates in the OTR Researchers Group Otter log dated Dec 13, 2005 and the Certified Wiki First Line Log for *Frontier Gentleman* dated Dec 13, 2005.

My specific reasons are as follows:

### Auditions

There were *two* auditions for *Frontier Gentleman*: one featuring Ben Wright and a second featuring John Dehner.

While transcriptions of both auditions have not survived, the scripts have. They are called: Remittance Man 01/29/58 (Audition 1 with Ben Wright) Remittance Man 01/30/58 (Audition 2 with John Dehner)

### Scripts

In fact, copies of all but two of the *Frontier Gentleman* scripts survive. The two non-surviving scripts are those for the two productions of “Random Notes,” which aired on 58/04/27 and 58/11/16. I discuss those episodes later.

The *Frontier Gentleman* scripts reside in the Printed Materials Library of a traditional Old-Time Radio Club. These scripts are part of a collection of nearly 200 radio scripts written by actor/writer/director Antony Ellis that are on loan to that Club by his widow. With a little thoughtful searching on the Web, you can find where these scripts reside.

### Premier of *Frontier Gentleman*

The series premiered on the West Coast and possibly in other parts of the country on February 02, 1958, with the episode “The Shelton Brothers.”

According to the *New York Times* radio listings for February 09, 1958, the series premiered on the New York City affiliate, WCBS, at 2:30 PM. But if one checks the *New York Times* radio listings for February 02, 1958, they will notice that the 2:30 PM time slot on WCBS is listed as *To Be Announced*. Since the time slot was open,

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**Frontier Gentleman** (Continued from page 3)

perhaps CBS premiered the series one week earlier than planned on WCBS? Read on.

**Air Dates**

The previously mentioned scripts have different broadcast dates than are listed in the Otter and Wiki logs for *Frontier Gentleman* dated Dec 13, 2005. The scripts may list both East and West Coast airing dates. Since *Frontier Gentleman* originated from Los Angeles and may have started on the West Coast a week earlier than in New York City. I recommend that the following West Coast dates should be used. These dates are consistent with Frank Passage's and Terry Salomonson's logs.

**Frontier Gentleman Air Dates and Titles**

From Scripts (Unless otherwise noted.)

- Air Date - Title
- 02/02/1958 - The Shelton Brothers
  - 02/09/1958 - Half-Breed (AKA - Charlie Meeker)
  - 02/16/1958 - The Honkeytonkers
  - 02/23/1958 - Kendall's Last Stand
  - 03/02/1958 - The Lost Mine
  - 03/09/1958 - The Claim Jumpers
  - 03/16/1958 - Big Sam For Governor
  - 03/23/1958 - The Actress
  - 03/30/1958 - Gentle Virtue
  - 04/06/1958 - The Powder River Kid
  - 04/13/1958 - The Trial
  - 04/20/1958 - Aces And Eights
  - 04/27/1958 - Random Notes (No Script Available)
  - 05/04/1958 - Daddy Buckbucks
  - 05/11/1958 - The Cannibal
  - 05/18/1958 - Advice To The Lovelorn
  - 05/25/1958 - The Cowboy
  - 06/01/1958 - School Days
  - 06/08/1958 - Belljoy's Prisoner
  - 06/15/1958 - The Well
  - 06/29/1958 - Gambling Lady
  - 07/06/1958 - The Education Of Kid Yancy
  - 07/13/1958 - Justice Of The Peace
  - 07/20/1958 - Mighty Mouse
  - 07/27/1958 - Mighty Tired
  - 08/03/1958 - Nebraska Jack
  - 08/10/1958 - The Cat Man
  - 08/17/1958 - The Wonder Boy
  - 08/24/1958 - Belle Siddons' Encore
  - 08/31/1958 - Belle Siddons Strikes Back
  - 09/07/1958 - Last Of Belle Siddons
  - 09/14/1958 - A Horse For Kendall

**Accuracy Limitations of Newspaper Radio Listings**

Remember: Newspaper radio listings are *secondary sources*; they list a thumbnail sketch of what was scheduled to be aired and *not always what was actually aired*.

I have found through experience that newspaper radio listings at the beginning and ending of a series' run can be inaccurate. Networks usually sent copy on new series to newspapers weeks in advance of the broadcast of the premiere episode. Sometimes the networks changed the start date for a series on short notice and the newspapers either didn't receive the change information or were unable to publish it in time. Series were often cancelled on short notice and sometimes newspaper radio listings would appear for a series that was already off the air.

In many cases, newspaper radio listings did not list episode titles, they usually only listed scheduled air date, time, and series name.

- 09/21/1958 - Indian Lover
- 09/28/1958 - The Gold Digger
- 10/05/1958 - The Librarian
- 10/12/1958 - Aces And Eights
- 10/19/1958 - The Preacher
- 10/26/1958 - The Rainmaker
- 11/02/1958 - Nasty People
- 11/09/1958 - Holiday
- 11/16/1958 - Random Notes (No Script Available)

**OTTER and WIKI Log Omissions of Two Episodes**

Both the Otter and the Wiki logs for *Frontier Gentleman* list 39 episodes during the CBS run of the series. There were actually 41 episodes of *Frontier Gentleman*.

Both the Otter and the Wiki logs are missing the second productions of scripts that were used twice on the series: "Aces and Eights" and "Random Notes." The second airings of these two episodes were not simply repeated transcriptions, but *new productions* of the scripts. I have both productions of each show in my collection and have verified that they are in deed new productions of previously used scripts. See the following specific notes for each episode.

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**Frontier Gentleman** (Continued from page 4)

**Aces And Eights - 04/20/1958 & 10/12/1958**

The Otter and Wiki logs omit the second production of "Aces and Eights" which aired on 10/12/1958. This was not a repeat broadcast of the 04/20/1958 production "Aces and Eights," but rather a new production of the script.

There are significant differences in the guest casts for the two productions; I have verified these cast differences by audio identification.

**Aces and Eights - 04/20/1958**

Guest Cast:

John McIntire as Wild Bill, Jeanette Nolan as Calamity Jane, Jack Moyles, Lawrence Dobkin, Stacy Harris, and Vic Perrin.

**Aces and Eights - 10/12/1958**

Guest Cast:

Lawrence Dobkin as Wild Bill, Virginia Gregg as Calamity Jane, Jack Moyles, Jack Kruschen, Stacy Harris, and Vic Perrin.

**Random Notes - 04/27/1958 & 11/16/1958**

The Otter and Wiki logs omit the second production of "Random Notes" which aired on 11/16/1958. This was not a repeat broadcast of the 04/27/1958 production "Random Notes," but rather a new production of the script and the final episode of *Frontier Gentleman*. I have included the opening and closing lines for each production as broadcast. I have also included the guests casts for each production and have verified them by audio identification.

**Random Notes - 04/27/1958**

First Line:

"It occurs to me that in my reports to the London Times, there are many incidents which I have omitted - things seen and heard during my past three months in the American West. Here then, some random notes . . ."

Last Line:

". . . These are some of the things which I have seen, heard during these past three months in the American West. In a few days I will arrive in Cheyenne, Wyoming Territory, where I shall send another report to the London Times."

Guest Cast:

Virginia Gregg, Jack Moyles, Peter Leeds, Vic Perrin, Joseph Kearns, Jack Kruschen, and Winston Ross.

**Random Notes - 11/16/1958**

First Line:

"It occurs to me in this, my last report to the London Times, there are many incidents which I have omitted - things seen and heard during these several months my journeys through the American West. Here then, some random notes . . ."

Last Line:

". . . These are some of the things which I have seen, heard during my travels. I (pause) find myself despondent at the thought of leaving this country and its people. Yet my sadness is tempered with the realization that perhaps, someday, I shall come back to the great American West which for the past several months has been my home."

Guest Cast:

Ben Wright, Virginia Gregg, Lawrence Dobkin, Joseph Kearns, Vic Perrin, Jack Kruschen, Jack Moyles, and Harry Bartell.

I hope this information helps clear up some of the inaccuracies that surround *Frontier Gentleman*.



John Dehner, the Frontier Gentleman

# Crystal Radio Sets are Alive and Kicking

Ned Norris

I was brought up under strict conditions. Bedtime was at a certain rigid time every night. Lights out meant no reading; it meant sleep. It certainly did not include listening to radio broadcasts.

But as a child of thirteen, I discovered the delights of the crystal set. It was a frustrating affair. The workings of it have remained a complete mystery. How, I wondered then, could a lump of gray mineral possibly capture radio waves and do so without a battery?

Now, several decades later, the answers are easy to find on the Internet – here I quickly discover that crystal sets, and the parts to make them, are readily available today – even though they look vastly different from the crude thing I had. In comparison, today's look . . . well . . . positively modern.

To my amazement, according to Google there are 81,200 pages that contain the phrase "crystal set."

There is even The Xtal Set Society (<http://www.midnightscience.com>) which says it is "dedicated to once again building and experimenting with radio electronics." It advertises books, parts and kits. One kit is called the Quaker Oat Box Radio Pack. It contains one roll of 24-gauge hook-up wire (100 feet), one germanium diode, one 47,000-ohm resistor, one alligator clip, and one crystal earplug. Sounds just about as basic as my old set . . . but I don't remember the other instructions that come with this kit: "You will need to provide your own antenna wire and oatmeal box."

The advertised price is \$8.95. Do some reverse inflation calculations and you will know better than I now remember roughly how much I paid for my set back in 1947. Any money I had in those days was "earned" by not spending my lunch money at school, so I know the set I had was dirt-cheap.

Radio Shack sells starter kits, too. Describing a project for "beginning experimenters" at <http://www.thebest.net/wuggy/rs99fun.htm> one reviewer said "the Radio Shack crystal radio kit Cat. No. 28-178 is a pretty fair starter set. It does work, and some simple modifications will enhance its performance." When he wrote four years ago, the price was \$9.99. After some modifications, which he describes, he was able to listen to New York, Netherlands Antilles, Cuba, Charlotte, NC, Chicago, "and a few others." What a difference a coil of wire for an antenna makes!

For some fascinating photographs, you might want to

take a look at <http://www.schmarder.com/radios/crystal> with their knobs and dials for tuning in a favorite station they make me positively envious!

There was no simple method for tuning my set. I remember there was a contact of some sort, and that by moving this minuscule distances across the crystal you could, with much patience, tune in a radio station. Usually, it was faint. Fiddle with the contact and the signal would be lost and found again many times before a signal strong enough to enjoy came in. And it would often disappear in the middle of a show for no obvious reason.

"He aims and fires, but he misses . . . and that was his last bullet. The killer reaches for him, the axe raised in his other hand, and . . ." fizzle, crackle, silence. Mutter, mutter (the latter being me)!

Now I understand I needed to pay much more attention to installing a good antenna – a 50-foot piece of wire outside the house and as high as possible – and that I needed a good ground. But as a 13-year-old, I simply wanted to listen under the bed covers in the dark to my favorite radio thriller.

It almost didn't matter what the program was. Each had the compelling signature music, sometimes just single musical notes, the voices with their sense of urgency, the suspense, the climax, the scripting formula. I also remember the screech of car tires in chase scenes. It was pretty gripping stuff for a small boy.

Remember how shoes were always soled in hard leather? Rubber didn't make enough noise. Doors always squeaked; silent ones would not have been much use on radio. And do I remember correctly that detectives were always men and that secretaries were always women?

Today, when I recall those days long ago, I remember the crystal radio set with its finicky connection that would fade to almost nothing at the crucial point in the story. Then it would come back just as the announcer was saying something like: "So long! See you next week."

This article is also available as a .pdf file at the following url: <http://www.rusc.com/misc/crystal-radio.pdf>

Travel back in time to a land where classic old time radio shows live-on to be enjoyed once more by young and old. RUSC is an Aladdin's Cave of classic radio broadcasts for you to download and listen to at your leisure.

## About the Author

*Ned Norris is webmaster of <http://www.rusc.com> a site specializing in downloadable old time radio where you can have instant access to thousands of classic old-time radio shows from the 1930s, 40s and 50s.*

# Where is That Missing Episode?

Ima Fann

Bill Collector has spent countless hours compiling his favorite series. He's combed through the hubs, looked at many FTP sites, posted to all the newsgroups, and searched the Share N Trade Board (<http://porter.appstate.edu/~krb/stream/listofferings.php>), and he's still short six episodes that, according to the OTR database, are supposed to exist. What does he do? Where the blazes can they be?

This is a common problem that many collectors face today, especially those who have become interested in the hobby since the advent and popularity of MP3s as a way of storing and sharing series. Many are simply not aware that the collecting and preservation of old-time radio series goes far back into the dark recesses of history. Yes, the time before computers. The time before many of today's collectors were even born.

People began to seriously collect programs in the 1960s as radio began to lose its popularity. In those days reel-to-reels and transcription discs were *the* only means of preserving audio material. And a hardy band of pioneers began this great hobby. Their efforts literally saved hundreds of thousands of episodes from become part of landfills. Many of them, over the years, built collections that number in the hundreds-of-thousands.

Many 'by mail' clubs were born, especially with the advent of cassettes. Their members swapped materials, purchased new series, and put out catalogs. About a dozen of these hardy clubs are still in existence today. They, along with many dealers, have provided the foundation of series and episodes today's collectors enjoy. For over 50 years they painstakingly tracked down series, transferring them first to reel-to-reels, then to cassettes as they became more widely available. Many of them poured tens-of-thousands of dollars into acquiring their collections. It was a small, close-knit society, and everybody knew everybody else. They knew that the programs were appreciated and enjoyed.

Several technological advances came together in the 90s that forever divided those old-school collectors from today's new breed, at least in my opinion. The combination of high-speed Internet, recordable cds, and file compression technology allowed for rapid duplication and sharing of shows. This dramatically changed the face of the hobby.

For those who might not know, copying took place then in 'real time.' If the program was an hour long, it took an hour to copy it. None of this copying 40 hours in

10 minutes that we see today. The availability of cheap recordable cds further took its toll. No longer did people have to invest substantial money and time to obtain old-time radio programs.

With mp3s you could copy and distribute in minutes what previously took days, even weeks. And with mp3s came the mp3 dealers, many of whom were just out to make a few dollars off the backs of those pioneer collectors who spent decades building up their collections, only to see them pandered on the Internet.

And with mp3s came the Yahoo clubs. And with the Yahoo clubs came chaos. People were exchanging materials at the speed of light, with little or no regard for the correctness, completeness, or sound quality of the series and episodes.

Dozens of clubs began distributing dozens of series, the majority of them containing mistakes that today just boggle the mind. Those erroneous distributions multiplied again and again, as groups circulated the same error-filled sets, creating a gigantic mess of confusion that still haunts the serious mp3 collector. Most people were not concerned with accuracy, they just wanted volume and for free. "I have 10,000! I have 20,000! I have 30,000!" seemed to be the victorious cry. Sadly, that still seems to be the only reason some people are in the hobby.

The creation of the OTR database management program made it easier for collectors to catalog their collections, see what they were missing, and what was available. And that's where our frustrated Bill Collector comes in. He sees series and episodes listed in the OTR database that he cannot find in mp3. As a great number of today's collectors are fairly new (less than 5 years collecting), they mistakenly assume that if it is listed in the database as available, that means it has to be available in mp3. After all, that's what they are getting from other accumulators (I won't call them collectors because they are not) and the Yahoo clubs they belong to.

And here's the rub - you see, the OTR database was built around Jerry H's fine work. The first 400+ series came from there. But many, many paper databases existed long before that. After all, OTR collecting has been going on for over 50 years. The fine work by Jay Hickerson, one of the pioneers of old time radio collecting, catalogs prepared by dealers who'd spend many years and dollars acquiring their holdings, private collectors (Dave Seigels collection is over 600 pages long), and others show us a mind boggling amount of materials not yet available as MP3s. The current OTR database takes into account these series and episodes. They are available if you know where to look.

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## Missing Episode (Continued from page 7)

Database compilers constantly comb thru 'by-mail' dealers' catalogs. Jays new edition of 'Ultimate Guide' lists three pages of sources for circulating shows, the majority of whom deal exclusively by mail. They peer into Dave's notebooks, into Neil Scotts holdings, and many, many other sources, including several 'by-mail' rental clubs, who hold thousands of episodes not currently available in MP3s. And all that information goes into the OTR database. All episodes potentially available for the serious collector, who is willing to go the extra mile.

But here's the catch - many, many of the pioneers are very reluctant to release materials from their collections. Why? In a lot of cases, within hours of them becoming available in MP3 from any group, they show up on intrnet dealer sites, they go into the hands of many people who will not even listen to them, their only interest being in the quantity of shows, not the quality or enjoyment.

A large number of these pioneers holding vast amounts of materials available on transcription disc, reel-to-reel, or cassettes are either not computer active or don't desire to have any part in the 'craze' for gathering old time radio series/episodes. They rightly discern that many of the people belonging to Yahoo clubs are in it only for what they can get for 'FREE'. They know that as many as 80% of those vigorously piling up discs of 'stuff' won't be around in a few years. If and when they share their materials, they want to make sure that it goes into the hands of those who will realize its value, appreciate its historical ties, and really enjoy listening to yesteryear.

So what's a person to do? First of all, become serious about the hobby. Respect the pioneers. Don't just collect to be collecting. Join a group that is not interested in how many distributions they can put out, or how large that distro might be. Find one that is interested in preserving, researching, cataloging, and passing on to future generations series that are as complete as possible, in the best sound possible, and as correct as possible. Use the OTR database management program. It may not be perfect, but it is a living, growing, evolving program. Pass on only quality materials. Support the dealers who've been around the hobby for many years, not those who rip off other peoples hard work. In other words, put your money to assisting in preserving more of old time radio. Don't treat the series and episodes you get as something you are entitled to for free. Know that what you acquire cost someone a lot of money and time. Work to make the community a better place. Do what you can, even if it's only 5 minutes of your time.

And the next time you run up against episodes that don't seem to exist in MP3, or someone tells you that the number of episodes the database says exists is a 'mythical' number, know that they are out there and with a little hard work and some luck, they can be found. You might be the discoverer!



An advertisement for the radio show "Winner Take All" featuring Bud Collyer. On the left is a black and white portrait of Bud Collyer, smiling. To the right of the portrait, the text reads: "Listen To 'Winner Take All' with Bud Collyer your Master of Ceremonies Monday-Friday 4:30 EDT CBS". Below the portrait, it says: "Bud Collyer tells the heartwarming story of his own true romance in TRUE ROMANCE magazine now on the newsstands." In the bottom right corner, there is a note: "\* Watch for 'Winner Take All' on CBS-TV Every Thursday Night 8:30 EDT".



# Jello, Everybody

Danny Goodwin

J-E-L-L-O! That was the popular jingle that started off the JELL-O PROGRAM starring Jack Benny during the mid-late 1930's and early 1940's.

When the radio listeners think of Jell-O, they think of the delicious fruity, wiggly dessert that was fun to look at -- and even more fun to eat. Almost by heart, the listeners knew of its six fruity flavors (cherry, strawberry, raspberry, orange, lemon, and lime), because of the Jell-O commercials announcer Don Wilson presented, and of the merciless ribbing the product got from Benny and his fellow cast members.

During radio's golden age, Jell-O was the icon for gelatin desserts. Although Jell-O Pudding & Pie Filling and Jell-O Tapioca also did very well in pleasing the taste buds and are somewhat in the shadow of Jell-O Gelatin, the featured shadowed product is another tasty Jell-O product, Jell-O Ice Cream Powder.

Although anyone could buy it all year round, Jell-O Ice Cream Powder was most popular during the hot summer months. This was the time the small fry was out of school for summer vacation, and ice cream was a very popular way to cool off. Since this was the mid-late 1930's and early 1940's, the people were still feeling the stinging effects of the Great Depression. Buying store-bought ice cream could be costly, especially when money wasn't exactly plentiful for a lot of people. In order to satisfy the kids' desire for ice cream and saving money in the process, that was where Jell-O Ice Cream Powder came in.

For only a few cents, Jell-O Ice Cream Powder (with the help of milk or cream) made 1½ quarts of delicious ice cream. It can be made the same way homemade ice cream was made with, either a hand freezer or placed in a refrigerator tray. Either way, delicious ice cream was waiting for the small fry - and even the big fry who also wanted to cool off and sweeten their taste buds. Jell-O Ice Cream Powder was sold in vanilla, chocolate, strawberry, lemon, maple, and unflavored flavors.

Before we end this page, there was another Jell-O ice cream product that shares the same shadow as the powder. This product was Jell-O Freezing Mix. Like the powder, it also made delicious homemade ice cream. The only difference - Jell-O Freezing Mix was a syrup with fruit or nuts added. When mixed with milk or cream and placed in a refrigerator tray, delicious deluxe ice cream was waiting to be devoured. Jell-O Freezing Mix was sold in six delicious flavors--- vanilla, chocolate, strawberry, maple-walnut, orange-pineapple, and tutti-frutti.

Jell-O proved that it didn't cost an arm and a leg to have delicious ice cream - especially during those times when people didn't have extra arms and legs to buy store bought ice cream. Sadly, Jell-O Ice Cream Powder and Jell-O Freezing Mix disappeared in later years, when the art of making foods from scratch was eventually giving way to buying it already made in the stores.

# Radio In 1931

[Donna L. Halper](#)

Hello! In this and future columns, I want to take you back through the history of radio-- what was on the air, what was going on in society, what were the hits, who were the stars. I hope you enjoy our first excursion-- to the year 1931.

If you were listening to radio in 1931, you probably had a lot on your mind besides music. Sixteen percent of the country was unemployed, and the Great Depression was showing no signs of letting up. President Herbert Hoover was being blamed with increasing frequency, which may be one reason why Alka Seltzer was invented that year . . . 1931 was the year that the great inventor Thomas Edison died. It was also the year that the Empire State Building was formally opened, and organized crime figure Al Capone was sentenced to 11 years in prison for income tax evasion. RCA's Victor Talking Machine Company picked the wrong year to introduce 33 1/3 rpm plastic records. Unfortunately, they were of poor quality and few people could afford the new record players necessary to play them; the plan to popularize them could not be implemented. The same problem beset experimental television-- there were 15 stations on the air, but few Americans had the money for a TV receiver, especially when programming was so limited. CBS did begin doing some television broadcasting in mid-1931 (their station was W2XAB), but by and large, the nation's loyalty still belonged mainly to radio.

1931 saw a new magazine make its debut-- on October 15, *Broadcasting* appeared; it came out twice a month in its early days. At the time of *Broadcasting's* first issue, there were 608 radio stations on the air in the U.S. The census of 1930 said that 12 million of the country's 30 million homes owned at least one radio. In 1931, newspapers reported a loss of advertising revenue, while despite the Depression, radio showed an increase. One study by a New York advertising agency claimed that radio had pulled in \$36 million in by the end of 1931. NBC, which in November of 1931 celebrated its fifth anniversary, was profitable, as was CBS; and if you lived in New England, John Shepard III was expanding his Yankee Network. But the President-Elect of the National Association of Broadcasters, Harry Shaw (owner of WMT in Cedar Rapids) warned the Federal Radio Commission that while number of large stations were making good profits, more than half of the stations in the U.S. were either barely scraping by or losing money, the result, he said, of "increased music license fees, the necessity for . . .

new equipment, and . . . increased demands from local musicians unions."

A newspaper poll held in late 1931 showed that Guy Lombardo and Paul Whiteman had the most popular dance orchestras (although fans of Vincent Lopez or Joe Rines or Leo Reisman might disagree). Winners in the vocalist category included Rudy Vallee, Kate Smith, and a new singer who had made his debut over CBS in September-- Bing Crosby.



And *Radio Digest* named the Mills Brothers the "vocal find of 1931"-- these four young men, who would become stars on CBS, were perhaps the first black group to win what was the equivalent of today's "best new group" Grammy. And speaking of awards, NBC's John Holbrook not only won a "best announcer" award but was given the gold medal for good diction by the American Academy of Arts and Letters.

If you listened to radio in 1931, you could hear two great news commentators-- Lowell Thomas and H.V. Kaltenborn. In addition, as of March, a new and unique news show had appeared--"The March of Time", which every Friday night re-created and dramatized stories from *Time Magazine*; the show's signature line "time . . . marches on" became a catch-phrase of the early 30s. And of course, there was also Walter Winchell for celebrity news and gossip.

Among the female vocalists you might have heard in 1931 were soprano Jessica Dragonette and "The First Lady of Radio," contralto Vaughn DeLeath (whose career included singing for Lee DeForest's experimental station circa 1920, and being one of the few women program directors in New York in the early 20s with WDT). The Boswell Sisters got their first network show, and their first sponsor-- Baker chocolate. Among the male vocalists, one of the most popular was comedian and vaudeville star Eddie Cantor; he began doing a show for NBC in 1931, having done numerous guest performances on radio as early as 1923. Some of the big hit songs of 1931 were "As Time Goes By," "I Surrender Dear," "Love Letters in the  
(Continued on page 11)

Sand,” and “Dancing in the Dark.”

1931 was the year when controversial and bigoted radio priest Father Charles Coughlin had a parting of the ways with CBS, which tried to place restrictions on his network programs. This prompted Father Coughlin to buy time on a number of independent stations so that he could continue broadcasting.



Another controversy involved the popular show “Amos 'n' Andy”-- an irate black journalist Robert L. Vann of the Pittsburgh Courier started a petition drive to get the show cancelled on the grounds that it was racist; his efforts failed, but an estimated 750,000 signatures nation-wide were gathered before the drive ended...

Meanwhile, radio dramas were increasingly popular-- perhaps you heard Richard Gordon portraying Sherlock Holmes on NBC. For kids, *Little Orphan Annie* began in 1931, one of many shows to use the characters to sell the sponsor's products. (By 1931, the majority of the network shows were controlled by powerful advertising agencies, which helped to write the shows and book the talent for them, as well as assuring lots of product plugs.) And 1931 was the year when *Myrt and Marge* debuted-- you may recall the show's theme song, “Poor Butterfly.” 1931 was also the last year that Samuel L. Rothafel, better known as Roxy, presented his popular variety show, *Roxy and His Gang* on NBC-Blue-- he had first broadcast from the Capitol Theatre in New York in 1923.

If you had the money, a new car cost about \$700, and a gallon of gas was 10 cents. But for all too many people, trapped in a horrendous economy, their favorite station provided them their only escape. It was an era that would come to be known as radio's Golden Age, when so many stars were born and it seemed an entire country was depending on radio.

*Donna Halper is a broadcast historian at Emerson College, and this article is reprinted here by permission of the author*





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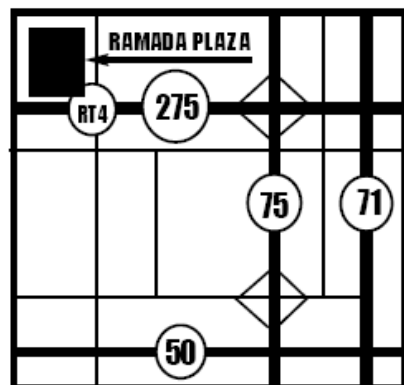
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**Comments from people who have attended our convention.**

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:

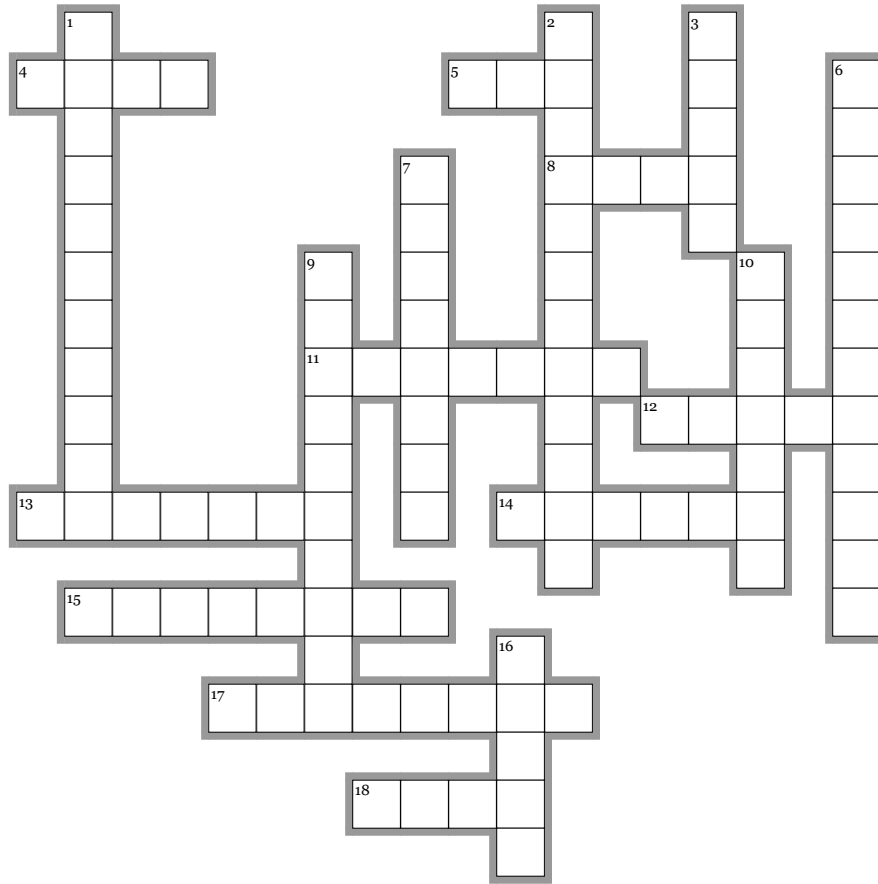
1) I got cast in a recreation this year! I was the announcer during the production of Our Miss Brooks. What a thrill to work with the professionals and the very talented non-professionals. I felt a little out of my league up there, but everyone was very nice and very helpful. They even tolerated my singing, 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**

# Nero Wolf



Created with EclipseCrossword – [www.eclipsecrossword.com](http://www.eclipsecrossword.com)

Created by Fred Bertelsen

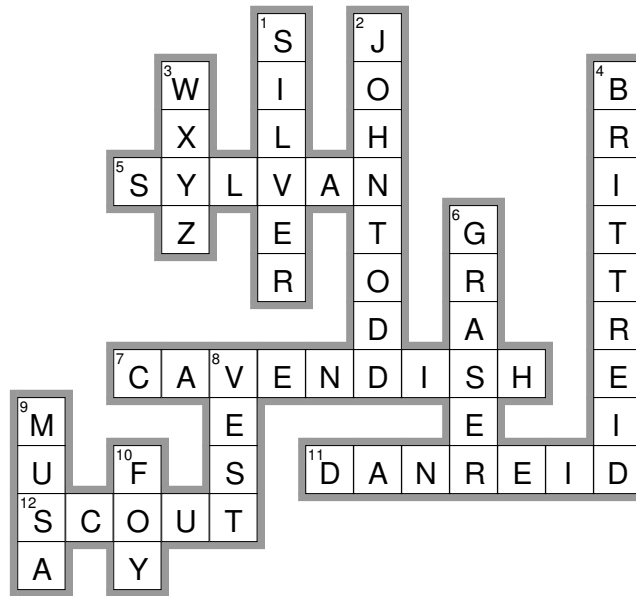
## Across

4. \_\_\_\_\_ Panzer is one of Wolfe's favorite hired guns
5. Nero Wolf is said to weigh between 1/6th and 1/7th of a \_\_\_\_\_
8. Actors played Archie Goodwin during the 1950-51 series.
11. Nero Wolfe had a rooftop garden full of \_\_\_\_\_
12. Wolfe is said to be as temperamental as an opera \_\_\_\_\_
13. Wolfe's preferred brand of beer
14. Goodwin, Wolfe's secretary and eyes, ears and legs in public.
15. Nero Wolfe is based on characters created by (2 words)
17. \_\_\_\_\_ Horstmann was Wolfe's "orchid nurse"
18. Archie carried a .32 under his well tailored "\_\_\_\_\_"

## Down

1. Canada's Nero Wolfe (2 words).
2. The greatest tools ever invented by man (3 words)
3. Archie had a weakness for \_\_\_\_\_
6. The first U.S. Nero Wolfe (2 words).
7. He considered playing pool or darts "\_\_\_\_\_"
9. The home and office of Nero Wolfe is located in this "\_\_\_\_\_ " at 454 W. 35 Street.
10. The announcer for the "New Adventures of Nero Wolfe" was Don \_\_\_\_\_
16. Nero Wolfe's gourmet chef

## Last Month's Puzzle Solution



## Old-Time Radio Memories

Dave Reeder

OTR - UK style

Growing up in London in the 1950s, our entertainment was perhaps two decades behind the US. Not in quality, to be sure, but in people's habits. Live entertainment - pantomimes, theatre, the dying days of vaudeville - still fashioned the entertainment of many Londoners (though I was too young for much of that), whilst the radio was the constant companion throughout the day.

Britain's crowning entertainment achievement - the BBC (aka The Beeb, aka Auntie) - was delivering founder Lord Reith's vision of improvement and entertainment through two channels - the Light Programme and the Home Service, later to be joined by Radio Three.

In turn, these provided entertainment from music to comedy, news and current affairs and, later, classical music. But everything was underpinned by the same ethos - however entertaining, radio was a medium for enriching the population. The very opposite of today's dumbing down.

For different communities, that meant many different

specific shows that also enthralled a wider audience. So, for example, we had *Workers' Playtime*, a daily music show aimed at factory workers that had started as a morale booster for wartime munitions assemblers. Or *The Archers*, a rural soap opera that had started as a way of providing useful information from the Ministry of Agriculture, Food and Fisheries - now, incidentally, still running and the world's longest continual running radio show.

As a child my early days were ruled by *Listen with Mother*, a daily show that typically had mother and child glued to the small set for music and stories. Along with many of my UK contemporaries now involved in the OTR scene, that early daily habit led us to regular listening, particularly of comedies in the 1960s (a golden age with *Hancock*, *The Navy Lark*, *Men From the Ministry*, and *The Clitheroe Kid*, amongst many, many others).

This parallels, I'm sure, an American experience but, crucially, for us in the UK television was much less a part of daily life. The typical British disparagement of it as "the idiot box" shows, perhaps, that TV quality didn't match that of radio until the mid- to late-1970s when groundbreaking television dramas changed the rules at the same time as commercial and local radio mushroomed. As

(Continued on page 13)

## Old-Time Radio Memories (Continued from page 11)

America found decades before, a surfeit of entertainment choice tends to push overall quality down.

For some reason, post university days, radio ceased to be a part of my life, except perhaps for a soundtrack when driving. How I rediscovered it is perhaps unusual.

Almost five years ago, I relocated from London to Dubai in the Middle East, following a divorce just months short of a 25th anniversary. Working as a magazine editor in a land where it's too hot to venture outside for much of the year threw me back into old passions, amongst them pulp fiction. Not having the money or the outlets to buy pulp stories, I managed to search for them on the Net and soon came across details of old radio shows featuring pulp characters - Doc Savage, the Shadow and so on.

And that led me to this amazing treasure chest of OTR. With a strong interest in American popular culture from films to comics, TV to pulps, OTR was the missing link that made so many connections. Now, at last, that old Mad magazine parody about the *Inner Sanctum* made sense! Now I could understand how Jack Benny had evolved as a comic! Now I could finally listen to the Orson Welles' Martian scandal that I'd read about years ago!

Not knowing where to turn, I picked up shows here and there before stumbling across the Cobalt Club and an amazing mix of friendship, scholarship and sheer generosity. I was hooked! Within a year, I had gathered 250Gb of material and I still wanted more!

More importantly, I'd hooked up with a load of collectors of BBC material who helped me gather a large number of episodes of *My Word*, that my girlfriend's father had presented for many years. The look on her face when I presented a CD collection was priceless - like so many people, she had no idea that old radio memories could still be recaptured.

September 2004, I became involved in OTR-TNT, a group formed to distribute OTR mostly via Streamload, as an alternative to the traditional CD/DVD distro, that never really worked for me thanks to our local completely inefficient postal service. Offering loads of advice to site owner Bard, I was quickly co-opted as a moderator and have largely been active as a copyright cop, following the rough guidelines of Cobalt on what is acceptable to trade in public circles.

And, of course, I hooked up with OTRRG. Great group, great activity - though most of it very hard to help with at a distance.

Now my daily OTR routine is fairly simple. Check the e-mails - normally around 30 a day with some bearing on OTR, either Otter updates from Jim Beshires or chatty

letters from fellow collectors worldwide. Next, [www.otr-tnt.com](http://www.otr-tnt.com) to see what help members need, what needs policing and, finally, what shows offered I might want. If time, a half hour or so on Cobalt - though there's so much activity there that it could take all day to try and keep completely up to date. Then a couple of hours seeing what's arrived via Streamload and downloading what I need, checking the hubs, seeing what's available on other P2P networks and finally getting some Internet research done. Much like everyone else, I guess.

Just two differences. I am not a fan of Otter and don't use it - though I won't get into that discussion here. And I'm sitting in a country with no history of radio, so there will be no transcription discs lurking in local secondhand shops!

And a wish list? Top of it, I guess, would be the ability to find out anything about French OTR. Like any European country, there's a rich heritage of old shows, but where are they? All I've found so far are a few reissues of 1950's detective shows, sadly only available via the French book club Loisirs. And you can't join outside France.

Maybe some reader of this newsletter can enlarge our collections beyond the English language?



# Technician's Toolbox

John Liska

Hello All. I've been using Adobe Audition to edit radio shows for several months now, and have found it to be very flexible and forgiving in its operation. In answer to Ryan's call for tech articles, I'll be doing a series of basic "how-to's" for Audition.

There are MANY other packages out there, and you should shop around to find one that works best for you. Hopefully, the skilled users of these packages will add their own instructions for their program of choice.

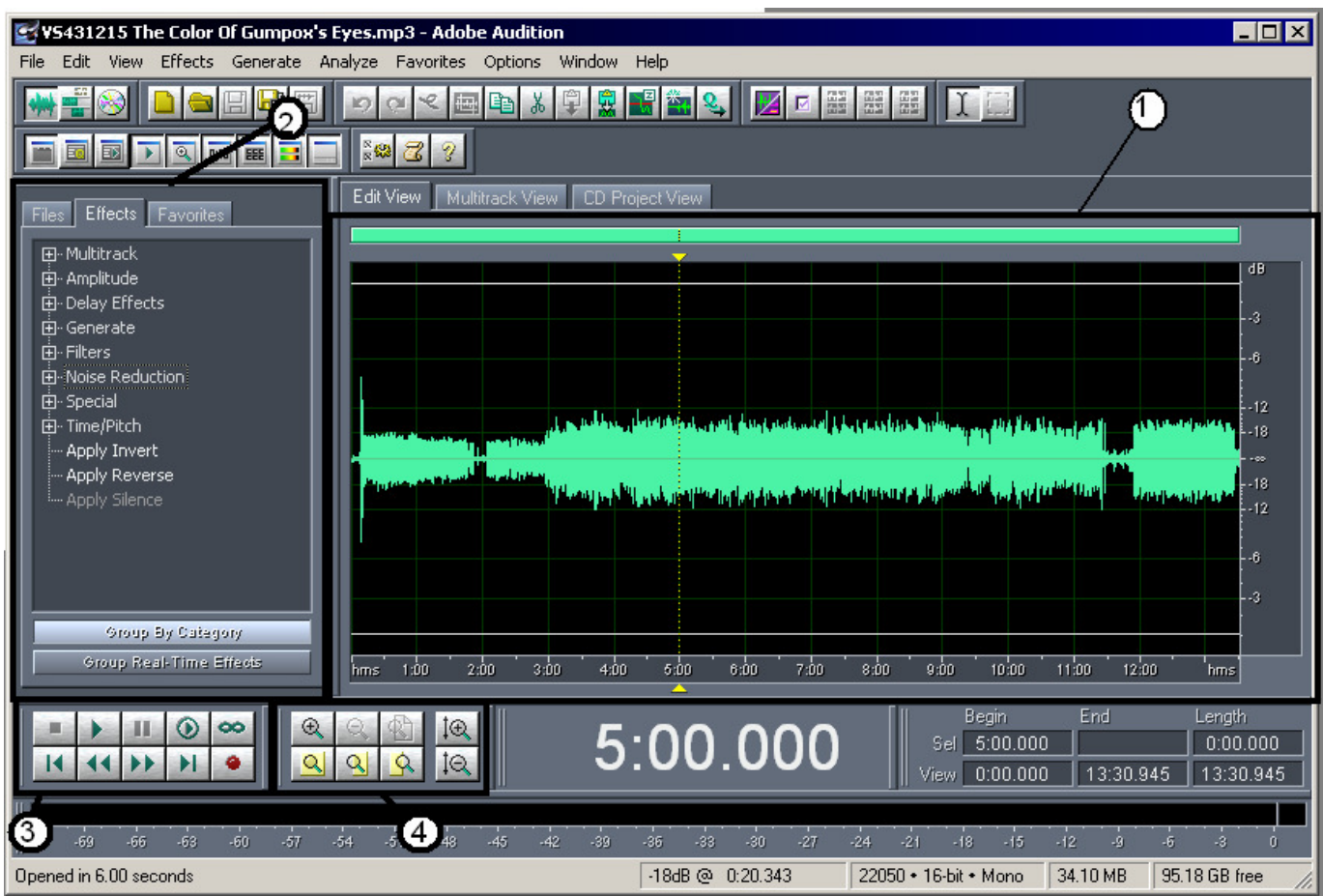
Figure one (below) is a view of Audition's window in the EDIT mode. The file you are editing is displayed in an Oscilloscope-type window (1) Along the right side of this window are values representing the volume level of the audio file in Decibels (db). Along the top of the O-Scope window is a Windows-style slide bar, allowing you to adjust your view, when expanded, to any part of the file. Directly above the slide bar are 3 tabs, representing the 3 main views Audition uses. Notice the EDIT view is selected.

Along the bottom of the O-Scope are markings, which indicate various times along the length of the file section being viewed. In this case, the entire file is in view, so the last marking on the extreme right represents the end of the file. Directly below that, in large numbers, is the position of our MARKER, which is the yellow line you see running vertically thru the window. In this case, we are at 5 minutes.

The ORGANIZER WINDOW (2), has a FILE tab, which keeps track of all open files, an EFFECTS Tab, for selecting which effect you want to use, and a FAVORITES Tab, where you can put copies of your favorite effects for quick access. We will usually be using the EFFECTS Tab.

(Continued on page 15)

Figure 1 (Point 1 and 2 along the top)





**Technician's Toolbox** (Continued from page 14)

The TRANSPORT CONTROLS (3), operate much like a tape or cd player, with a couple of additions. The functions are as follows:

Stop	Play from cursor to end of view	Pause	Play from cursor to end of file	Play Looped
Go to beginning or previous cue	Rewind	Fast Forward	Go to end or next cue	Record

The ZOOM CONTROLS (4) allow you to examine any part of the file in detail. The functions are as follows:

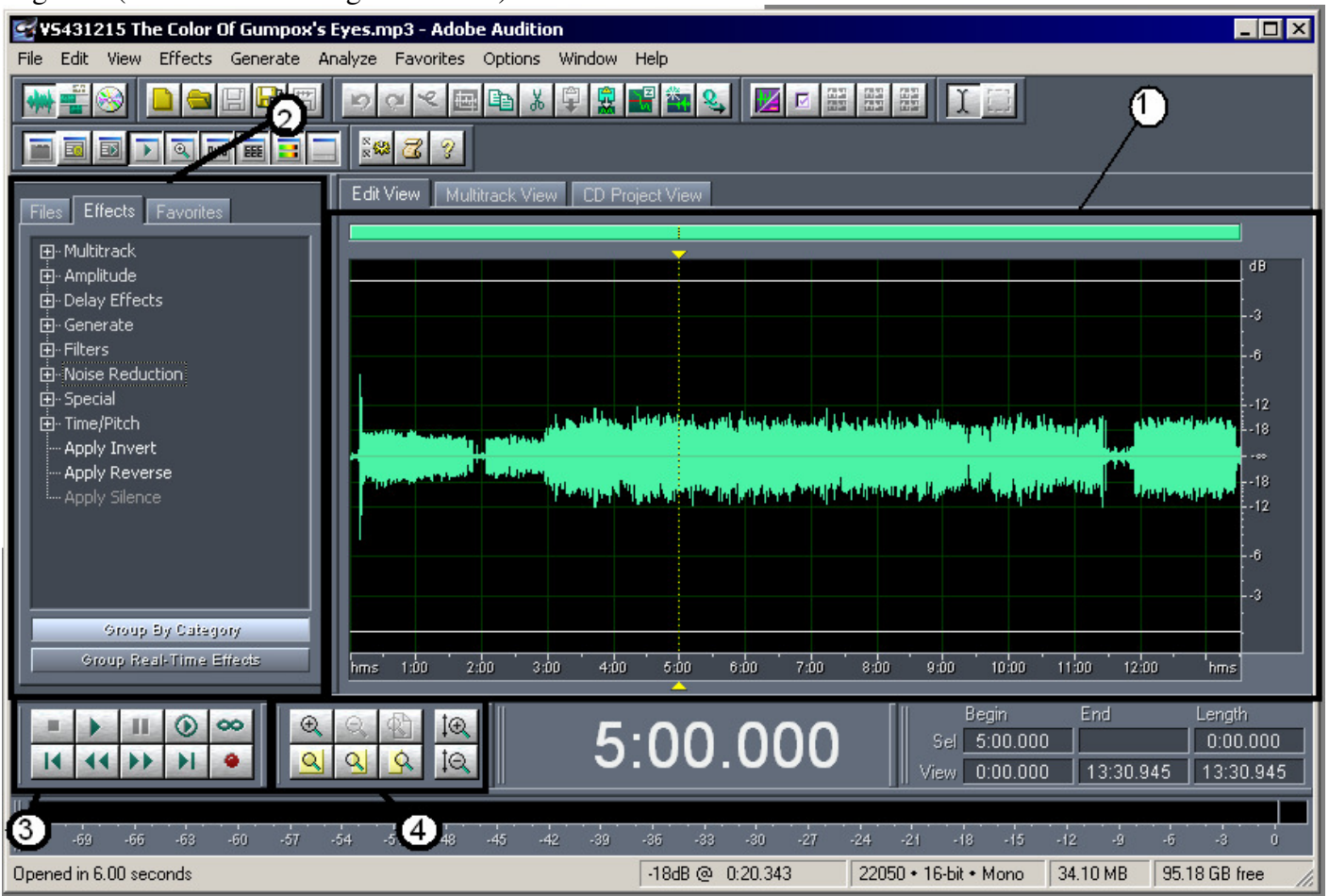
Zoom in horizontally	Zoom out horizontally	Zoom out full both axis	Zoom In vertically
Zoom to selection	Zoom into left edge of selection	Zoom into right edge of selection	Zoom out vertically

Opening an audio file is done in the standard ways. You can drag-and-drop it into Adobe's window. You can right-click on it, and select it from the 'open with' context menu, or open it from within Audition with the File - Open sequence to use the standard Windows chooser.

Saving a file is almost as simple, except you have additional options for many file types. Ignoring these options will generally save the file with the same bit-rate/frequency/etc. of the source file. One important point to note, is that Audition does NOT work on your file directly. It works on a copy of your file, leaving the original unchanged

(Continued on page 16)

Figure 1 (Point 3 and 4 along the bottom)



## Technician's Toolbox (Continued from page 15)

- UNLESS you overwrite it when you save. So, to work.

One of the most basic operations to be done on an audio file is to trim it. That is, remove an unwanted part of the file, while saving the remainder. This is easily done without complicated menus, settings, etc., within the main window. (See figure 2). The file's waveform has been magnified using the 'Zoom-In' button. Notice the slide bar indicated approximately where we are in the file, and how much is selected.

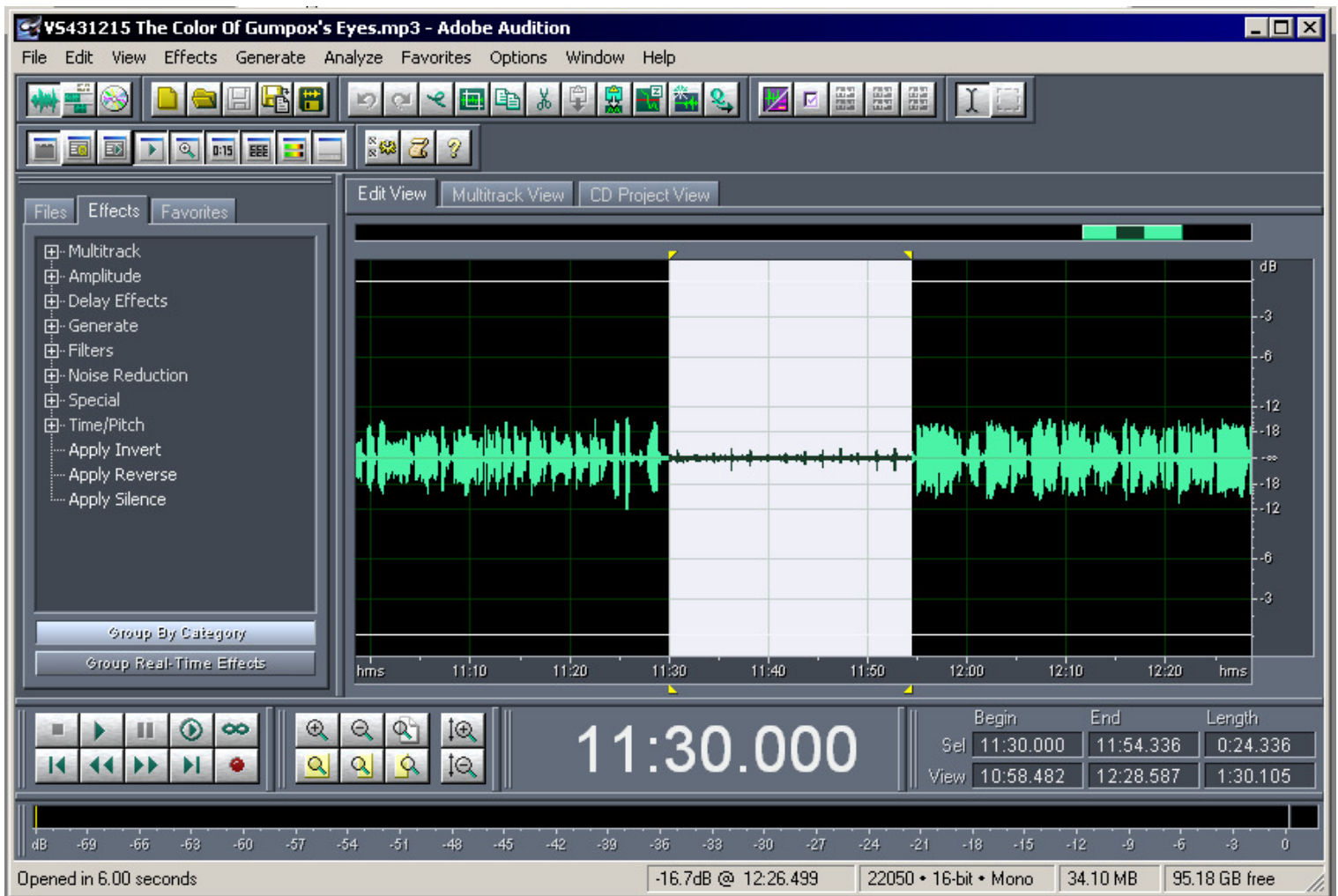
Part of the file has been highlighted for removal. This has been done by moving the mouse to one end of the unwanted section, and DRAGGING the mouse in either direction until the other end of the unwanted section is reached.

When the entire section is highlighted, release the mouse button, and the highlight will be fixed on the selection. Now, the section can be deleted with several standard Windows commands: Ctrl-X (Cut), the 'Delete' key, or, from the File Menu, by selecting either the Edit-Cut, or Edit-Delete Selection.

Save your new file - preferably with a different name from the original - and you're done.

There will be more to come in this series. I'm still learning this program myself, and look forward to passing on what I've learned.

Figure 2



# Wistful Vistas

Ryan Ellett

*And the winner is . . . the Old Radio Times!* The Oscars are history now and somehow I managed to see the winning film several months back. It was completely by accident, I promise. I pretty much only rent cheap movies; i.e. those that have been out for a couple years or more. Still, I did see *Crash* last fall some time.

In any case, I was very proud to accept the award for best new old-time radio magazine from the National Academy of Old-Time Radio Enthusiasts. Granted, the competition was not too fierce. As far as I know, this little rag was the only new OTR publication to come out last year.

Actually, as far as I know there's no National Academy of Old-Time Radio Enthusiasts. But if there was, and they gave out a best new OTR magazine award, I'm sure we'd win. We've finagled contributions from some of the most prominent old-time radio writers and researchers in the hobby.

I want to take a moment, however, not to toot our own horn but to mention some other OTR publications you might not be aware of. If you're not subscribed to the Old-Time Radio Internet Digest (<http://www.lofcom.com/nostalgia/maillist.phtml>), you should be. It's a (free!) daily listserv of OTR fans, with periodic input by some of the biggest names in the hobby.

Connected to the Digest are the OTR forums (<http://forums.olderadio.net/>), another great place to meet fans and share information about old radio. You'll find copious contributions by Stewart Wright on the forums, especially in regards to discerning repeated episodes.

There is still a healthy number of printed OTR publications, including SPERDVAC's *Radiogram*, the Radio Historical Association of Colorado's *Return With Us Now*, the REPS's *Air Check*, MWOTRC's *Radio Recall* and the Old Time Radio Digest. All of these can be acquired by mooching (my tactic) or joining the groups.

These publications will provide even the most rabid OTR fan with a steady diet of entertaining and informational reading. In coming issues I hope to provide more information about these great publications and the fans behind them.

Doing our part to bring you a little more OTR enlightenment, this month we feature a unique piece by Jay Reel, co-creator of *Tales From the Morgue*, detailing the inner working of producing a modern-day dramatic radio show.

Stewart Wright penned an in-depth follow-up to last

month's *Frontier Gentleman* release. Stewart is a virtually bottomless well of OTR knowledge whose work is always worth a repeated read.

Dave Reeder provides this month's *Memories* column, written from the perspective of an OTR fan across the pond in the UK. Danny Goodwin graciously allowed us to reprint an enjoyable piece about classic Jack Benny sponsor, Jello.

Read, enjoy, and make your contribution to the ever-growing body of old-time radio literature.

## 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. 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](mailto:boacosta@pacbell.net)).

**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](http://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 lists major cast members, announcers, producers, directors, writers, and sound effects people - even the show's theme song.

# Librarian's Shelf

## New Release

**Adventures of the Poll Parrot**  
Accurate Ver. 1

## 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**

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**Dr. Kildare**

Accurate Ver. 2

**Family Doctor**

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**Frontier Gentleman**

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**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](mailto:allanpqz@gmail.com)) for more details.\*

## February Web Report

Jim Beshires

### Search Engine Rankings –

Alta Vista	11
All the Web	1
AOL	14
Google	14
MSN	27
Netscape	3
Yahoo	11

### Site Statistics -

Visitors	7,310
Visits	16,738
Hits	287,411
Files Downloaded	229,625
Otter Downloads	446
OTR Program Downloads	135
Art Gallery Downloads	13,140
Sites linked to Ours	1.275

# To Clean or Not to Clean

Travis Connors

I love digital technology and the amazing things it can do, but I'm not so hot on the relatively recent (since 2000 or so) trend of cleaned shows. Don't get me wrong, I like a cleaned show when it's done right, but sometimes, especially shows with more than a little surface noise, the artifacts sound or leftover sound are far more distracting than the original surface noise. To give credit where credit is due, people using the CEDAR (especially the latest generation CEDAR) technology have been doing a pretty good job. Although comically overpriced, CEDAR seems to be the best cleanup software/hardware. They get a generally free pass on this issue. But even CEDAR and the best done restoration jobs can leave a digital noise patter, especially the older CEDAR. The newer version seems to be better at that. For example, First Generation Archives did a great job on the *Cinnamon Bear* set.

What I'm talking about is generally the non-cedar stuff. I've heard some good and even great jobs, but I feel that if a show is VG+ sound grade or less, it should be left in its raw state. One of the biggest sins of all is editing something else into a program, especially AFRS programs with fake commercials, or AFRS with the music fill cut out - I hate that! Or worst of all, fake stereo - luckily not many do that.

Take *A Day in the Life of Dennis Day*, for example. The ones I've heard at least, came from a point when the discs had deteriorated to very poor condition and the shows I've heard have almost every example of the different sound problems. I don't know if anyone's ever attempted to clean that series, but that's a perfect example of a show that should be left alone, assuming there's not a better condition ET set out there.

Swish, any irregular and often-occurring sound patterns, and the "chhh" noise are most of the culprits on leftover sound. I think anything with those noise patterns should be left raw. Glass-based discs are one culprit. Cleaning up is mainly good for reducing tape hiss, or certain patterns of clicks and pops.

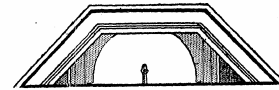
I listen to OTR mainly on headphones, so digital artifacts show up immediately. They can be somewhat masked by speakers, unless it's really bad. Don't misunderstand me, cleaning up is great when it sounds good, but a lot of shows should be left alone, or at least, very conservatively dealt with. And please, always keep a raw transfer, technology is always improving and someday there might be something that can

take out all the difficult noises without artifacts.

When I go outside my own collection of discs and reels for OTR, I try to find people with raw digital .wav transfers of discs or a very clean reel source, such as Ed Carr (is Ed ok? - I can't find his website anymore and I haven't heard from him in a long while).

So, are some OTR programs best left in their original state? I invite any interested person to email me directly, as I'm curious to see opinions on this issue - especially opinions on the best non-CEDAR software (the price is prohibitively high) for cleaning, especially for tape hiss.

## ATWATER KENT RADIO



NOW PEOPLE ARE BUYING  
WITH THEIR EYES OPEN



**H**AVE you noticed how sensible your friends have become about radio? The questions they ask are growing more shrewd. "Who made this radio?" "How long have they been in business?" "What do people who bought their sets say about them?"

Atwater Kent has made precision instruments for twenty-eight years; radio for eight. Atwater Kent Radio has gone into—just think of it!—nearly three million (3,000,000) homes!

So we have been able to build the largest radio plant in the world. Here the efficiencies of "straight line" production are made even more effective by amazing machines designed by our engineers.

We have one of the world's really great radio research laboratories. Here are men who study and

experiment day and night to find new ways of improving our radio—and then adopt them only when they are proved. The marvel born of this experimenting is Atwater Kent's use of Screen-Grid tubes. It gives you enormous new power. It refines and clarifies reception and makes it more "pure" and hence more beautiful.

The Screen-Grid Atwater Kent was ahead of the field when we introduced it. With all its new improvements—it is ahead of the field today. And THAT you can prove by your own comparisons.

When you buy a 1930 Atwater Kent, you buy a proved radio from a proved manufacturer.

And despite the refinements it may offer over any other set, you pay only Atwater Kent's price!

MODEL 1055—Radio of superb performance with a lowboy cabinet of distinction, \$109  
Model 1060—\$121, less tubes 12SS TUBES  
Prices slightly higher west of the Rockies and in Canada.  
For Direct Current, Model 1061—\$121, less tubes

ATWATER KENT MANUFACTURING CO., "A. ATWATER KENT, PRES." 1750 WISSAHICKON AVENUE, PHILADELPHIA, PA.

# What's A WorldCat?

Jim Beshires

That question was recently asked in a post to the OTRR Yahoo site in response to a request for volunteers to work with the Worldcat!

Worldcat is an abbreviation for World Catalog, a international service through which many libraries share their holdings. It is the most comprehensive and up to date bibliographic resource available. And as we know, libraries are all about sharing. They provide a collection of resources that everyone can use. When a library belongs to a sharing network, more people find the information they want. And any library can borrow materials from another library for use by its patrons.

Representing the combined catalogs of more than 53,000 libraries in 96 countries, the WorldCat database has a billion records of library holdings of records representing library-owned resources, both physical and digital. Digital includes records, cassettes, reel to reels, videos, etc.

Veteran Researcher Clorinda Thompson is credited with the discovery of WorldCat as far as old-time radio researching goes. Clorinda is 'Missing Episode' Moderator of OTRR and, as such, her primary duty is to locate episodes needed by other volunteers who are working on certifying series. They submit lists to her, and she finds them! Clorinda has many resources at her disposal and is constantly coming up with episodes thought long lost.

She works very closely with me and I value her assistance immensely. I'm all the time asking "Where in the world did you get this episode?" and she just laughs mysteriously.

So, being the "Master" she is, she began to peruse the World Catalog in search of episodes of old-time radio series. What a goldmine she uncovered! Literally hundreds of libraries were holding episodes and complete series that would be of great value to the OTRR and the OTR community.

The new Open WorldCat allows popular Web search engines and other partner sites to access millions of abridged WorldCat records.

How did these series and episodes wind up in regular libraries all across the country? That is the \$64,000 question, but it is believed that many of them were donated by those starring in the series or their relatives in order for their work not to be forgotten. Additionally, much has been donated by patrons who purchased them from companies now defunct.

Clorinda quickly began to create a master database of which series and episodes were held by which libraries and to figure out the best way for OTRR to gain possession of copies.

In late January, a request was made to OTRR members for volunteers who (1) held library cards, (2) their library was a member of WorldCat, (3) who had some experience in encoding, and (4) had patience. Technology may have sped up requests, but actually shipping your item takes anywhere from one to six weeks.

A number of folk took up this task and Clorinda gave each of them a list of episodes for them to have their library borrow for them. There is generally a limit of 5 or 10 out at a time.

When an item isn't available nearby, InterLibrary Loan(ILL) will bring it to you. You may be able to send an ILL request directly from WorldCat, or your library may use a system such as ILLiad. Online requests generally get processed faster than those on paper. Many libraries, including the Library Of Congress, accept ILL requests only via their online e-mail form and not on paper, by fax, or through standard text e-mails (from libraries, not individuals).

This new project is gaining speed and we are eagerly awaiting news on the first batch being encoded and made available to OTRR group members and to the community at large.

So the next time you hit a brick wall, remember Clorinda, the WorldCat, and that very powerful research assistant you keep in your wallet - your library card.

If you would like to volunteer to help in this project (there are literally 100s of cassettes/ records available), please e-mail Clorinda at [cthompsonhsd@earthlink.net](mailto:cthompsonhsd@earthlink.net) She'll be more than happy to put you to work!

PS. Recent breaking news indicates the some copies of noncirculating materials may be available in digital form (PDF or TIFF file). This would be very helpful in locating scripts for series/episodes not in circulation. The Library of Congress has even created a Digital Interlibrary Loan Program for popular items that might suffer from repeating copying. You can access these materials instantly at [www.loc.gov/rr/loan/illscanhome.html](http://www.loc.gov/rr/loan/illscanhome.html)> This news is so recent that I've not had time to try it out, so I'm depending on you valiant researchers to see if you can mine anything valuable out of this source.

# Distribution Tracker

Dee Detevis

Hello all. Dee Dee here with another thrilling installment of “How To Participate in a Distribution.” This month I'd like to cover the importance of putting your shipping information into the database area. In fact, it's so important that if you fail to do it you will not be added to any shipping lists. It's the old “No Tickee-No Washee.” The reason is not that we're grumpy or greedy folks. It's because we use a snazzy program to generate the shipping lists called DistroManager\DistroTracker. This program was developed just for our group by fellow member, Ernie Cosgrove.

It's a remarkable program that can access our group site and extract needed information from it. It updates itself by using the information in the database and the poll area (both sign-up polls and tracking polls). It has many handy features, including its ability to fairly distribute “final” status to the members when possible. It can determine logical updates, to name just a few of its abilities. Thank you, Ernie, for making this great program available to us.

So, from our homepage take the link to the Database. Once there enter at “Member Addresses.” Then, click on “Add Record” and put in the appropriate information.

Once you have entered your information in the database, your next stop is to see if there are any OPEN SIGN-UP polls. Do not confuse sign-up polls with tracking polls. Sign-up polls are for voting on whether you want a distro or not. Tracking polls are for keeping a record of who has received a distribution that is already circulating. They are two different things.

Open polls are found on the upper section of the poll page. You will find the link for the polls on the left side of our home page. If you find any open sign-up polls and wish to be included, simply click on the open poll and vote “Yes.” Then – and very important – make sure you click on the “VOTE” button. Just putting a dot in front of “Yes” or “No” does not record your vote. You must click on that “VOTE” button after you make your selection. You can change this vote at any time, as many times as you wish, until the poll closes. Unfortunately, if the poll closes and you haven't voted that you want it or voted you want it and have now changed your mind, there is no way to change it at that point.

So keep an eye open for what date the poll shows it will close. This is displayed on the poll page directly to

the right of the sign-up poll you are looking at. There might also be a selection for that poll “Sorry, wrong poll” or “Just looking.” It allows you to peek at the sign-up for a distro without actually voting “yes” or “no.” This option might not always be available. It depends on whether the originator of the poll has included it. But as long as you can change your vote until the poll closes, there shouldn't be a problem.

By the way, I've opened a practice group for those who would like to see how a distribution works without the fear of making mistakes. All are invited to join who feel they might be shy about joining in or could use some help understanding it all. It is open to anyone needing help or anyone who wishes to help others. There are no distributions being offered at this time so please join only if you are in need of help or want to help. If you have troubles joining due to the procedure Yahoo uses to admit you to groups, contact me at my email address and I can help you. My email address is [dedeweedy@aol.com](mailto:dedeweedy@aol.com) The new group for help is <http://groups.yahoo.com/group/OTRDBeginners/> Thank you again for your time and hope to see you next month for another exciting chapter in “How a Distro Works.”

## Treasury Update

On February 1, the Old-Time Radio Researchers Group had \$1460.23 in our bank account. Contributions for the month totaled \$395.00. A purchase from Radio Memories cost us \$12.00 in shipping costs (we have a large credit with Ted) and one from Radio Showcase cost \$104.50. Other expenses were \$6.59. This left us with a balance of \$1732.14.

Contributors for the year include Dale Beckman, Patrick Belanger, Jim Beshires, Robert Booze, Anita Boyd, Dee DeTevis, Pete Cavallo, Ryan Ellett, Scott Erickson, Lisa Fittinghoff, Allan Foster, Allan George, Archie Hunter, Mike Hamm, Charlie Henson, Roger Hohenbrink, Tony Jaworowski, Dave Johnson, Jim Jones, Tom Mandeville, Tasseau Martillo, Mark McClure, Jim McGee, Henry Morse, Stephen Myers, David Oxford, Robert Philips, Bill Rogers, Ron Schalow, Ed Sehlhorst, Gary Stanley, Clorinda Thompson and Jerry Young. If I have left you out, please let me know.

If you would like to help purchase new series/episodes, or otherwise support the work of the Researchers Group, you can mail any amount to Tony Jaworowski, 15520 Fairlane Drive, Livonia, MI 48154. Or send via Paypal to [ajaworowski@ameritech.net](mailto:ajaworowski@ameritech.net).

# Adventure on the High Seas

Roger Hohenbrink & Toby Levy

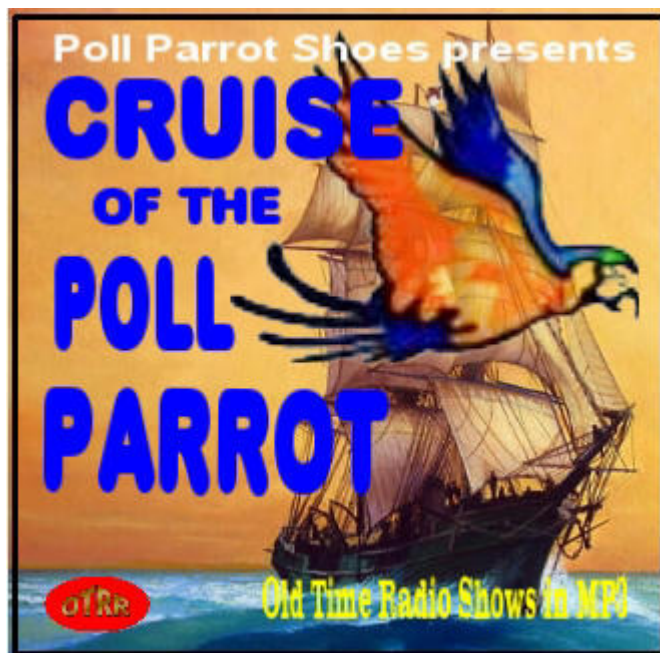
Like a good children's serial on the high seas? Then get set for our next certified series, *Cruise of the Poll Parrot*, soon to be released by the Old-Time Radio Researchers Group.

In 1922, businessman Paul Parrot sold his shoe business "Poll Parrot Shoes" to the International Shoe Company, which was already selling Red Goose and Weatherbird shoes. The shoes were designed for children, so sponsoring a children's radio show seemed like a good idea. In 1937 they launched a syndicated children's serial named *Cruise of the Poll Parrot*. The show was sold in thirteen-episode blocks, and three complete blocks exist today. The shows exponentially boosted shoe sales, helping International compete against the leader in children's shoes, Buster Brown.

The main character for the show was a 24-year-old man from St. Louis, Missouri named Marvin Miller. This was some of his first radio work. He was the voice for the main character, Captain Roy Dalton, the Master of the ship *Poll Parrot*, and also the voice of the parrot that was the pet of the Captain. Marvin Miller went on to work on hundreds of other radio shows, mostly as an announcer. He acted in a number of films, most notably 1947's *Dead Reckoning*, starring with Humphrey Bogart. Miller played a crooked gambler's sadistic henchman named Krause. He became most famous as Michael Anthony, the man who handed out the million dollar checks in the 1950s TV series, *The Millionaire*. Miller died in Los Angeles of a heart attack in 1984 at the age of 71.

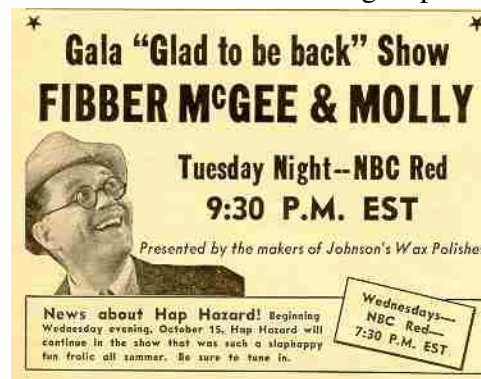
*The Cruise of the Poll Parrot* takes place in 1858 in New Bedford, Massachusetts, center of the United States whaling industry. Besides Captain Roy Dalton, the cast included Ezra Grange, owner of the *Poll Parrot*, Ezra's little sister Sue, and her friend Johnny Robbins. Other characters on the show were first mate George Wainwright, a one-legged sailor named Old Dickson, a mute crew member named Red Mahooley, shipkeeper Breckenridge, and El Testi, who was an agent for another shipping company.

This set has a great audio intro brief recorded by our announcer Doug Hopkinson. Also on this CD is the Wiki episode descriptions and First Lines, completed by Tim Germain, along with my jewel case labels to make this set ready for your library shelf.



This is the list of people who spent many hours to bring the *Cruise of the Poll Parrot* set to you:

Jim Beshires (Series Compiler)  
Tim Germain (2<sup>nd</sup> Listener)  
Robert Gilroy (Series Coordinator)  
Toby G Levy (Audio Brief Writer)  
Doug Hopkinson (Audio Brief Announcer)  
Doug Hopkinson & Jim Beshires (Audio Brief for OTRR Information)  
Tim Germain, Roger Hohenbrink,  
& Menachem Shapiro (Wiki First Line)  
Roger Hohenbrink (Audio Briefs Descriptions Moderator  
And Jewel Case CD Label Artwork)  
And all the members of the OTRR group.





# Newspaper Research Update

Jim Jones

Through the persistent work of several group members, archived newspapers continue to detail more of OTR's fabulous past.

However, this month those using the Proquest function of the Godfrey library met with a slight setback. Due to huge increase in subscription costs, Godfrey has been forced to drop Proquest's archived newspapers. Loss of the primary database of course caused major concern. Several members, including myself, contacted Proquest. I was told it was not about the money (remember, when someone says "It is not about the money" – it is about the money), but was about copyright.

Of course, Proquest failed to mention to me that they are now running a new archive service for the NY Times (<http://query.nytimes.com/search/query?srchst=nyt&&srcht=a&srchr=n>) and Chicago Tribune (<http://pqasb.pqarchiver.com/chicagotribune/advancedsearch.html>). They receive up to \$3.00 for every article you research. We are concerned, with a little over 40,000 radio logs to search. That means it would cost us over \$120,000 to research all these logs. This was money that Proquest was not receiving through a \$30 Godfrey library subscription.

The good news is that someone has discovered a charitable organization with Proquest access. I have contacted this organization and they assure me that their contract with Proquest runs through the end of the year. Also, they are unaware of any rate increases. Hopefully, this resource will remain available so we will be able to continue our research.

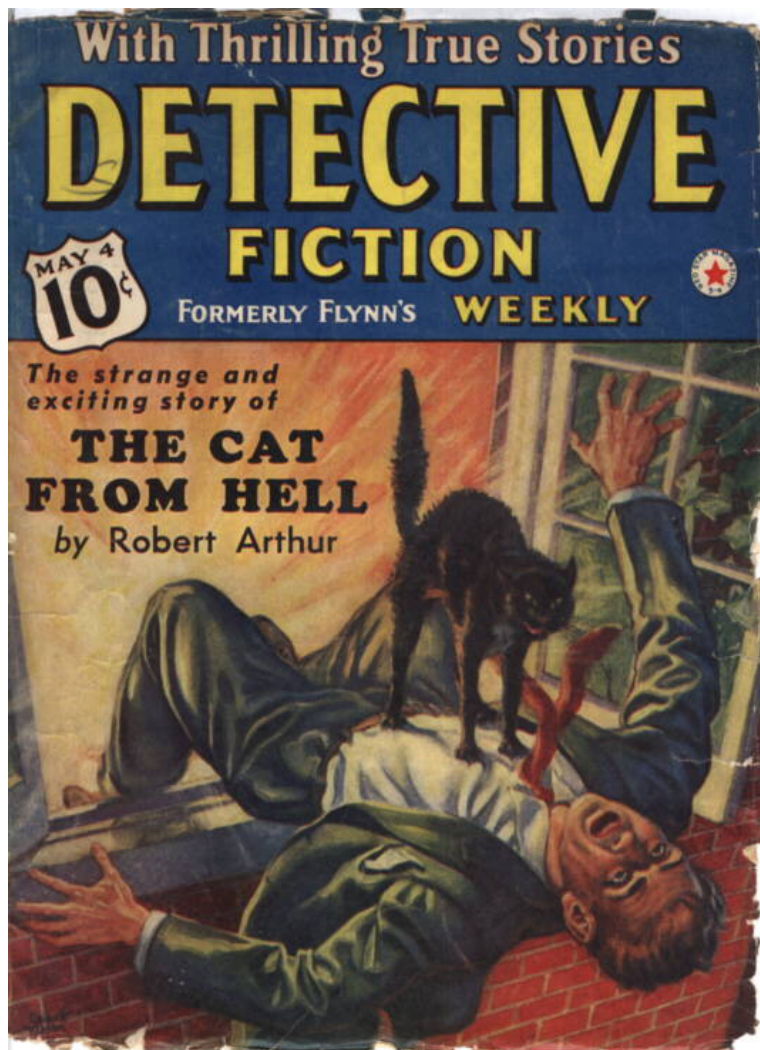
Here are some of the projects the newspaper research people have been working on.

Clordina: Has found new titles for *Gregory Hood*, *Charlie Chan*, *Crime Club*. Confirmed dates for *Scotland Yard*, and *Romance*.

Ben K: Confirmed or added dates for *Bulldog Drummond* (not submitted), *Johnny Madero*, *Man Called X*, and *A Man Named Jordan*. Added titles for *Scotland Yard*. Ben is also working on several other series, such as *Mr. DA*, *Counterspy*, *Michael Shayne*, and *The Falcon*.

Phlipper: Updated *Peter Chambers* and has added still more titles to *Mr. and Mrs. North*.

Jim J.: Updated the log for *Adv. of Leonidas Witherall* with new dates and titles. Current project is trying to provide accurate dates and episode numbers for *Sky King*.



## Buy – Sell – Trade

For Trade

Several hundred CDAs of old-time radio, most never available in CDA. Dubbed from cassettes. Sound is good - can be converted to WAV. Will trade 2-for-1 for stuff I need, either on CD or cassette. E-mail for list to

[beshiresjim@yahoo.com](mailto:beshiresjim@yahoo.com)

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

Anyone interested in trading raw ET .wav dubs please contact Cliff at [cliff\\_marsland@yahoo.com](mailto:cliff_marsland@yahoo.com).

## Reader Feedback

Just wanted to say thanks for the great layout on my little article. You really made it stand out. And, how impressive the whole newsletter is! You did a fabulous job of it . . . I can't wait to sit down this evening and read the whole thing.

Kathy

I've been researching Mike Wallace's radio career. Would you be interested in a writeup for the Digest? Old Radio Times is outstanding. It gets better and better. I am so impressed with the quality and the content.

Irene

Bravo on the latest newsletter. They keep getting better every time! I especially liked the photos and old ads and associated graphic's with the stories. :)

Joe

As a casual reader of you excellent newsletter I would like to commend all the contributors for their many articles and features about the great old radio programs. It is clear that there is much love and effort devoted to these reminiscences of that great bygone era.

It was most surprising to see the cute and challenging crossword puzzle about the Lone Ranger, one of my favorite programs when I was a child. I was able to work it out except for the one about Silver's mother. I don't have THAT good of a memory! I hope Fred will continue to experiment with this fun exercise. A job well-done to all.

Ron

**Back issues of the *Times* are available to download at [www.otterprojectonline.info](http://www.otterprojectonline.info). Everyone, let us know of your upcoming OTR events. We're glad to help spread the word and build the hobby.**

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Submissions and submission inquiries should be sent to Ryan Ellett, Editor, [OldRadioTimes@yahoo.com](mailto: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:

<http://www.otterprojectonline.info/>  
<http://groups.yahoo.com/group/OldTimeRadioResearchersGroup/>  
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#### RELATED GROUPS

Old Time Radio Researchers

OTR Project

Distro

Distro 2

Purchasing

Sound Restoration

Software Development

#### WEB SITES

Project OTR

The STOAT Project

OTR Network Library

# Sushi Bar

For Those Who Like Their Data Raw

\* \* \* \* \*

## New Acquisitions By the Old-Time Radio Researchers

*COTY = Challenge of the Yukon*

COTY 50-07-12 (796) The Diamond Solitaire.mp3  
COTY 50-07-19 (797) Stolen Gold.mp3  
COTY 50-07-26 (798) The Spead Eagle Raid.mp3  
COTY 50-08-02 (799) The Beaverton Legacy.mp3  
COTY 50-08-09 (800) A Change Of Mind.mp3  
COTY 50-08-16 (801) Ten Thousand Counterfeit.mp3  
COTY 50-08-23 (802) The Branded Pelts.mp3  
COTY 50-08-30 (803) Logans Luck.mp3  
COTY 50-09-06 (804) Cal Dorset's Hair.mp3  
COTY 50-09-11 (805) The Gold Behind The Waterfall.mp3  
COTY 51-01-27 (845) Murder On Fox Run.mp3  
COTY 51-01-28 (846) Escape By Night.mp3  
COTY 51-02-03 (847) White Fox For Marie.mp3  
COTY 51-02-04 (848) Storm The Pass.mp3  
COTY 51-02-10 (849) The King Of Kenno Creek.mp3  
COTY 51-02-11 (850) The TRail Robbers.mp3  
COTY 51-02-17 (851) Wrong Trail.mp3  
COTY 51-02-18 (852) Honest Young Man.mp3  
COTY 51-02-24 (853) Blackmailer's Payoff.mp3  
COTY 51-02-25 (854) Vanished Loot.mp3

Eb & Zeb xx-xx-xx (151).mp3  
Eb & Zeb xx-xx-xx (152).mp3  
Eb & Zeb xx-xx-xx (153).mp3  
Eb & Zeb xx-xx-xx (154).mp3  
Eb & Zeb xx-xx-xx (155).mp3  
Eb & Zeb xx-xx-xx (156).mp3  
Eb & Zeb xx-xx-xx (157).mp3  
Eb & Zeb xx-xx-xx (158).mp3  
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Eb & Zeb xx-xx-xx (194).mp3  
Eb & Zeb xx-xx-xx (195) pt 1.mp3  
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Eb & Zeb xx-xx-xx (197).mp3  
Eb & Zeb xx-xx-xx (198).mp3  
Eb & Zeb xx-xx-xx (200).mp3  
Eb & Zeb xx-xx-xx (201).mp3  
Eb & Zeb xx-xx-xx (202).mp3  
Eb & Zeb xx-xx-xx (203).mp3

Eb & Zeb xx-xx-xx (204).mp3  
Eb & Zeb xx-xx-xx (205) Pt 1.mp3  
Eb & Zeb xx-xx-xx (205) Pt 2.mp3  
Eb & Zeb xx-xx-xx (206).mp3  
Eb & Zeb xx-xx-xx (207).mp3  
Eb & Zeb xx-xx-xx (208).mp3  
Eb & Zeb xx-xx-xx (209).mp3  
Eb & Zeb xx-xx-xx (210).mp3  
Eb & Zeb xx-xx-xx (211).mp3  
Eb & Zeb xx-xx-xx (212).mp3  
Eb & Zeb xx-xx-xx (213).mp3  
Eb & Zeb xx-xx-xx (214).mp3  
Eb & Zeb xx-xx-xx (215).mp3  
Eb & Zeb xx-xx-xx (216).mp3  
Eb & Zeb xx-xx-xx (217).mp3  
Eb & Zeb xx-xx-xx (218).mp3

21st Precinct 54-05-19 (45) The Day (op cut).wav  
21st Precinct 54-06-03 (48) The Book(open clipped).wav  
21st Precinct 54-06-30 (51) The Red Tiger.wav  
21st Precinct 54-07-21 (54) The Ledge (opening cut).wav  
21st Precinct 54-08-04 (56) The Job .wav  
21st Precinct 54-08-18 (58) The Iron.wav  
21st Precinct 54-09-22 (63) The Suit.wav  
21st Precinct 54-09-29 (64) The Walker.wav  
21st Precinct 54-10-06 (65) The Jet.wav  
21st Precinct 54-12-15 (75) The Loser.wav  
21st Precinct 54-12-22 (76) The Giver.wav  
21st Precinct 54-12-29 (77) The Wife.wav  
21st Precinct 55-01-05 (78) The Trade(ending cut).wav  
21st Precinct 55-01-19 (80) The Notes.wav  
21st Precinct 55-01-26 (81) The Fire Escape.wav  
21st Precinct 55-02-02 (82) The Daughter.wav  
21st Precinct 55-02-09 (83) The Surety.wav  
21st Precinct 55-02-16 (84) The Lender.wav  
21st Precinct 55-02-23 (85) The Museum(opening clipped).wav  
21st Precinct 55-03-02 (86) The Dowager.wav  
21st Precinct 55-03-16 (88) The Declaration.wav  
21st Precinct 55-04-13 (92) The Communication.wav  
21st Precinct 55-04-20 (93) The Doctor.wav  
21st Precinct 55-06-02 (47) The Needle.wav  
21st Precinct 55-07-02 (94) The Artery(op and clos clipped).wav

(Continued on page 24)

## March Purchases (Continued from page 23)

21st Precinct 55-07-30 (95) The Pair.wav  
21st Precinct 55-08-06 (96) The Summons.wav  
21st Precinct 55-08-13 (97) The Tree.wav  
21st Precinct 55-11-04 (109) The Special Orders (open  
clipped).wav  
21st Precinct 55-11-11 (110) The Friend.wav  
21st Precinct 55-11-25 (112) The Son.wav  
21st Precinct 55-12-23 (116) The Beard.wav  
21st Precinct 55-12-30 (117) The Slugger.wav  
21st Precinct 56-03-29 (130) The Homecoming.wav  
21st Precinct 56-04-05 (131) The Six Hundred(op  
Cut).wav  
21st Precinct 56-04-12 (132) The Shopping Bag.wav  
21st Precinct 56-04-19 (133) The Poodle.wav  
21st Precinct 56-04-26 (134) The Gorilla.wav  
21st Precinct 56-05-10 (136) The Basket.wav  
21st Precinct 56-05-17 (137) The Partner.wav  
21st Precinct 56-05-24 (138) The Paperhanger.wav  
21st Precinct 56-05-31 (139) The Neighbor.wav  
21st Precinct 56-06-14 (141) The Books.wav  
21st Precinct 56-06-21 (142) The Brother.wav  
  
Grand Marquee 46-08-27 Home Is The Sailor.wav  
Grand Marquee 47-08-07 Till Crime Do Us Part.wav  
Grand Marquee 47-08-14 The Magic Wire.wav

Great Gildersleeve 47-05-28 Glidy Tries To Give Up  
Smoking.wav  
Inner Sanctum 49-01-24 Deadly Dummy.wav  
Jack Benny 47-12-07 Violin Lessons.wav  
Our Miss Brooks 50-01-15 Cure That Habit, Inc.wav  
Phil Harris 49-02-13 Valentine's Day Flowers.wav  
Sam Spade 48-09-26 The Dick Foley Caper.wav  
Screen Directors Playhouse 50-12-21 Miracle On 34th  
Street - Pt 1.wav  
Screen Directors Playhouse 50-12-21 Miracle On 34th  
Street - Pt 2.wav  
Suspense 58-10-18 Three Skeleton Key.wav  
The Shadow 41-03-12 (23) Death Rides A  
Broomstick.wav  
X Minus One 56-09-11 Lifeboat Mutiny.wav

## OTR Database Updates

### March 10

#### NEW SERIES -

WJSV Complete Broadcast Day - Ron S  
Gardens For Freedom - Jason C  
Gary Moore Radio Show - Jason C  
The Gary Moore Show - Jason C

#### SPELLING -

Gang Busters - Ben K

#### ADD'L EPISODES -

Life Withe The LYons - Roy M  
A Case For Dr Morelle - Roy M  
Gasoline Alley - Jim B

#### BROADCAST DATES -

House Of Unspeakable Secrets - Roy M  
Gregory Hood - Clorinda T

#### OTHER -

Roy Rogers Show - Revised Log - Ron S

Romance - Episode Title Change - Andrew S

Rudy Valle Royal Gelitan Hour - New Episode Info -  
Andrew S

Great Gildersleeve - Episode info - Archie H

Scotland Yard - Episode Titles - Ben K

Johnny Madero - Episode Titles - Ben K

### March 6

#### NEW SERIES -

Little Blue Playhouse - Clorinda T

Blue Playhouse - Clorinda T

Scotland Yard - Clorinda T

Charlie Wild - Clorinda T

#### SPELLING -

Twenty Questions - Andrew S

Calvacade Of America - Andrew S

Duffy's Tavern - Andrew S

The Shadow - Andrew S

(Continued on page 25)

## Otter Updates (Continued from page 24)

The Magic Key - Andrew S  
Calling All Detectives - Roy M  
House Of Unspeakable Secrets - Roy M

### LOG RENUMBERED -

Blondie - Menachem S

### NEW EPISODES -

Information PLease - Jim B  
Hancocks Half Hour - Owen D  
The Crime Clue - Clorinda T

## February 24

### DELETE -

H V Lovecraft - not OTR

### NEW SERIES -

Murder & Mr. Chase - Ben K  
The Story Behind The Story - Dan B  
Take It Or Leave it - Jim B  
Take Your Choice - Jim B  
Takes From The Diamond K - Jim B  
The Ted Lewis Show - Jim B  
This Is My Story - Jim B  
This is Nora Drake - Jim B  
Tom Powers Life Studies - Jim B  
Town & Country Time - Jim B  
Transatlantic Call - Jim B  
Twenty Questions - Jim B

### NEW EPISODES -

California Melodies - Jim B  
The Three Sons - Jim B

### SPELLING -

Yours Truly, Johnny Dollar - Ed S  
Ripley's Believe It or Not - Andrew S  
The Voyage Of The Scarlet Queen - Andrew S

### REVISED LOG -

Frontier Gentlemen - Stewart W  
Stand By For Adventure - Ben K

### 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



# Wiki Updates

- [CertFirstLines.StrokeOfFate](#) . . . March 09, 2006, at 10:13 PM by [Robert Gilroy?](#)
- [CertFirstLines.CavalcadeOfKings](#) . . . March 09, 2006, at 03:17 PM by [Revgen](#)
- [CertFirstLines.YoursTrulyJohnnyDollarPageThree](#) . . . March 08, 2006, at 08:28 PM by [John Liska?](#)
- [CertFirstLines.QuietPlease](#) . . . March 08, 2006, at 12:54 PM by [Michael Bennett?](#)
- [CertFirstLines.YoursTrulyJohnnyDollarPageOne](#) . . . March 08, 2006, at 04:40 AM by [dbayg?](#)
- [FirstLines.TheAdventuresOfSupermanPageOne](#) . . . March 07, 2006, at 03:57 PM by [menachem](#)
- [CertFirstLines.FrontierGentleman](#) . . . March 07, 2006, at 02:38 AM by [Stewart](#)
- [FirstLines.AmosAndy](#) . . . March 06, 2006, at 11:42 PM by [John Liska?](#)
- [FirstLines.AbbottAndCostello](#) . . . March 03, 2006, at 01:20 AM by [Bruce Forsberg](#)
- [CertFirstLines.SamSpadeTheAdventuresOf](#) . . . March 03, 2006, at 12:14 AM by [menachem](#)
- [CertFirstLines.PhiloVance](#) . . . March 02, 2006, at 11:00 PM by [menachem](#)
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- [CertFirstLines.YoursTrulyJohnnyDollarPageTwo](#) . . . March 02, 2006, at 05:09 AM by [menachem](#)
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- [CertFirstLines.SherlockHolmesConwayAndBruce](#) . . . February 28, 2006, at 01:30 AM by [menachem](#)
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- [FirstLines.FredAllenTexacoStarTheater](#) . . . February 24, 2006, at 02:54 PM by [Lisa Fittinghoff](#)
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