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Produce It Again, Sam: The Reuse of Scripts During the Golden Age of Radio

Stewart Wright

You are listening to an old-time radio show that you have never heard before. But, as you listen, the story seems increasingly familiar and you begin to feel a sense of déjà vu. Could you be wrong and maybe you actually have heard it before?

There is another possibility. You may be listening to a radio program that used a script that was previously produced. During the Golden Age of Radio, scripts were sometimes reused for new productions either on the same series or on another series.

Some Repeats

Yes, there were some repeat broadcasts during Radio's Golden Age. Episodes of a syndicated radio series might have been aired two or more times on a single station. Many radio series had separate, live or transcribed broadcasts of the same episode for East and West Coast audiences. Radio networks aired repeat episodes of a few popular series such as *The Jack Benny Show* and *Dragnet* after the initial network run of new shows for those series had ceased.

Gunsmoke was unusual in that many of its episodes had repeat airings during its 1952-1961 CBS network run. These non-prime time, repeat broadcasts were aired on Saturdays at 12:30 PM Eastern Time (9:30 AM Pacific Time) by CBS between mid October, 1954 and early February, 1959. They were, with a very few exceptions, simply repeat transcribed airings of the most recently aired prime-time network episode.

New Productions of Previously Used Scripts

During Radio's Golden Age, a more common practice than the replaying of previous aired transcriptions, was the reuse of previously broadcast scripts for new productions. The reuse of scripts probably had been an industry practice since the late 1930's, but definitely became more common as the fortunes of network radio began to wane in the early 1950's.

If a script was used again on its original series, it was normally as a new production and usually with at least a few cast or crew differences from the original production. Also, there might have been title, dialog, and scene changes made in the script. If the new production was in a different length time slot, changes could be substantial and entail the addition or deletion of entire scenes and characters.

When the script was used on a different series, scripts modifications could be minor or significant. Cast and crew changes were to be expected. Series specific changes such as opening, closing, and between acts segments and locale and characters' names were made. Episode title changes were common. Dialog alterations might be made. If the newer series had a different air time length than the original series, changes might be quite extensive as mentioned in the preceding paragraph.

Why Were Scripts Reused?

In some cases, it was a matter of economics. Radio networks often had a limited-time option to reuse a script on its original series or on another series. A reduced fee was usually paid to the writer for the multiple uses of a script. As network radio was dying, broadcast budgets became increasingly tight and reusing scripts allowed

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directors to save money while still supplying a quality show.

In other cases, script reuse was a recognition of popularity. Occasionally, positive listener response was acknowledged with new productions of a popular script such as “Three Skeleton Key” on *Escape* and “Sorry, Wrong Number” on *Suspense*.

A 1983 John Dunning interview of director/producer/writer Jack Johnstone provides indirect insight into the reuse of radio scripts. Johnstone mentioned that he started writing radio scripts because “as the fees for writing for TV shows got bigger and fatter, these fellows, writers such as Les Crutchfield and John Dawson, all moved over to TV. I found it increasingly difficult to get scripts of the sort that I wanted.” To get those scripts, Johnstone added writing to his directing and producing duties on *Yours Truly, Johnny Dollar*.

Other radio directors and producers were faced with the same problem: finding scripts for their shows that would attract listeners. A few wrote scripts as Johnstone did. Other directors employed less experienced writers. Some directors recycled quality, previously-written scripts that were still under network option. Also, directors may have reused scripts they were familiar with because it gave them the opportunity to use a script of known quality or to fix something that didn’t quite work in its first production.

Many writers penned scripts for more than one radio series and the need to produce quality scripts led to reusing some of those that had been successful. On occasion, a writer would take a script that they wrote for one series and reuse the basic plot line and dialog for a new script on the same or another series. Also, script reuse may have given the writer a chance to make dialog, plotting, and/or characterization improvements to that script. As we will see, writers sometimes used pen names when they recycled scripts.

Examples of Script Reuse

By looking at a small number of radio series, we can get an idea of the frequency of script reuse during the Golden Age of Radio. Scripts not only were reused on the series for which they were originally written, but also were used on other series on the same network and even moved to series on competing networks.

Escape and Suspense

Examples of script reuse abound on the CBS series *Escape* and *Suspense*.

Twenty-eight scripts were reused for multiple

Productions on *Escape* with relatively few modifications other than cast and crew changes. “A Shipment of Mute Fate” was produced on *Escape* four times; other scripts were used three times such as “Leiningen Versus The Ants” and “Three Skeleton Key.” Additionally, these preceding scripts were later produced on *Suspense*.

Twenty-seven additional scripts written for *Escape* were subsequently produced on *Suspense*. Alterations were made in series openings and closings, dialog, cast and crew. Two scripts written by actor John Dehner, “Lily and the Colonel” and “The Man With The Steel Teeth,” were used on *Escape* by director Antony Ellis and reused when Ellis directed *Suspense*. Director William N. Robson adapted the Ambrose Bierce short story “An Occurrence at Owl Creek Bridge” for *Escape* in 1947 and later reused the adaptation three times while he was directing *Suspense*.

Some scripts from other series were reused on *Escape*. The John Meston script for the *Romance* episode, “Pagosa,” was also produced on *Escape* and produced again on *Romance*.

More than 120 *Suspense* scripts were reused during its 1942-1962 network run. Of these, 26 were used at least three times. Lucille Fletcher's classic “Sorry, Wrong Number” was performed seven times on *Suspense* with a 1960 repeat broadcast of the 1957 production.

Scripts from several series including *The Mysterious Traveler*, *Indictment*, *The Whistler*, *Philip Morris Playhouse*, *Inner Sanctum*, and *Radio City Playhouse* were also produced on *Suspense*. Four scripts which originally aired on the 1953-1954 series *On Stage* were later used on *Suspense* including Richard Chandlee's script “Beirut By Sunrise.” A Lucille Fletcher script for the *Suspense* production of “The Hitch-Hiker” was expanded from her script that was originally used for *The Mercury Theater of the Air*. That expanded *Suspense* script was later reused on *The Mercury Summer Theater of the Air*.

When he directed *Suspense*, Antony Ellis reused some scripts from the time period when he wrote for and directed *Escape*: “A Study In Wax,” “The Game,” and “Classified Secret.” The script for “The Cave” written by Ellis was used on at least three series: first *Escape*, then *Suspense*, and finally *Romance*. Ellis directed *Suspense* and *Romance* when “The Cave” was produced on those series.

Yours Truly, Johnny Dollar

A minimum of thirty scripts, originally written for *Yours Truly, Johnny Dollar* and other series, were later reused for new productions on the series featuring “The

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Man With The Action-Packed Expense Account.” It is difficult to pin down a more exact number of reused scripts for *Johnny Dollar* because of missing episodes and titles changes that were made to some reused scripts.

Multiple scripts by Gil Doud, which aired early in its run, were reused without the change of episode titles. Some initial performances of these scripts starred Edmond O'Brien and some later performances starred John Lund. All new productions of earlier, Doud-written *Johnny Dollar* scripts had at least some dialog, cast, and crew changes.

At least sixteen multi-part episodes that aired during the 1955-56 portion of *Johnny Dollar's* run reused earlier 30-minute *Dollar* scripts and scripts from other series that were written or co-written by E. Jack Neuman. Neuman used a pen name, John Dawson, for those 1955-56 efforts. It was necessary to approximately double the length of the original, half-hour scripts for the five nights a week, 15-minute format. Episode titles, locales, and character names were altered, and scenes and dialog were added.

A few examples of half-hour *Johnny Dollar* scripts by Neuman which became multi-part episodes by Dawson are: “The Story of the Big Red Schoolhouse,” (co-written by John Michael Hayes) and “The Underwood Matter” which became “The Clinton Matter” and “The Henderson Matter” respectively. “The Story of the Big Red Schoolhouse” also became *The Adventures Of Sam Spade* episode “The Civic Pride Caper” by Hayes.

Scripts from an NBC *Nightbeat* episode, “Big John McMasters,” by Neuman and Hayes and the *Johnny Dollar* episode “The San Antonio Matter” by Neuman were merged to produce the multi-part script for “The Valentine Matter” with Dawson credited as the writer.

At least four *Jeff Regan, Investigator* scripts by Neuman were reused for the 1955-56 multi-part run of *Johnny Dollar* with extensive script alterations and additions made by Neuman's alter ego, Dawson. An example is the script “The Prodigal Daughter,” which was reused as “The Pearling Matter.” One *Regan* script, “The Man Who Came Back” was reused twice on *Johnny Dollar*, first as the half-hour “The Elliott Champion Matter” with Neuman credited as the writer and the multiple-part “The Bennett Matter” with Dawson receiving the writing credits.

Other Neuman-written half-hour *Johnny Dollar* scripts underwent less extensive revision were when they were reused during the half-hour shows starring Bob Bailey. For example, the episode “The Eighty-Five Little Minks” by Neuman and Hayes became “The Templeton Matter” by Dawson. They shared dialog and basic plot line: a \$100,000 safe cracking job during which thieves unlocked the safe and killed a security guard. Cast, character names, and items stolen changed in the two productions. The mink coats stolen in the first production became diamonds in the second.

An adventure series script made an surprisingly easy transition to *Johnny Dollar*. A Bob Tallman and Gil Doud script from the Mutual series, *Voyage of the Scarlet Queen*, “The Queen Anne Pistols and the Dealer on King George Road” was later reused on the CBS detective series as “The Queen Anne Pistols Matter.” Making the locale and characters modifications to the script, Doud received writer credit for the *Johnny Dollar* production. It is quite surprising how much of the *Scarlet Queen* dialog survived in tact when it was used for *Johnny Dollar*.

At least one *Johnny Dollar* script was used on *Suspense*. The multiple-part *Johnny Dollar* episode “The Curse of Kamashek Matter” by Jack Johnstone was condensed and reused during the last *Suspense* season as “The Curse of Kamoshek,” for which Johnstone used a pen name, Jonathan Bundy.

21st Precinct

Reuse of scripts was common on the Stanley Niss written and directed CBS police drama, *21st Precinct*, which aired for 159 episodes from 07/07/1953 to 11/01/1956. Forty episodes were new productions of reused scripts from earlier in the series run. Generally there were some dialog and character name changes and/or cast and crew differences between the productions of a script. Nearly half of the episode titles were changed for the second or third productions of a script. A few examples of titles changes include “The Mainliner” becoming “The Paperhanger” and “The Bartender” becoming “The Substitute.”

The vast majority of new productions of previously used *21st Precinct* scripts occurred after the precinct Captain's name was changed from Kennelly. Recognition of the precinct Captain's name can be an important aid in determining the initial use of a script from its later production:

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Produce it Again, Sam (Continued from page 3)

Captain Kennelly in episodes 1 through 109 and episode 135,

Captain Cronin in episodes 109-144,
and

Captain Keough in episodes 145-159.

Little accurate information on *21st Precinct* was available to the old-time radio community until the papers of Stanley Niss were found in an archive by this OTR researcher in 2002. Included in Niss' papers are a complete collection of *21st Precinct* scripts. Much more information on *21st Precinct* can be found in a detailed broadcast log that was compiled and written by the researcher. The most recent version of this log can be found at: <http://www.old-time.com/otrlogs2/index.html>

Gunsmoke

Hundreds of hours of research, which included trips to three archives, uncovered a great deal of information regarding reuse of scripts on *Gunsmoke*.

There was script sharing between *Gunsmoke* and another Norman Macdonnell produced and directed series, *Fort Laramie*. Three scripts that Kathleen Hite wrote for *Fort Laramie* were reused during *Gunsmoke*'s 1959-60 season. The *Fort Laramie* scripts "Assembly Line," "Woman At Horse Creek," and "Hattie Pelfrey" were produced on *Gunsmoke* as "Busted Up Guns," "Solomon River," and "Nettie Sitton," respectively. A fourth Hite *Fort Laramie* script, "Little Girl," was not aired on that series prior to its cancellation and became the *Gunsmoke* episode "Little Girl." In their transition from *Fort Laramie* to *Gunsmoke*, all four scripts received modifications of locale, characters, and dialog.

Some earlier John Meston *Gunsmoke* scripts were probably adapted for use on *Fort Laramie*. The *Gunsmoke* episodes "No Indians" and "Gunsmuggler" are quite similar in plot to the *Fort Laramie* episodes "Playing Indian" and "Boatwright's Story."

Reuse of *Gunsmoke* scripts was common; 57 scripts from the series were reused for new productions later in its run and seven more scripts were each reused for two new productions. During the last four years of the series, 63 episodes were new productions of previously used *Gunsmoke* scripts. All of these new productions of reused scripts involved dialog and/or cast and crew changes. In the first production of "The Cast" Paul Frees filled in as Doc Adams, while in the later production, Howard McNear played his usual Doc Adams character.

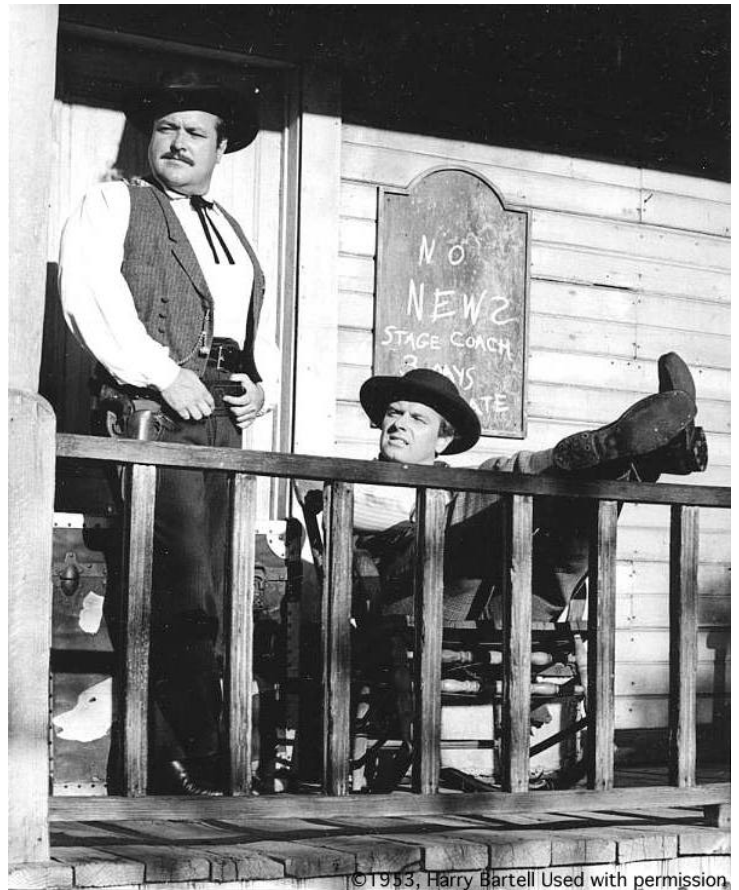
For more information on the reuse of scripts on *Gunsmoke*, see the series of 65 posts on the MYTH OF

THE PRIME-TIME REPEATS at The Nostalgia Pages *Gunsmoke* Forum on the Internet starting with the post at: <http://forums.olderadio.net/ftopic1506.html>

In Conclusion:

This article is by no means exhaustive and there are many more instances of script reuse than space allows; it was a practice used on many series. It is obvious by the examples presented that reuse of scripts was not uncommon during the Golden Age of Radio.

So the next time you get a sense of déjà vu when listening to an unfamiliar radio program, it might just be that you are listening to a different production of a script you have previously heard.



William Conrad (left)

Tennessee Jed

Jim Beshires

There he goes, Tennessee - get him!
*GUNSHOT * RICOCHET*
GOT HIM... DEAAAAAAD CENTER!

When most people today hear 'Tennessee Jed' they think of the song by the Grateful Dead, but he was around long before that.

Some Westerns marked their frontier and lingered for decades. Others moseyed on up to the limelight and galloped off into the sunset, shunning fanfare.

We suppose Tennessee Jed was one of the latter. A madcap marksman and rancher who followed outlaws through the Western plain to ensure they got what was comin' to 'em, Tennessee Jed began his run on the ABC network on May 14, 1945, and lasted for approximately two years. It was sponsored by Tip Top Bread for the entire run. It was a five-times-a-week show and featured Johnny Thomas (later Don MacLaughlin) as Tennessee Jed Sloan, the squirrel-gun packing marksman from the Old South, anxious to forget the Civil War and start anew on the Western frontier.

Primarily marketed to children, he captured the interest of many a parent with his spot-on aim and craggy charm. No hillbilly slang for him; it was all proper diction and a good example for the children.

Jed wasn't alone in his exploits. His friends and co-crusaders included Sheriff Jackson (Humphrey Davis), Jim Boles, the sheriff's deputy (Jim Boles), a gambling ace called Masters (Raymond Edward Johnson), an American Indian friend (Chief Juano Hernandez) and, of course, Smoky, his trusty steed, with whom he traveled the



western plains to fight fiendish plots.

The announcer for the show was Cort Benson, and the harmonica group that played the intro and bridges to the tip top commercials was The Harpers.

The Tip Top commercials on the shows that I have specify their Hand Kneaded Dough, which they claimed was infinitely better than the automated process. I cannot visualize workers massaging lumps of dough in a modern mass production type of assembly line.

One of the puzzling things about the show was the fact that Jed was always extolled as a squirrel-rifle expert shot who could drill the eye out of a gnat at five hundred yards, yet after the celebrated intro every day, "There he goes Tennessee, (ricochet) got him deayad center," the announcer would state it was time for Tennessee with his great horse Smokey and the two deadliest SIXGUNS in the west!

As the series progressed, Tennessee Jed became a White House agent working directly directly for President Grant to stomp out all evil.

These rare recordings are truly entertaining. The Old-Time Radio Researchers Group has the majority of available episodes in its library for the enjoyment of the members.



The Adventures of Distro Tracker, Pt. 1

Thomas Mandeville

Prologue

The 21st Century had become mired down in conflict, having no standards by which to comply. OTR enthusiasts became confused by the ménage of naming conventions and incorrect dates and some OTR episodes completely misnamed. A middle-aged man, beer in hand, saw this and decried- “I have a scheme!” He put out the word to the inhabitants of OTRdom. They cheered and said “He might have something there.” (It was a Budlight.) People gathered in groups and took on assignments to fulfill that scheme.

Since there was no stipend for these workers, they became known as volunteers. They began delving into the attics of other Hub users, Newsgroups, OTR dealers. They became adept at reading newspapers from the previous century to find radio logs. They were damn good! Around the world into 34 countries the word was spread. This band became known as The Old-Time Radio Researchers Group!

Return with us now to those thrilling days of yesterday (or the day before) for another account of the almost-greatest hero of that group . . .

Chapter 1

A Call of Distress

In a tavern sat that mighty leader Jim with his partner Roger. Both were sampling the newest shipment of beverages.

“Jim, it seems to be running fairly smoothly. We sent out another distro today. More and more certifications are being processed.”

“Yes, Roger, and our investigative crew is certainly digging up the additional episodes we were missing.”

“Our Otter database is constantly being pruned of incorrect spellings and dates.”

“Here’s to a great group!”

In another part of OTRdom sat an old (I do mean old) man typing out an urgent message to be sent via the Yahoo email system. There was an anxious look about him.

The message he typed was:

“Jim, I have been checking my list – in fact I checked it twice – to see who has been naughty or nice – I have not received a distro I was scheduled to receive. It has been

several days since the last person left word of having forwarded it. Is there a problem?”

At headquarters of the Researchers Group the computer beeped an incoming message.

Will Jim see it before it is too late?
Has there been a breakage in the chain?
Has someone killed Round Robin?
Will his Budlight get warm?

Chapter 2

The Signal

The two comrades have left the tavern and having said good night had gone their separate ways. Jim walked around the corner to the headquarters of that world-renowned group known as The Old-Time Radio Researchers Group. It was a calm night in Savannah. He was in a happy mood as he entered these portals. It was quiet and dark except for the computer monitor screen.

Jim sees the message of an incoming email so he clicks on it. His face becomes ashen white and his muscles tense as he reads it. There have been minor setbacks in the past but his loyal volunteers have always kept the polls updated. There were willing volunteers that would step in to fill/correct the error. This message seemed beyond that scope. He emailed a querying reply to the sender and waited. (Actually he used the facilities and popped another Arbor Mist.)

The reply to his reply was soon coming. There had been a breach in the distro system. He checked the distribution list for that distro and was aghast. It was quickly turning into a global problem. He imagined the riots that would ensue in the next week; diplomatic relations with the other Super Powers would be strained.

He had to act fast.

He reached for his Alert Roster and began dialing. He contacted the FBI, National Security Agency and Interpol. The Arbor Mist remained untouched and getting warm – that’s how bad it was! The agencies sympathized with him but said this problem was beyond their capabilities. They also said don’t call again.

Sweat beaded from his furrowed brow. There was only one recourse left to him. He quickly sent out a group message.

“There is a new file posted.”

The contents of the message was brief and to the point. It was now Project Alert. He wanted the volunteers in 34 countries to set out the distress signal around the world for

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Distro Tracker (Continued from page 6)

Distro Tracker!

All across the planet that night sprang up bright lights for everyone to see. These were bright fiery lights going high into the sky, except in Virginia. There was a power outage there due to the influx of new homes and power facilities lacking sufficient resources. But even that was soon overcome due to the urgency of the message sent (the governor had been reached). The lights were like bright stars, innumerable and constant.

No one really knew the actual location of the famous interloper.

Will the signal be seen?
Will help arrive in time?
And what about his Arbor Mist?
Why the switch from Budlight?

Chapter 3

Have List Will Travel

In the quiet little area on Earth called Yorba Linda a garden frog light has come illuminated. It is our almost greatest hero's sidekick, Tadpole from across the Big Pond, trying to make contact. Distro Tracker goes to the monitor to check on this alert. Tadpole has been up most of the night checking double-checking the urgent message contents. Aspirations are to one day to become a full-fledged Distro Tracker on the Continent. Emails are flowing like water now.

"The old man said there has been a breakage in the distro link. Apparently the robin has been cocked. Last contact to have had the distro contents was Elmer Putz."

"Where does he live?"

"Some little town between Here, Ohio and There, Iowa."

"Okay, I will contact Air Frog to make reservations for this afternoon. You want to join in?"

"Yes, I want to find out who killed Cock Robin." (This line put in again for those who did not get it the first time.)

"I will contact our associates in the other major cities to let them be aware of the situation. We may need backup."

"You mean . . .?"

"Yes, Richard Diamond, Sam Spade, Philo Vance and Philip Marlowe."

"Isn't that a bit of overdoing? If insurance is involved, Johnny Dollar is our man."

"No insurance case this time. It could be *murder!*"

"At least a disappearance. The worst could be . . ."

"A hacker? I hadn't thought of that!"

"Already the word is out on the streets – in Paris, London, Speyer and Rome. The people are becoming agitated."

"Iraq, too?"

"Not yet but it could happen."

Distro Tracker had one more email to send. The President would have to know. The Big Man had indicated that the other agencies would not help. The message was simple and to the point. The no-nonsense D.T. pulled no punches on this one.

Have List Will Travel

In Remembrance

Long-time old-time radio fan Harold Zeigler passed away April 2. He was a member of SPERDVAC and the Friends of Old-Time Radio. In 2005 he was honored the Parley E. Baer award at the Old-Time Radio & Nostalgia Convention in Cincinnati, Ohio.



What the Radio Logs Reveal

Vincente Tobias

Looking at some old radio logs I was reminded of the time when I was a young teenager. While other kids were out riding their bikes or playing ball, I was down at the local newspaper, poring through their archives researching radio logs.

Photocopiers either didn't exist yet, or were rare, so I had to copy out pages of logs by hand. But it was a labor of love. There was also a magazine called Radio-TV Mirror, and I would get it just to read the radio logs. Every evening I would spread out the daily newspaper and study the radio logs which, I noticed, were not always accurate (Then I'd read the comics). Unfortunately, all those painfully copied out schedules, and those magazines, have disappeared. I was delighted when, through Jim's good offices, I was able to get hold of some radio logs of years gone by.

What a shocker. We think of OTR as being a constant buffet of delicious goodies, but a perusal of those logs show something quite different. I will cite some examples from a randomly selected day: Wednesday, Sept. 21, 1949. These are Los Angeles stations, so times and programs in other parts of the country might be different.

In prime time, KFI (the NBC affiliate) only began "real" programming at 7:30 with *Curtain Time* (Dunning shows this to be 10:30 pm on the east coast). There follows some filler time, including news, then at 8:30 the *Great Gildersleeve*, and two other OTR programs until 10:00 when there are more news shows, and musical programs including one mysteriously listed as "orchestra."

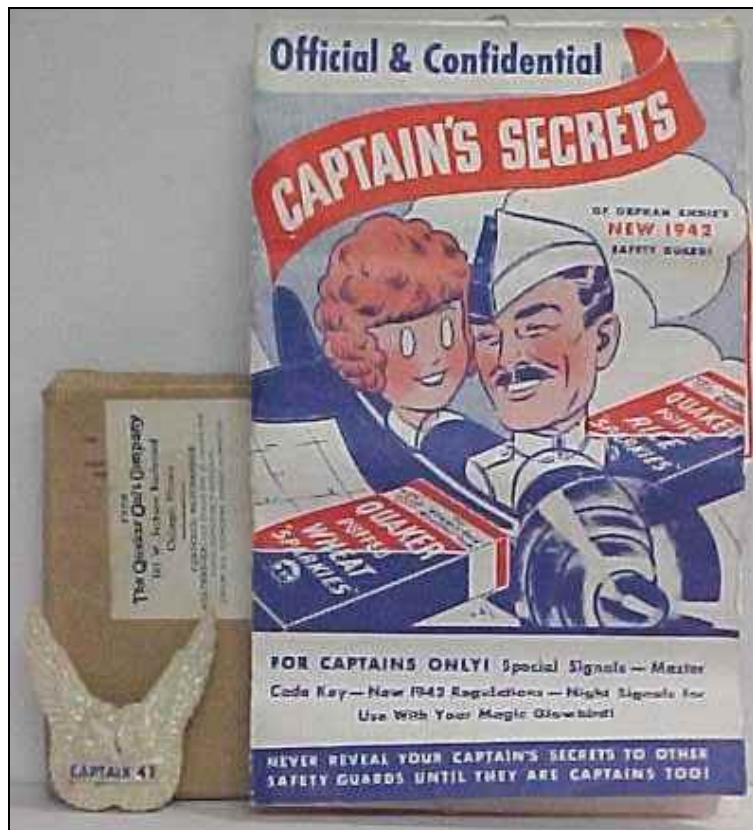
KNX (the CBS affiliate) starts at 6:00 with *Escape* and continues with more OTR programs until 8:00 when news programs take over. Then at 8:30 there is more OTR and at 9:30 *Beulah* comes on for 15 minutes followed by *Club 15* which, if I remember correctly, was with Bob Crosby and Campbell Soup. For some strange reason I listened to that in bed every night. At 10 it was the news and various orchestras (which I did not listen to).

KECA (the ABC affiliate) begins at 6:30 with *On Trial* and continues straight through with various OTR shows until 10:00. Then it is the usual news and orchestra programs.

KHJ (Mutual-Don Lee network) starts at 7:00 with *Comedy Playhouse* and continues with OTR shows until 10:00, followed by various news and music programs.

Some of the news programs had pretty high powered newscasters like Gabriel Heatter, Lowell Thomas, Fulton Lewis, Edward R. Murrow, etc. but it was not exactly OTR entertainment. The daytime and afternoon schedules were similar, with soaps, game shows, and such fare as *Gospel Singers* (KHJ) and *Doctor's Office* (KNX). Weekends were different, but there were football and baseball games to fill the time, and all those "orchestras."

Maybe we are spoiled today by the glut of so-called entertainment found on television, but it seems to me that our memories and the variety of OTR shows available to us, especially since the advent of mp3s, don't give quite the true picture of how little was actually on the airwaves in that relatively short period of time when our passion held sway. Like everyone else, I am grateful for what was produced and what has been preserved.



Dr. Lyon's Tooth Powder

Danny Goodwin

Since the first day Dr. J. W. Lyon, a practicing dentist, put his creation on the market, Dr. Lyon's Tooth Powder was a very popular product for those people with true teeth (in comparison to false teeth). Its gentle powder polished the teeth to a dazzling white.

When radio's golden age was getting under way, Dr. Lyon's reputation as a popular teeth cleaning product made it a sought after radio sponsor. It either sponsored or co-sponsored some of radio's long running and beloved radio programs during the golden age. The radio listeners remembered announcer Ford Bond telling them to do as their dentists recommended – use tooth powder. Of course, the tooth powder he really referred to was Dr. Lyon's.

With the popularity and radio fame of Dr. Lyon's, it was definitely a tough act for Lyons Tooth Paste to follow.

The idea of a Dr. Lyon's Tooth Paste wasn't exactly new. It was originally known as Dr. Lyon's Perfect Dental Cream. I'm not sure how far back it goes, but I do know the tooth paste was featured along with Dr. Lyon's Tooth Powder in printed ads during the 1920's.

Since then, the printed ads featured Dr. Lyon's Tooth Powder only. I don't know conclusively if the original Dr. Lyon's Perfect Dental Cream was discontinued or was simply pushed back into the shadows in favor of its more famous tooth powder counterpart. I haven't come across any print ads or radio commercials until I found a Lyons Tooth Paste radio commercial that aired in 1947. With that thought in mind, let's move the clock ahead to 1947.

The radio listeners heard announcer Bond talk about a Dr. Lyon's product that had nothing to do with tooth powder – Lyons Tooth Paste.

Bond stated this tooth paste wasn't your typical run of the mill product, nor was it an old tooth paste with an exciting new cleaning ingredient. Lyons was an utterly new, radically different tooth paste that cleaned the teeth 2½ - 5½ times brighter than the competition. Lyons did all this without soap or using gritty gunk other tooth paste had a reputation of using. Bar none, Lyons Tooth Paste was definitely in a class by itself.

Unlike other popular brands that sold both tooth paste and tooth powder, there is an interesting difference between this duo. This difference was how the two products' names were spelled. The tooth powder's name was Dr. Lyon's (note the 's) – and the tooth paste was Lyons (note the lack of 's). The color scheme and

container design were similar, but if you go by the products' names – it was a dentist named “Lyon” who created the tooth powder, and someone named “Lyons” who created the tooth paste. Lyon and Lyons are two different last names. If you're into OTR advertising research like I am, you might wonder if the two products were named this way on purpose, or if it there was an oversight. It is very curious, to say the least.

Dr. Lyon's Tooth Powder continued its popularity into the modern era, while Lyons Tooth Paste's stint was a short one. Maybe the tooth paste's demise may not be all that surprising, because it was definitely in the shadow of “America's #1 Tooth Powder.”

The secret is in the palm of your hand!

When your dentist cleans your teeth, he often starts with a powder made especially for use by dentists only. Then he moistens that powder and with this moisture cleans your teeth. For daily home use you need a different kind of powder – Dr. Lyon's Tooth Powder. Put a little Dr. Lyon's in the palm of your hand, moisten it with the wet brush, and you're ready to brush your teeth beautifully.

POWDER... MOISTEN... CLEAN

The 3 steps to naturally bright teeth

Now, in your own home, you can follow the 3-step way... the POWDER-MOISTEN-CLEAN routine... for brushing teeth sparkling bright. Just try Dr. Lyon's Tooth Powder. This fine dental powder polishes as it cleans. It helps remove the smudges, discolorations and smoky stains that so often are the signs of neglect and improper cleaning methods.

But, no matter what dentifrice you use, be sure to visit your dentist twice a year for a professional cleaning. And, as a supplement to your dentist's care, use the powder made especially for daily home use – Dr. Lyon's. See what the POWDER... MOISTEN... CLEAN routine can mean to you.

DR. LYON'S
AMERICA'S #1 TOOTH POWDER

This article was originally published at <http://www.dg125.com/Shadow/InTheShadow.htm>. It is reprinted here by permission of the author.

Flashgun Casey, Crime Photographer: From the Pulp to Radio and Beyond

By J. Randolph Cox and David S. Siegel

Reviewed by Stewart Wright

As with many Radio series, *Casey, Crime Photographer* had its origins in pulp fiction. A new book by J. Randolph Cox and David S. Siegel covers the Casey character from the first stories in a pulp magazine, to novels and comic books, plays, motion pictures, radio and television. The authors have uncovered much previously unpublished information and have presented it in a very readable format.

The Casey character was created by award-winning mystery writer George Harmon Coxe and premiered in a short story in a popular pulp magazine of the 1930s, *Black Mask*. Included in **Flashgun Casey** are that original short story, "Return Engagement," and a biography of Casey's creator, who was twice President of the Mystery Writers of America (MWA) and recipient of the MWA Grand Master Award in recognition of his lifetime contribution to the mystery genre.

The non-radio manifestations of Casey are thoroughly documented in the book. Background information is provided on the various literary, theatrical, motion picture and video productions involving the crime-fighting photographer. The authors trace how the Casey character and supporting cast changed with the demands of the different media. They also provide synopses of all 21 short stories and novelettes, six novels, four comic books, two films and a play. Additionally, there is a broadcast log for the 1945 and 1951-1952 television series.

The sections on the radio series cover approximately 40 percent of the book. There are photographs and an illustration of all main cast and crew members. A variety of topics relating to the radio series are elaborated on:

how *Casey* came to Radio;

an overview of *Casey's* Radio career; cast and crew information and program changes;

series title, times slot, and opening changes;

an assessment of *Casey's* popularity;

ratings; and

a sampling of plot summaries.

Radio scripts for two *Casey* episodes that are not in

circulation, "Hanged by the Neck" and "The White Monster," also have been included by the authors.

The radio log was compiled from many sources including CBS archives materials, the scripts of the primary writer, Alonzo Deen Cole, and information from a variety of newspapers and other sources. The log includes broadcast dates for all episodes, titles for all but 19 episodes, writer credits, broadcast days and times, and whether or not an episode is in circulation. The log also lists those episodes whose scripts were reused.

Flashgun Casey, Crime Photographer: From the Pulp to Radio and Beyond is well-written and researched and highly informative. David S. Siegel and J. Randolph Cox should be congratulated for bringing much new information into print. If you are a fan of this popular radio series and/or would like to learn more about the various incarnations of this character, this book is for you.

Flashgun Casey, Crime Photographer: From the Pulp to Radio and Beyond

By J. Randolph Cox and David S. Siegel

Softcover 205 pages

31 photographs and illustrations

Published 2005

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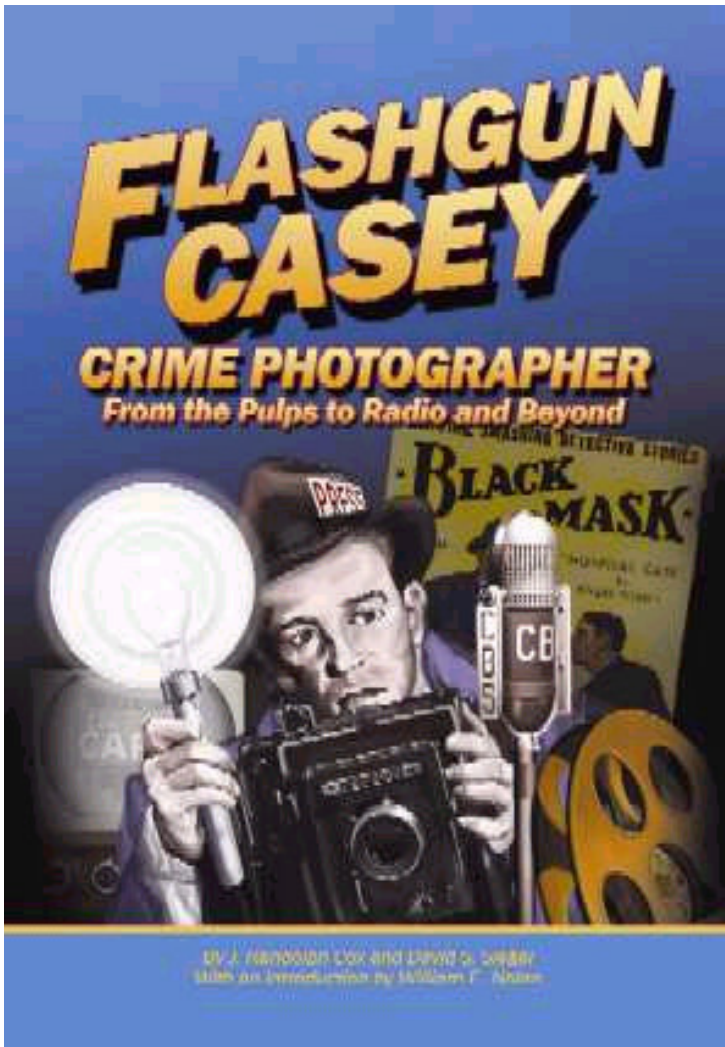
<http://www.bookhunterpress.com/index.cgi/flash.html>



Staats Cotsworth as Flashgun Casey

A Book Is Born

David S. Siegel



A long time fan of the 1940's *Casey, Crime Photographer* program, my interest took a new turn in the late 1990's when I unexpectedly came into possession of a large stash of scripts for the program written by Alonzo Deen Cole. At the time, I had just cajoled the late Charles Michaelson, who represented Cole's widow, to give me access to the entire run of the writer's scripts for *The Witch's Tale* so that I could edit an anthology of scripts from the pioneering horror program. As an enthusiastic fan of such OTR horror programs as *Lights Out*, *Escape*, *Suspense*, *Inner Sanctum*, etc, I felt that Cole's early (mid 1930's) efforts had been too long neglected.

Through Michaelson, I was also able to establish a relationship with Cole's daughter who was generous enough to provide me with access to her dad's voluminous scrapbooks – and as it turned out – his scripts for *Casey, Crime Photographer*.

Although *The Witch's Tale* anthology was published in 1999, it wasn't until a little over a year ago when I was re-reading some old (1960's) issues of *The Armchair Detective*, the well respected but now defunct mystery fan magazine, that the idea for a Casey book came to me.

In one issue I happened to spot a series of articles about the mystery writer George Harmon Coxe. Bells, sirens and lights began going off in my head as I recalled that

- 1) Coxe was the creator of *Casey, Crime Photographer*
- 2) The article was written by my old friend, J. Randolph (Randy) Cox, and

- 3) More than 90% of the Casey radio scripts had been penned by my other old friend Alonzo Deen Cole -- -- and a good number of the scripts were already in my possession.

A phone call to Randy followed in which I outlined how the two of us could combine our skills by each writing chapters reflecting our special interests and knowledge that would shed light on the many different incarnations of Casey in various media settings. Fortunately Randy agreed to my mad scheme and together we hope that our individual and joint contributions have shed some light on the origins and details of this long running OTR program.

Radio in 1934

Donna Halper

It was quite a year, 1934. The Great Depression was still a fact of life, and people continued to depend on radio for escape and companionship in those difficult times. *Broadcasting* magazine wrote that 60% of U.S. homes had at least one radio; there were even 1.5 million car radios. Despite the poor economy, radio had continued to grow. Its growth was so dramatic that a new federal agency became necessary, one that had more authority than its predecessor. As a result of a piece of legislation called the Communications Act of 1934, the Federal Communications Commission (FCC) was created; it replaced the Federal Radio Commission (FRC) as of July 1st.

In 1933, the country had elected a new president, and because he frequently spoke to the nation via radio, Franklin D. Roosevelt became known as the first “Radio President.” His use of radio was so impressive that the editor of *Radio Guide* wrote a full-page editorial in the May 26, 1934 issue, praising Roosevelt and praising radio: “. . . Radio has given to the president a weapon such as no ruler has ever known. It enables him instantaneously to answer, overthrow and defeat any false statement concerning himself, his government or his plans . . . Radio [is] a servant of justice . . . taking knowledge everywhere.” With the president so accessible thanks to his popular “Fireside Chats,” you trusted radio to bring you information as well as encouragement.



Encouragement was very much needed in 1934: the average income was only \$1,601 (Roosevelt devalued the dollar to 60 cents), while a new car cost \$625. But FDR had a plan – his “New Deal” was being implemented, and despite some setbacks (the midwest was hit hard by droughts), the public seemed reassured. Meanwhile, overseas, Hitler was predicting that the Reich would last for 1000 years, while Mussolini was ordering all schoolteachers to wear uniforms. But the big news story for most Americans was that there was a suspect (Bruno

Hauptmann) in the Lindbergh baby kidnapping – the fascination (and near-obsession) the public had with this case parallels the overkill on coverage of the O.J. Simpson trial.

In 1934, you would have opened up your latest issue of *Popular Songs Magazine* – perhaps the one with Dick Powell on the cover (you were very happy that he was doing the *Hollywood Hotel* show on CBS), to learn the words to your favourite songs. That year, some of the hits included “I Get a Kick Out of You,” “Blue Moon,” “I Only Have Eyes for You,” and “Santa Claus is Coming To Town”.



Radio was definitely the place to hear those great songs, performed by the biggest and the best stars. Even composer George Gershwin had his own show – it started in February on WJZ/NBC and was called *Music by Gershwin* (Feenamint was the sponsor). Also in February, you had heard comedienne Talullah Bankhead make her network debut on Rudy Vallee's show on NBC.

Amos and Andy were still on the air, while their show remained a source of controversy in the black community. Black newspapers had been editorializing against this show since it first appeared on NBC in the mid 1920s, but its popularity with the majority of listeners continued – to give one example, *Broadcasting* magazine noted that a survey of farmers in 42 states showed *Amos and Andy* as their #1 choice (Eddie Cantor was their second favourite program). Ethnic humour was a fact of life on radio – another popular show with a long history was *The Goldbergs*, starring Gertrude Berg. In 1934, you would have heard Benny Goodman and his orchestra on NBC for the first time; you could also still hear such famous bandleaders as Abe Lyman, Paul Whiteman and Fred Waring.

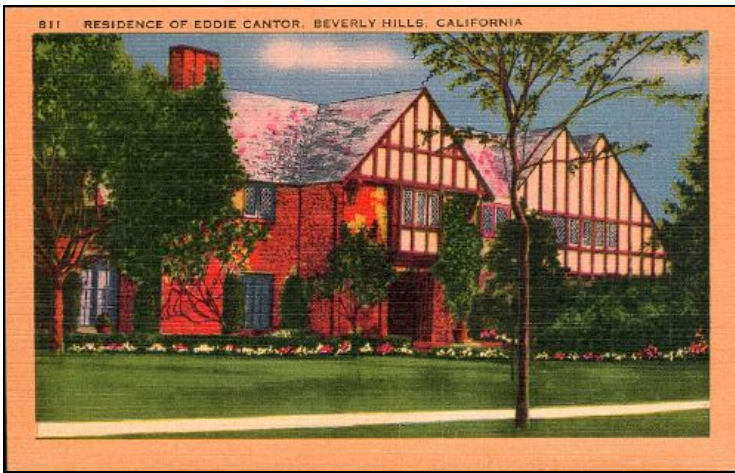
If you lived in New England, you were part of news history. John Shepard 3rd, the president of the Yankee Network (and WNAC Radio in Boston), began the first

(Continued on page 12)

Radio in 1934 (Continued from page 11)



Eddie Cantor



Eddie Cantor's home

local news network for radio, the Yankee News Service, in March of 1934; it competed directly with the newspapers, and the competition for stories was quite intense. And speaking of local networks, out on the west coast, the founder of the Don Lee network, who had expanded his ownership of KHJ in Los Angeles into a 12-station web, died suddenly. Don Lee was only 53. Also dying far too young in 1934 was the talented vocalist Russ Columbo – he was only 26.

On a happier note, radio drama fans rejoiced when a new network, Mutual, was founded in the summer of 1934. Mutual would become famous for such shows as *The Lone Ranger*. Cincinnati's WLW briefly became a superstation, operating with 500,000 watts. Edwin Howard Armstrong had begun to demonstrate something new – FM, which promised an end to static and noise in radio reception.

If you lived in 1934, it cost 3 cents to mail a letter (six cents for air mail). The launderette was invented, as was freeze-dried coffee. Fluorescent lamps were almost ready to be mass marketed. If you could afford a movie, you saw Clark Gable in *It Happened One Night*, for which he won an Oscar for Best Actor; Claudette Colbert, his co-star, won Best Actress. Comedian Joe Penner (whose catchphrase “Wanna buy a duck?” swept the country) won the award for Outstanding Radio Comedian. And while experiments in television continued, for most Americans it was radio that helped them through the day; few Americans could imagine being without it.

Donna Halper is a broadcast historian at Emerson College. This article originally appeared at www.old-time.com and reprinted here by permission of the author.



APRIL 21-22, 2006

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Bob Hastings

Archie Andrews,
 McHale's Navy

Rosemary Rice

Archie Andrews
 I Remember Mama

Hal Stone

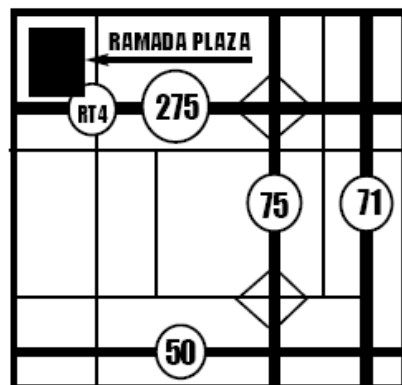
Jughead on Archie

Will Hutchins

Blondie, Sugarfoot

Ester Geddes

Talk of The Town



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

Comments from people who have attended our convention.

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

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

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

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

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

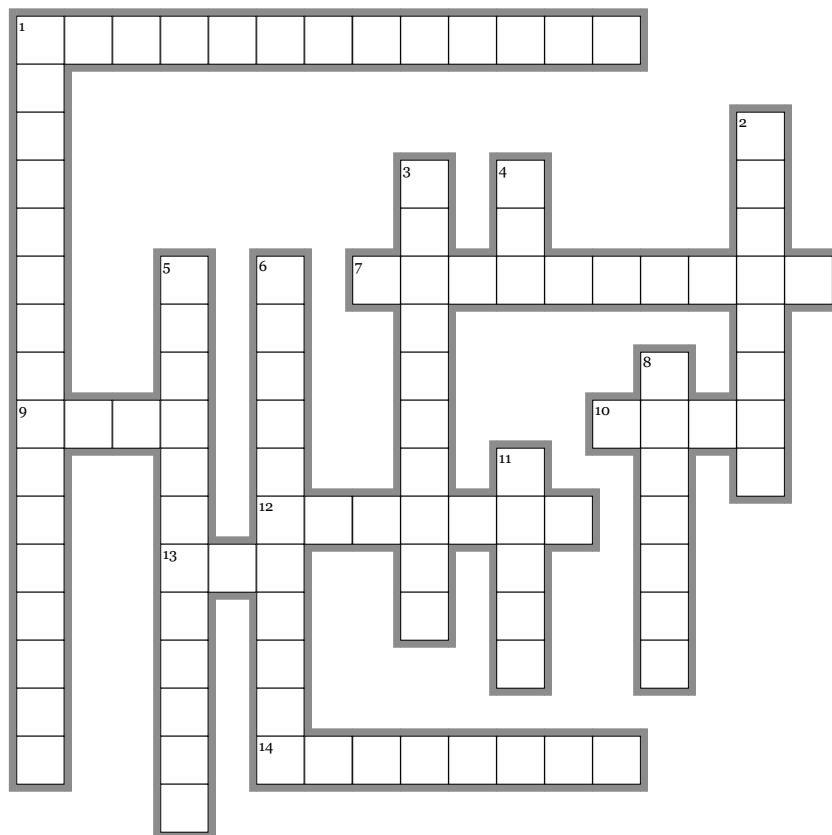
1) I got cast in a recreation this year! I was the announcer during the production of Our Miss Brooks. What a thrill to work with the professionals and the very talented non-professionals. I felt a little out of my league up there, but everyone was very nice and very helpful. They even tolerated my singing,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

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

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

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

The Lady Detectives



Created with EclipseCrossword – www.eclipsecrossword.com

Sources: Lady Crimefighters by Jack French © 1998

Created by Fred Bertelsen

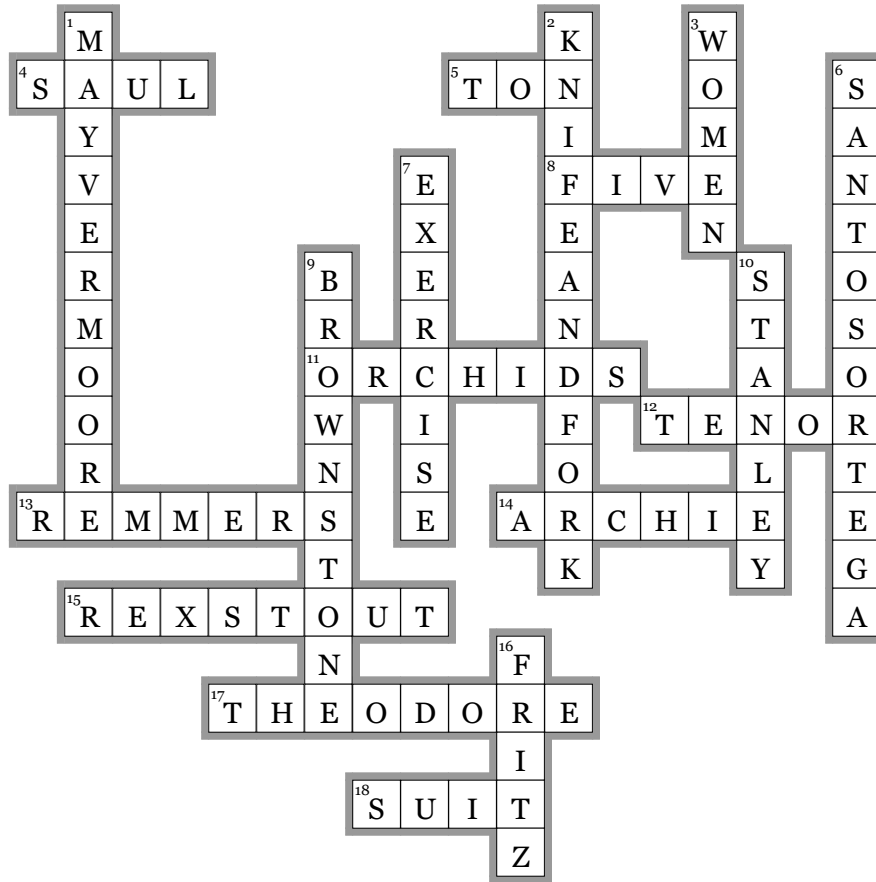
Across

1. _____ (2 words) starred Joan Blondell and her husband (at the time) Dick Powell.
7. Candy's love interest was Lt. _____ (2 words)
9. Henry _____ played Candy's love interest
10. _____ Sherlock
12. _____ was the telephone exchange used on the Candy Matson Pilot which would become YUkon by the 1st episode.
13. "Sara's Private Caper" was an _____ show for the summer of 1950.
14. Meet Miss _____ was one of two lady detective series played strictly for humor

Down

1. Mercedes McCambridge played this defense attorney whose show ran under two different names on two different networks.
2. There were at least _____ lady detectives
3. Kitty Keen, Inc. and Carolyn Day, Detective were both (2 words)
4. _____ North's husband was a publisher of crime stories.
5. Candy Matson was set in (2 words)
6. The "Lady in Blue" always had the (2 words) on in the background
8. _____ Parks-Masters portrayed Candy Matson
11. _____ Masters, Producer/Director of Candy Matson was Candy's real life husband

Last Month's Puzzle Solution



Created with EclipseCrossword – www.eclipsecrossword.com

Old-Time Radio Memories

Andrew Steinberg

I currently live in Southwestern Ohio, but I am a native of Kentucky. In the late 1980s and early 1990s I started collecting OTR shows on tape. I got a great assist from a family friend Charles Niren, who would share any show that I asked for. He is still a great help for supplying tapes when there is no other source for a show. After I hit 100 tapes, I realized that this hobby was taking up a lot of room, and I barely had a collection.

I dropped out of the hobby for about ten years. I got back into collecting OTR about three years ago. I tried to buy a 20,000 OTR show collection on Ebay. The first auction I won, the seller sent the shows to the wrong address, and I never ended up receiving the shows. It was

an inauspicious beginning. I got a partial refund from Ebay and purchased a set from a different vendor. I started trading with other OTR collectors and dealers. At that time my computer took about one hour to write a disk. It took me a long time to trade shows. I soon discovered that people would give me OTR programs via streamload.com and asking for nothing in return.

One of those crazy people was a guy named Jim Beshires. I didn't know him, but he invited me to join a new Yahoo group that he was setting up to organize complete and accurate collections of radio shows. It seemed like a brilliant idea to me. I was one of the first members to join the club that became OTRRG. I have since collected about 50,000 radio programs, mostly OTR from the United States.

I collect just about everything. The only radio shows I
(Continued on page 16)

OTR Memories (Continued from page 15)

purposely deleted from my collection due to the content were Charlie's Orchestra and Father Coughlin. My favorite OTR show is Lum and Abner. I've listened to almost every episode from 1941 - 1947 (the best period of the show in my opinion). My favorite NTR program is PRI's *This American Life*. That show really captures my attention.

I recently had my second child born. His picture is at <http://www.kmcnetwork.org/wcs/showbaby.cfm?id=8471>

I started corrected errors in my shows, but never kept any notes on what I was doing. After about a year of collecting, I started trading corrections with a collector in Europe named Carl. After a time, I decided to put my correction notes on a website for my own use and others if they wished to view it. My site was inspired by JJ's website and Walt Pattinson's website, but my site is a little different in that I don't have logs, just notes of mislabeled or misdated mp3 radio shows. It is located at <http://www.geocities.com/nightkey5/>

Here are some strategies I use for finding/correcting errors in OTR:

1. Listen to the shows. I find a lot of mistakes just by listening to shows.
2. In a large collection of shows, try sorting the shows by show length or size. Compare the shows with the same size or length. I found some mislabeled shows this week with this technique.
3. Use your resources. No resource is perfect but compare your shows to logs at Jerry Hendigaes site, radiogoldindex, or even John Dunning's Encyclopedia
4. Listen to other collectors. Other people point out errors all the time on forums, and I make notes of those corrections.
5. Look for patterns in dates. For instance, does one date stick out as being on a different day of the week from the other programs? Are there two shows with similar titles with dates exactly one year apart?
6. Use a perpetual calendar. I have found errors by comparing the day of the week announced on the show when compared to the date on the file.
7. Pay attention to repeat titles in shows. Shows like *Suspense* or *Gunsmoke* ran different episodes using the same titles. There are always mistakes in these repeat titles.
8. Compare shows to the scripts. Many OTR scripts of shows sponsored by tobacco companies are available online
9. Ask questions. When I cannot figure out the date, I pose it to others in the OTR community such as the online

Newsletter.

10. Look at books. There are some great books with researched OTR logs such as *Burns & Allen*.

11. Use the wiki. A few years ago I suggested on an online forum that the OTR community should have some type of wiki modeled on the Internet Movie Database. No one responded to that call, until the first line project was created single handedly by . . .

Useful URLs

www.geocities.com/nightkey5

www.radiogoldindex.com

www.otrsite.com

www.tobaccodocuments.com

<http://www.usfamily.net/web/wpattinson/otr/index.shtml>

http://www.jjonz.us/Web_Pages/Log-page/Log_page.htm

<http://forums.olderadio.net/>

<http://testbox.cob.rit.edu/>

<http://www.vpcalendar.net/>

<http://www.otterprojectonline.info/pmwiki/>

A real-life look at "THE LIFE OF RILEY"SM
—the whole cast says:

"Why Take Less...when Pepsi's Best!"

"BILL BENDIX" says:
"It's Twice as Good!"
WHETHER HE'S PLAYING the part of inascible, lovable "Riley"—or his real-life role of plain Bill Bendix, PEPSI is the choice of this famous screen star. "It's got the quality", says Bill.

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TUNE IN "COUNTER-SPT"—thrills, excitement, Tuesday—Thursday 7:30-9:00 your ABC station

The Broadcast

Matthew Nunes

It happened near to Halloween, a thing that shocked the nation.
It came across the airwaves from a New York radio station.
A broadcast that was just a joke, or so the Actor said,
But it left most people screaming, and afraid to go to bed.

The show began that evening at the stroke of eight to'clock,
But for those who tuned in later, they received an awful shock.
"The Martians! They have landed at a place called Grover's Mill,
And now they are advancing; every human being they'll kill!"

The audience that heard this, and believed it to be true,
Went screaming from their houses, and the chaos only grew.
But for those who had not heard it, they were awed by such a sight,
For a mob of frightened people were all fleeing left and right.

"It was a joke," the Actor said. "There wasn't any harm. I didn't mean my show to be the cause of an alarm."
The lawyers and the papers screamed, "The Actor's gone too far!"
But despite all their objections, Orson Welles became a star.

Treasury Update

On March 1, the Old-Time Radio Researchers Group had \$1732.14 in our bank account. Contributions for the month totaled \$235.00. A purchase from Jerry Haendiges cost us \$285.50 and a purchase from Doug Kosmonek cost us \$238.45. Other expenses were \$7.80. This left us with a balance of \$1435.39.

Contributors for the year include Thomas Mandeville, Jim Beshires, Tony Jaworowski, Archie Hunter, Stephen Myers, Toby Levy, Mark McClure, Robert Booze, Mike Hamm, Henry Morse, Robert McConeghy, Roger Hohenbrink, Lisa Fittinghoff, Robert Phillips, Ron Schalow, Stephen Myers, Allan George, Allan Foster,



Orson Welles

Tasseau Martillo, Gary Stanley, Jim McGee, Doug Hopkinson, Patrick Belanger, David Oxford, Bill Rogers, and Ed Sehlhorst.

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.

Wistful Vistas

Ryan Ellett

Thanks for opening the latest issue of the *Old Radio Times*. The staff really feels like we're getting into the groove of putting this publication together for you every month. As we expected would happen, a regular format is taking shape based on the material submitted by volunteer researchers and writers.

Members have been generous in offering pieces for the "Old-Time Radio Memories" and "Technician's Toolbox" columns. Roger and Jim have been great about providing previews of upcoming releases. There are column ideas that we originally thought would be a regular part of the magazine that are not so. This is fine. The *Times* is your magazine. Its growth and popularity has been an organic process, dictated by the interests of the readers, not by a small editorial group.

That being said, we hope the *Times* will remain open to new ideas and new features. A predictable format can provide stability, but can also lead to rigid staleness if not augmented with fresh ideas and perspectives.

This month we offer our first poem, written by first-time contributor Matthew Nunes. Vincente Tobias also makes his first contribution with a reflection on the overly-glorified nature of the old-time radio era.

We're thrilled to have Stewart Wright pen another feature for us. It is based on a shorter post made to the Online Old-Time Radio Digest several weeks ago. Always informative and always top-notch research, Stewart's work is always worth a second and third read.

David Siegel, publisher of *Flashgun Casey, The Witch's Tale*, and *A Resource Guide to the Golden Age of Radio* (featuring a mention of the Radio Researchers), kindly offered some additional thoughts about his work on the Casey book to complement Stewart Wright's review. We're always excited to shine the spotlight not just on ourselves, but on all those in the old-time radio community who are doing the grunt work of bringing new information and discoveries to the public eye.

Those of you that regularly read the Researcher message board on Yahoo are likely familiar with Thomas Mandeville's runaway hit series of posts about the Distro Tracker. With the first series complete, the *Times* has compiled all thirteen episodes (courtesy of Thomas himself) and will re-publish them over the next few months. This should better preserve the adventures for future readers than simply relying on the Yahoo Group archives.

We continue to offer new installments from Donna

Halper's series of articles on old-time radio and its cultural context. Similarly, you'll find another well-researched piece by Danny Goodwin about a classic sponsor's product.

Expect to see more releases by the Radio Researchers in coming months. Members are attempting to speed up the release time of compiled series to clear out a backlog of material. This month we offer previews of three upcoming releases.

Finally, by the time you read this the Cincinnati convention will be upon us. We've been running Bob Burchett's ad for it for the past few months, hoping to drum up support. I'll be attending for the first time and look forward to meeting some folks I've known for years only via online correspondence.

As usual, read and reread your *Times*, pass it on to a friend and consider how you can lend a hand.

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

It can be ordered on line at www.oup.com/us/wintersale or by phone, call toll-free 1-800-451-7556. The sale Promo Code # 25070 and the ISBN # is 0-19-507678. The shipping & handling is \$5.25.

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

A massive 800-page volume, *On The Air* has over 1,500 radio shows presented in alphabetical order. Dunning provides a complete broadcast history, with the time-slot, the network, and the name of the show's sponsors for each series. He also lists major cast members, announcers, producers, directors, writers, and sound effects people - even the show's theme song.

Radio Memories Update – Doug Hopkinson reports that the Radio Memories Network has changed its name to Radio Nostalgia Network thanks in part to pressure by members of the Radio Researchers and donations provided to Radio Memories' Ted Davenport to gain legal protection for his company's name. Thanks to all those that contributed to this cause.

Certification and Credits - What Does This Mean?

Roger Hohenbrink

So you saw the words “series certification” and you say to yourself, So, what is this, and what does it all mean? To start, when the Old-Time Radio Researchers Group was founded, our mission was to put all the available episodes of a series together and make it the best and most accurate compilation for all who loved old-time radio to enjoy.

We found that after all the work was done we needed a statement on that series to let all know at what level of completeness each series had achieved. Thus entered the Certification document. When the Old-Time Radio Researchers group gives its stamp of approval to a series (OTRR Certified) we want it to mean something. We take pride in our work and make every effort to ensure OTRR Certified means the series and its episodes are what they say they are. No more mislabeled files, no more mixed up episodes.

This is a document that is part of each certified series and it is on each CD distribution and also is part of the series on the hubs and other place you will find a certified series. In this article you will find a copy of what this document looks like for the Frontier Gentleman certified series.

When you open the document you will find the name of the series, Frontier Gentleman, the date the series was certified, Feb. 26, 2006, and the level of certification of that series, Certified Complete or Certified Accurate.

The two levels of OTRR Certification are:

Certified Complete (CC) – A series that is Certified Complete is the highest level of certification available under the OTRR Certified Standards. This certification level implies that all the files in the series are labeled accurately and also indicates that the series is as complete as possible; it includes all existing episodes. This higher standard means that the awarding of a Certified Complete will be harder to come by. Unless a series contains all episodes broadcast (ie; the complete run) it will be difficult to know if a series presented for certification contains all known extant episodes. Unless the certifier is absolutely certain that no other episodes exist (in any form), then the series should be considered for a Certified Accurate label. A series that is missing episodes may be considered for the Certified Complete label when it is generally accepted that certain missing episodes are indeed ‘lost.’ New shows are still being discovered,

however, which may affect the status of “complete” collections in the future.

Certified Accurate (CA) - A series that is Certified Accurate indicates that all the episodes are properly identified and labeled, but that the series does not contain all known extant episodes. The files have been listened to by one or more listeners to verify the accuracy of the files. The same rigor and care has been taken in the certification of a Certified Accurate series but that the series as presented does not contain all episodes known to have been broadcast AND known to exist in any audio form (transcription, cassette, reel etc). Episodes may exist in ET form in the hands of a collector or dealer but are not available in mp3 format. These episodes will be considered as ‘known to exist’ and will prevent a series from being complete. (mp3 encodes of these episodes frequently are released to the mp3 community). It is expected that most certified series will be in this category. The listener can be assured that the files are what they say they are and will not have to worry about wasting download time or discs.

Now that you know about certification, what is this about credits? It takes many people working long hours to get a series certified and it is one of my main objectives to give each and everyone who helped to get a series certified credit for all their hard work. The list of credits for all who helped on a series is part of the certification document.

So think about it, volunteer, get involved, and get the recognition for your help and hard work.

Sample Certified File

The Old Time Radio Researchers Group now declares this series Frontier Gentleman to be

CERTIFIED COMPLETE

It is highly recommended that any other version of this series currently in circulation be discarded as it more than likely contains some form of incorrect information such as duplicated episodes, incorrectly dated or titled episodes, or episodes belonging to another series. Help clean up problems, circulate only OTRR Certified Series.

The Old-Time Radio Researchers Group would like to thank the following people who helped on this series -

Jim Beshires (Series Compiler)
Terry Black (2nd Listener)
Nancy Reynolds (Series Coordinator)
Doug Hopkinson (Audio Briefs Announcer)

Certification and Credits (Continued from page 19)

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

Ben Kibler (Otter Log Researcher East Coast New York City affiliate, WCBS)

Ernie Cosgrove, Roger Hohenbrink, Stewart Wright & Menachem Shapiro (Wiki First Line)

Stewart Wright & Roger Hohenbrink (Otter Log West Coast)

Doug Hopkinson & Stewart Wright (Episode Upgrades)
Roger Hohenbrink (Audio Briefs Descriptions Moderator
And Jewel Case CD Label Artwork)

And all the members of the OTRR group.

Librarian's Shelf

New Release

Case Dismissed

Accurate Ver. 1

Stand By for Crime

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

Adventures of the Poll Parrot

Accurate 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

Cruise of the Poll Parrot

Complete Ver. 1

Dark Fantasy

Accurate Ver. 1

The Devil and Mr. O

Complete Ver. 1

Dimension X

Complete Ver. 1

Dr. Kildare

Accurate Ver. 2

Family Doctor

Complete Ver. 1

Frontier Gentleman

Complete Ver. 2

In the Name of the Law

Complete Ver. 1

Incredible, but True

Complete Ver. 1

It Sticks Out Half a Mile

Complete Ver. 1

Luke Slaughter of Tombstone

Complete Ver. 2

Magic Island (2 discs)

Complete Ver. 2

Mr. Keen, Trace of Lost Persons

Accurate Ver. 3

Mystery House

Accurate Ver. 1

Philo Vance

Accurate Ver. 1

Planet Man, The

Accurate Ver. 1

Richard Diamond (4 discs)

Accurate Ver. 1

Rocky Fortune

Complete Ver. 1

Rogue's Gallery

Accurate Ver. 2

Six Shooter, The

Complete Ver. 4

Smiley Burnette (4 discs)

Accurate Ver. 2

Sam Spade, The Adventures of (2 discs)

Accurate Ver. 2

Victor Borge Collection

Accurate Ver. 1

You Can't Do Business with Hitler

Accurate Ver. 1

Complete – Set includes complete series.

Accurate – Set includes all known episodes in existence.

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

Collecting Quality OTR on a Budget

Travis Conner

Let's face it; a lot of us don't have a ton of money to spend on our hobbies. It's okay to get a box set here and there, but in the long run one can grow a quality collection much larger than by just focusing on 40-60 dollar box sets (hint; find someone that's bought the box set and trade with them!). If one knows where to look, collecting quality OTR doesn't have to be that expensive.

One can easily find premium quality OTR, but it generally comes at premium prices. If you're willing to put in the time and effort there's some inexpensive ways to acquire OTR. 1) Find good deals on quality reels or some CDs from dealers. 2) Trade on CD with other quality collectors. 3) Participate in round-robins/distros. 4) Join a lending club. The scope of this article mainly focuses on .wav and audio CD transfers.

Nowadays, dealers are getting rid of their reels at low prices. I've purchased many this way. I learned how to avoid duds by asking questions and learning how to pick reels from quality sources. I got a few duds along the way, but that was far offset by all the good reels. You can never go wrong with Ed Carr's reels and I always get them when I see them. Other good reels are Roger Rittner, Thom Salome's *Superman*, ones with Scanfax numbers, Larry Kiner (I've only come across a few of those), Ron Bowser, and the *Lum and Abners* with the sign of the happy/sad actors' masks on the spine. There are others, and I'd be most grateful if people could clue me into other good collectors' reels to look out for.

There have been a lot of reels sold lately – it would be a good idea if people pooled together and had round robins or time-corrected .wav transfers or the reel transfers.

Acquiring material via trade is pretty much self-explanatory. Find some good people to trade with.

Round-robins can be hit or miss. If you can find some round-robins from quality sources, that's generally an inexpensive way to pick up OTR. The mp3 distros can be hit or miss – mostly miss, but the Old-Time Radio Researchers Group has been putting out some decent to nice ones.

Mp3 doesn't have to sound bad if done right. Mp3 has a bad reputation because most encodes are from 32nd generation cassettes at a poor bitrate. Done right, one can't tell the difference between an mp3 copy and a quality original. It's a nice, convenient format with .wav backups, ideally. However, a lot of people who deal mainly with transcription discs don't really understand mp3 it and it's

become a convenient scapegoat, and sometimes an excuse to hoard shows. Badly done mp3 encodes have done a lot of damage to the file format. Mp3 is best as a companion format to the .wav, not as the primary format.

Then there's the venerable OTR club/lending library. I've never really partaken in a national one, but from what I can gather, SPERDVAC and REPS are the best. Lending libraries are a fairly economical way to get more OTR.

Here's a tip; network. If you build up a good network of traders, you can get a lot of shows. You never know what might turn up that way.

Transcriptions generally aren't cheap, and the transfer equipment certainly isn't cheap, but in the near past – as recent as the '90s – they weren't that expensive and I picked up a lot that way. I got a *Fat Man* for 16 bucks. Not bad! Considering that network transcriptions are going to be dust in a few years, one would think they'd become cheaper.

If you're really dedicated in that way, replace shows with better-sounding shows whenever possible. Even if I have a show, I'll pick up the same show if it's a much better copy.

Collecting OTR on a budget requires more effort but it pays off once you know what to look for. It's good to get fills from quality places, but sticking to pricey box sets (and if you end up with Radio Spirits box sets, bad quality to boot) will limit what you can get.



Case Dismissed

Jim Beshires

“Case dismissed!”

Thus with the pounding of the gravel, the fate of men and women has been decided by a judge. This is one in a long line of the new certified series being released by the Old-Time Radio Researchers Group.

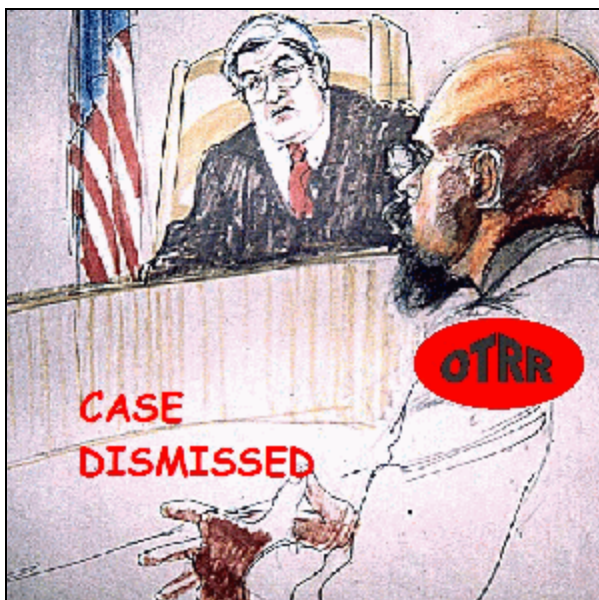
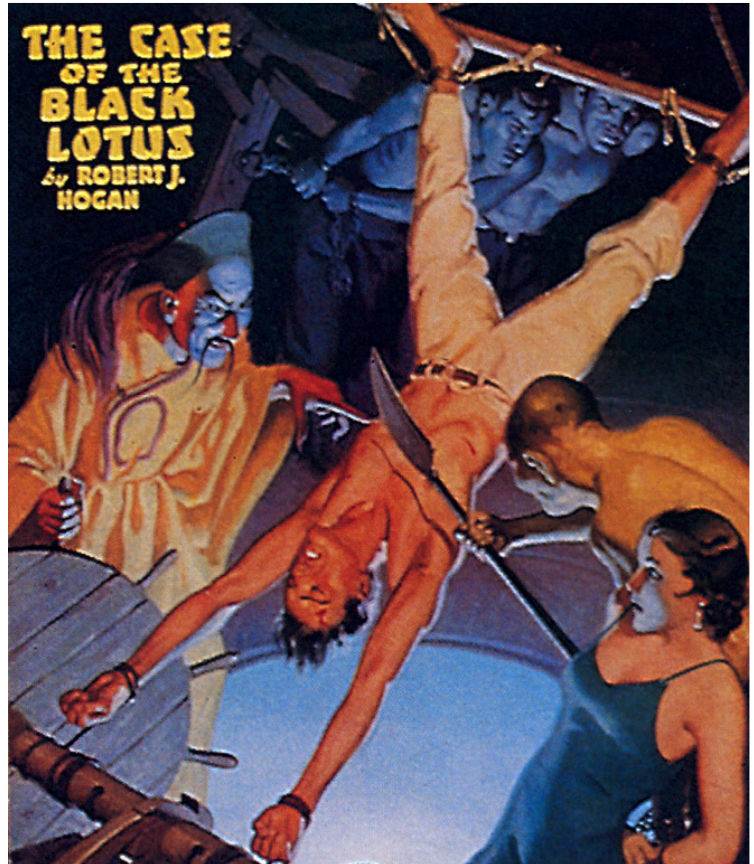
It is the story of our legal rights, the battle to preserve and protect them, and how easily they can be lost. The program shows us just how fragile liberty and justice are. These stories of everyday events are still interesting, even after 50 years – stories of criminal liability, legal wills, buying on installment, problems with renting an apartment.

Each story is well written and the acting, though dated and a bit hokey by today’s standards, still manages to achieve the desired effect.

Despite a lot of time spent on the internet looking for information about this series, not much was uncovered. It was apparently broadcast on a limited basis and originated on WMAQ, an NBC station. It was comprised of 13 episodes, 12 of which are currently available and was heard from January 30, 1954 thru April 24, 1954.

The series was compiled by Jim Beshires, with audio briefs by Doug Hopkinson. It is currently available for download via our safe and secure hub and is expected to be released shortly through the OTRRG Distro Group.

Be on the lookout for many more additional releases over the spring and summer months!



Stand By For Crime

Jim Beshires

The Old-Time Radio Researchers are pleased to announce the release of this certified series to the old time radio community.

This show from the early 1950's is a good example of the "true story" style of delivery made popular in radio's classic crime shows *Gangbusters* and *Mr. District Attorney*. Of course, the best and most popular of the "true crime" shows was *Dragnet*. The monotone, "just the facts" style demanded by Jack Webb in the show made two points at once. First, that the show wasn't a typical melodramatic crime show as had been on radio since the good old days, and more importantly, that we were "along for the ride" on another day at the office. In this case, a policeman's day at the "office." Not true crime, as this is drama, but this show features a very believable news anchor at a local LA radio station, KOP, Chuck Morgan (Glenn Langan).

He is a pal with Lt. Bill Miggs of the police force, who tips him off to hot crime news possibilities. Also in on the capers is Carol Curtis (Adele Jergens), Morgan's gal Friday. Adele was also his wife, the two marrying in 1949. They had met on the set of *The Treasure Of Monte Cristo*.

The repartee between the two is strictly old school, and enjoyable as such. Chuck persists in calling her "glamour puss." She's a blonde, natch. And a looker. The three meet all types, mostly on the shady side of the street. The dialogue is solid and makes the most of the plots.

We can only find this instance where Langan, along with his wife, Adele Jergens, starred in a radio series. However, both Glen and Adel starred in a number of movies. He is remembered for *The Amazing Colossal Man*, released in 1957. Adel's career was a bit more successful, with starring rolls in *Side Street* (1950) *Edge of Doom* (1950) and *The Day The World Ended* (1956). They both retired from the screen in 1957.

Unheralded and left for dead, *Stand by for Crime* is well worth your time.

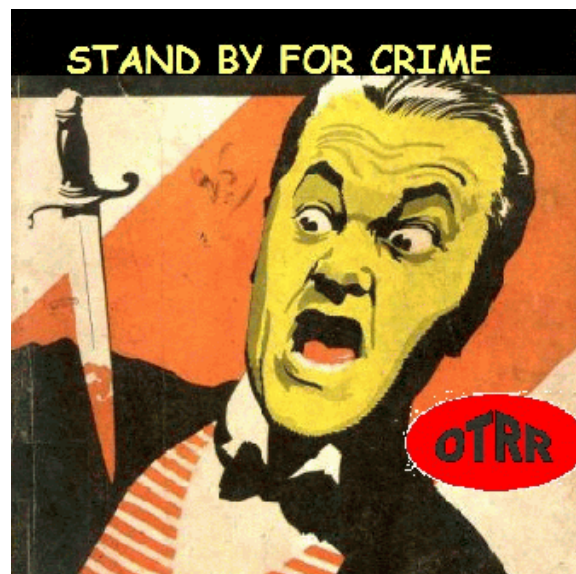
Working on this certified series was Jim Beshires, Doug Hopkinson and Phlipper376.



Glenn Langan



Adele Jergens



How to Properly Encode OTR, Part 1

Travis Conner

You know, I've heard a lot of bad encodes lately, and I'd like to change that. It's so simple, really. With a little care, one can have some great-sounding OTR. This guide will help do that. This can also apply to non-mp3 digital encoding, such as .wav (with the time correction part). OTR is a lot like baseball or any sport; you need fundamentals to do it right.

1. Some OTR fundamentals

Right Speed:

Let's face it; tape stretches and different factors make it offspeed. So even good, low-generation sources can be offspeed. Once you've recorded the .wav (44.1 khz, 16 bit, mono), make sure the speed is correct.

Speed-Correcting Network Shows: These are the easiest. Non-edited network shows, sustained or with commercials that are before the mid-1950s, are generally

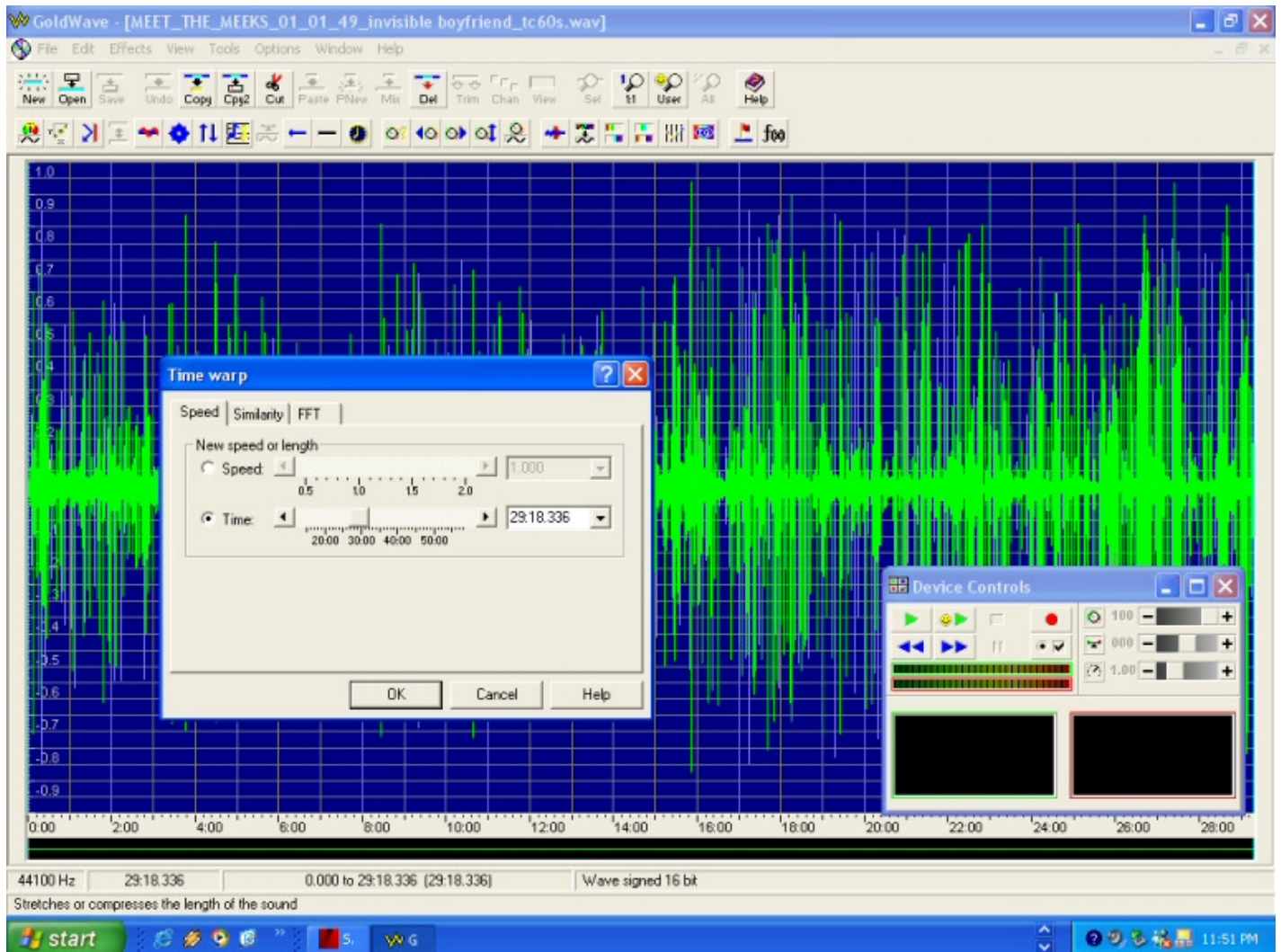
between 29:10 and 29:30.

Speed-Correcting Syndicated Shows: Now this task is harder, since they have no set time, and the times vary widely. One has to rely on the right pitch of the voice.

Speed-Correcting AFRS Shows: These are a bit harder, too, since the times vary widely. It necessary to recognize pitch, like with syndicated shows. AFRS prgorams range from 25 minutes to 30 minutes on an unedited transfer that retains the AFRS music filler.

How to Time-Correct: This varies on different software programs. I like Goldwave the best, since it's quick and easy, and listed in minutes and seconds instead of just seconds. In Goldwave, it's "time warp." Open the .wav, select time warp, change the time to selected time (or experiment with different times), and find the right speed. Here's a screenshot of the time warp function in goldwave. See the little clock icon where the mouse pointer is? That's the shortcut to it.

(Continued on page 26)



Encode (continued from page 25)

To change time time, enter the desired time into the “time” window.

Keep a record of how much you altered the file. I add on a “tc#ofseconds” to the end of a filename to indicate how much I changed the speed. Example.

“ILAM_12_13_51_Fictitious title_tc61s.wav” The tc61 means time-corrected by 61 seconds. If it’s slowing a program down (if the original speed was too fast) I put a + in front.

Good Sources

This is crucially important also, even the best encode or transfer is going to sound like trash if the source is trash. If at all possible, try to get it from transcription, or at most a couple generations down. Keep your equipment clean and well-maintained. A reel deck should be cleaned after every hour played. A cassette deck (cassette, yuck) should also be cleaned regularly.

A reel is more likely to be low-generation than a cassette, I’ve found. They also generally have better sound. I loathe cassettes, but that’s another matter. It’s hit-and-miss finding good reels, but if you can find a quality-minded collector, you’re more likely to find good reels.

A 7 ½ ips speed reel is generally more likely to be very lo-gen than a 3 ¾. Not always, but generally. I haven’t seen that many poor 7 ½ ones. One and 7/8 ips is more

likely to be trash.

Record it Right

Find a good program that you feel comfortable with. I recommend Cool Edit Pro/ Cool Edit 2000, because the interface is the most user-friendly. I use Goldwave solely for time-correcting. Sound Forge is good too, just less user-friendly in editing.

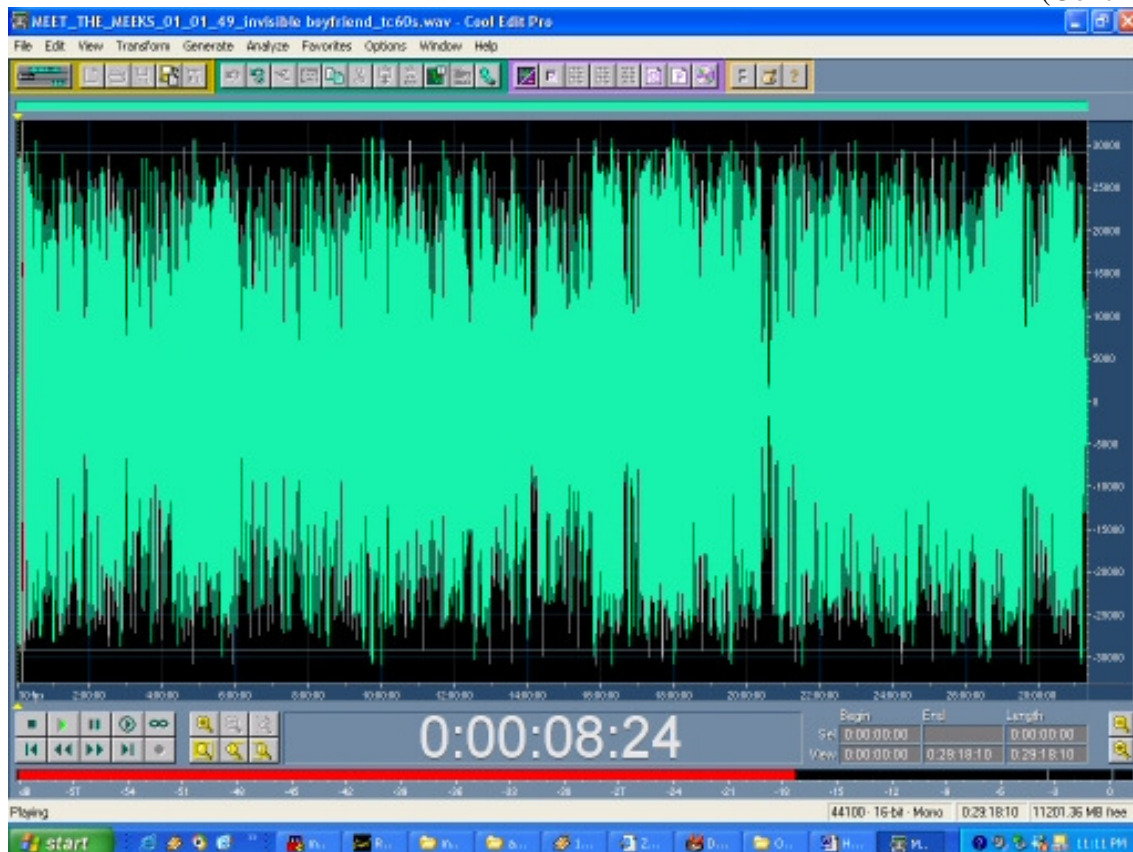
Plug it in from the same powersource. A recording engineer added, “. . . as simple as this sounds, plugging in equipment to different electrical outlets, or more properly, different legs of the power supplied to your house, can cause ground loops that resemble 60Hz hum. The reason for this is the power is out of phase when you use two different legs as sources for electricity . . .”

Get a decent soundcard. I recommend the Sound Blaster 5.1 or better yet, the Platinum (or the new one, Audigy). The one with the front plate is best, so you can put RCA cables directly in the front, attach headphones, optical cable, etc.

Make sure the different components are properly connected, and with good RCA line. Make sure left-out goes to left-in, right-out to right-in, on the different equipment being connected. Don’t cross the paths.

The volume: Make sure you set a recording volume where the peak (loudest) level does NOT exceed 0 db. Take a look at this picture of Cool Edit in action:

(Continued on page 27)

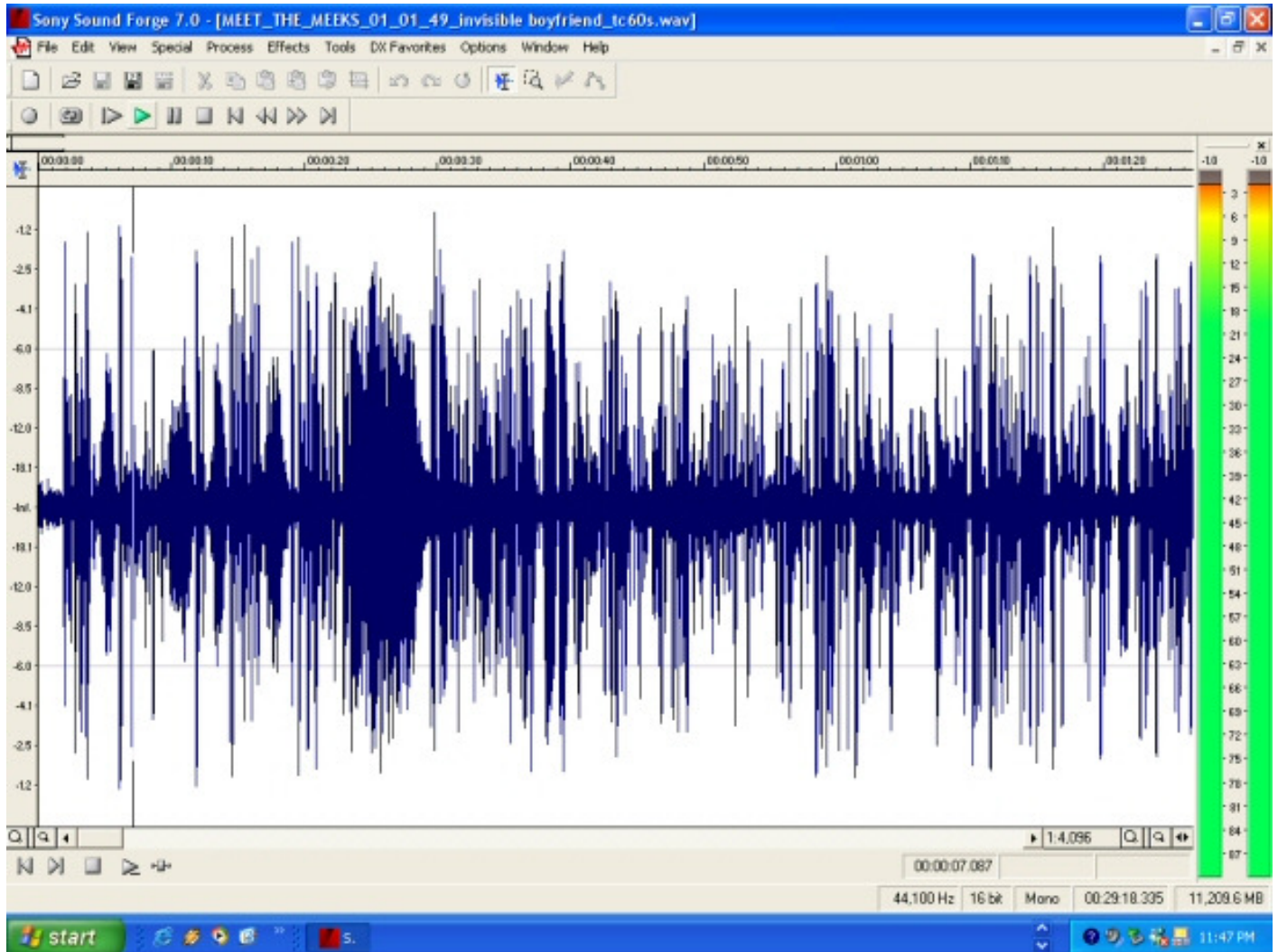


Encode (Continued from page 26)

See where the little yellow line is (where the red bar is) about where the -3 db is? That's the peak volume at that particular moment. YOU DO NOT WANT THE RED LINE TO GO OVER 0 db. EVER. THAT IS BAD. It will

clip the sound and make it sound lousy. Try to keep at about -5 to -3 db peak. At least over -10 dB. You can normalize it later.

Here's a picture of Soundforge (for reference with the above note, if you're working with soundforge.

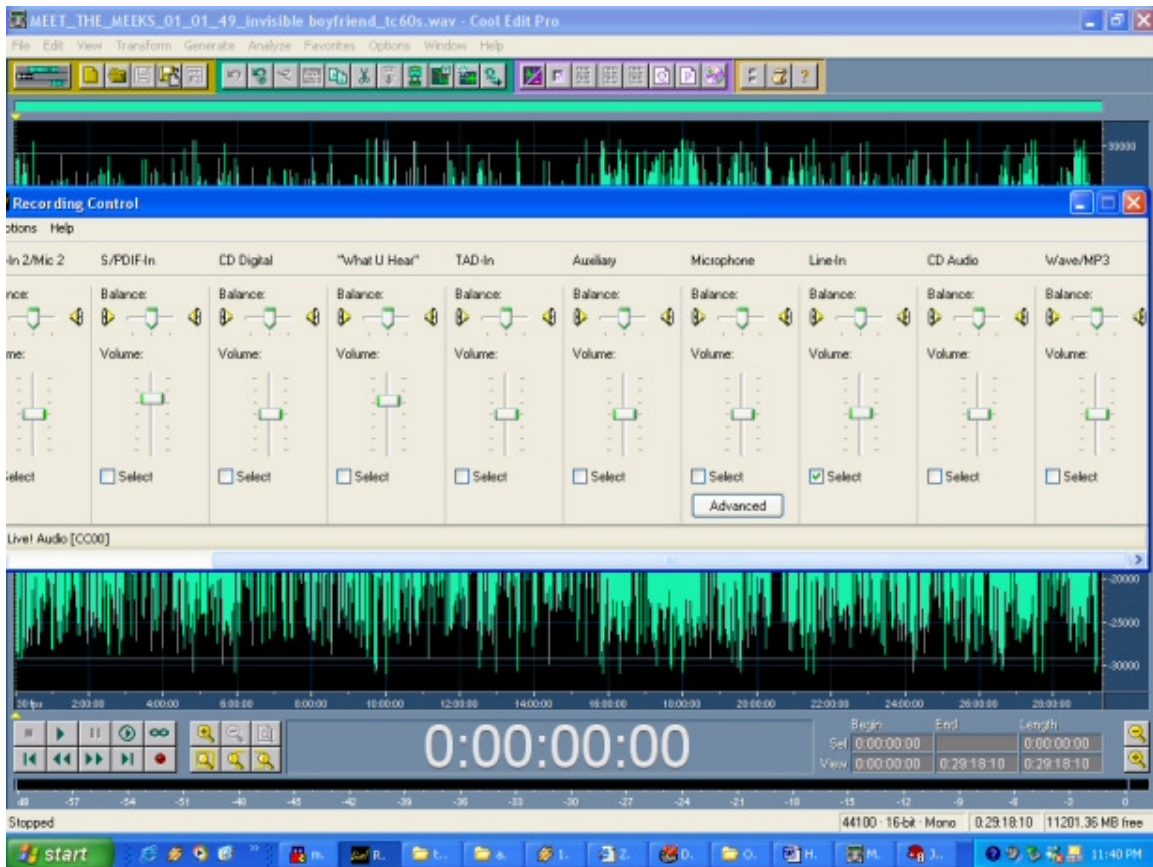


It's pretty similar, but I find the interface clunky for editing. See how much easier the begin and end time is to access on Cool Edit?

NORMALIZE: Normalize is when the file is transformed to it's peak volume level. I recommend no louder than -2 dB or 96%. On cool edit, it's Transform/Amplitude/Normalize.

(Continued on page 28)

Encode (Continued from page 27)



Above is a screenshot of the Soundblaster's Recording Control panel. Note that "Line-in" is selected, as it's the particular input that I'm recording to.

(For mp3) Use A Good Bitrate

There's a myth that 32 kbps is adequate for OTR, but did you ever notice that serious collectors and people who do transcriptions never use 32? That's because 32 is totally inadequate. 100% of the people that say 32 is ok have never handled a transcription.

There's a lot of debate over this, but let's just set a threshold here; anything below 64 kbps (mono – all bitrates mentioned for mono OTR are in mono) is bad. For mine, I usually use between 80 and 128, depending how sharp the source is.

Use a good encoding program. If it's one show at a time, the mp3 setting in Cool Edit Pro is ok. It's better than the Cool Edit 2000 one, at least timewise. And don't try to set it to variable bitrate in Cool Edit, it doesn't work. Stick to constant bitrate.

CDs are cheap, technology is changing all the time, so please don't try to cram 100 shows on one CD, ok? You'll never regret using a higher bitrate. Even at the very high 128 kbps, you still get 25 to 30 shows per CD. At 64 the filesize is about 15-17 MB, so you do the math.

Keep it Raw

Audio cleanup comes when you're more advanced, so don't try it yet. Please do the files raw and don't do any hiss reduction or alteration of the wavefile. It's just too prone to mess up.

If you have a copy from transcription or very low-gen source file, also keep a .wav copy. Mp3 or any compressed format is a terrible format archivally because you can't change anything without further loss.

2. What You'll Need

Here's the recommended "kit" for OTR that I would have:

- a good reel deck. I like Teacs. Pioneer RT-707 is good and some others.
- A good transcription turntable. This is optional, if you're not doing transcriptions, obviously you don't need one. Esoteric Sound (www.esotericsound.com) and Garage –A –Records. (<http://www.garage-a-records.com/index.php>) have reasonably priced, good

(Continued on page 29)

Encode (Continued from page 28)

quality turntables. Garage-A-records has the slightly older Esoteric models, so they're more inexpensive (but still good). Kab USA (www.KABusa.com) has a decent one too, I'm told. Never used the KAB model. A good turntable will cost you \$500-1600. Don't skimp and get an old one, they're worthless. A Technics SP-10 MkII would be the only one I'd recommend over 20 years old.

- Cassette deck. If you're doing cassettes. I must admit, I have a cheesy cassette deck because I never use the blasted things. I hate cassettes, they're inferior to reel. I have maybe 10 cassettes.

- Good RCA cables. You wouldn't think this is so important, but it is. A good connection to your reel deck and other equipment is essential. Monster cable is good, but expensive. Better cable, and less expensive, is

available from <http://www.esotericsound.com/> by custom lengths, even. Make sure they're connected properly!

- A good re-equalizer. In different eras, there were different recording standards. They need to be reproduced like they were. A good and simple to use re-equalizer is available at esoteric sound. Do not do re-equalization on any other thing than this particular software. It will be messed up! If you can't get the Esoteric re-equalizer, skip the re-equalizer. RIAA/RIAA isn't THAT different from RIAA/NAB (currently \$295.00 at Esoteric Sound).

Note: I don't work at any of these places, the recommendations are what I consider the best product and the best value.

Next month: Getting Started

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

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

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

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Visit us on the Web:

<http://www.otterprojectonline.info/>
<http://groups.yahoo.com/group/OldTimeRadioResearchersGroup/>
<http://groups.yahoo.com/group/Otter-Project/>

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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

Adv. Of Christopher London 50-02-26 Price Of
Sugar.mp3

Almanac 62-12-09 Alan Young.mp3

Anacin Hollywood Theater 48-12-18 Fog Bound.mp3

BCRC = Bing Crosby – Rosemary Clooney Show

BCRC Show 60-02-29 (001) First Song - Will You Still
Be Mine.mp3

BCRC Show 60-03-01 (002) First Song - Breezin' Along
With The Breeze.mp3

BCRC Show 60-03-02 (003) First Song - It's A Most
Unusual Day.mp3

BCRC Show 60-03-03 (004) First Song - I May Be
Wrong.mp3

BCRC Show 60-03-04 (005) First Song - A Little Spanish
Town.mp3

BCRC Show 60-03-07 (006) First Song - The Gypsy In
My Soul.mp3

BCRC Show 60-03-08 (007) First Song - Please Don't
Talk About Me When I'm Gone.mp3

BCRC Show 60-03-09 (008) First Song - You Old Son Of
A Gun.mp3

BCRC Show 60-03-10 (009) First Song - Darling.mp3

BCRC Show 60-03-11 (010) First Song - It Happened In
Monterey.mp3

BCRC Show 60-03-14 (011) First Song - When The Red,
Red Robin Comes Bobbin Along.mp3

BCRC Show 60-03-15 (012) First Song - That Old Black
Magic (No Opening).mp3

BCRC Show 60-03-16 (013) First Song - Love And
Affection.mp3

BCRC Show 60-03-17 (014) First Song - Did Your
Mother Come From Ireland.mp3

BCRC Show 60-03-18 (015) First Song - Goody,
Goody.mp3

BCRC Show 60-03-21 (016) First Song - It's A Most
Unusual Day.mp3

BCRC Show 60-03-22 (017) First Song - A Touch Of The
Blues.mp3

BCRC Show 60-03-23 (018) First Song - You're Just Too
Marvelous For Words.mp3

BCRC Show 60-03-24 (019) First Song - It's
Wonderful.mp3

BCRC Show 60-03-25 (020) First Song - Near You.mp3

BCRC Show 60-03-28 (021) First Song - You've Got
What I Want.mp3

BCRC Show 60-03-29 (022) First Song - That's All I Want
From You.mp3

BCRC Show 60-03-30 (023) First Song - Thou Swell.mp3

BCRC Show 60-03-31 (024) First Song - This Can't Be
Love.mp3

BCRC Show 60-04-01 (025) First Song - You Turned The
Tables On Me.mp3

BCRC Show 60-04-04 (026) First Song - You're The
Tops.mp3

BCRC Show 60-04-05 (027) First Song - Keep It Gay.mp3

BCRC Show 60-04-06 (028) First Song - It Just Happened
To Happen To Me.mp3

BCRC Show 60-04-07 (029) First Song - I Have Mixed
Emotions Over You.mp3

BCRC Show 60-04-08 (030) First Song - Ol' Man
River.mp3

BCRC Show 60-04-11 (031) First Song - We're In The
Money.mp3

BCRC Show 60-04-12 (032) First Song - You're In
Kentucky.mp3

BCRC Show 60-04-13 (033) First Song - New Sun In The
Sky.mp3

BCRC Show 60-04-14 (034) First Song - You Make Me
Feel So Young.mp3

BCRC Show 60-04-15 (035) First Song - Ain't
Misbehavin'.mp3

BCRC Show 60-04-18 (036) First Song - Fine And
Dandy.mp3

BCRC Show 60-04-19 (037) First Song - Good Night.mp3

BCRC Show 60-04-20 (038) First Song - Avalon.mp3

BCRC Show 60-04-21 (039) First Song - It Happened In
Monterey.mp3

BCRC Show 60-04-22 (040) First Song - At
Sundown.mp3

BCRC Show 60-04-25 (041) First Song - Goody,
Goody.mp3

BCRC Show 60-04-26 (042) First Song - Love's Old
Sweet Song.mp3

BCRC Show 60-04-27 (043) First Song - The Tender
Trap.mp3

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Acquisitions (Continued from page 31)

BCRC Show 60-04-28 (044) First Song - Devil And The Deep Blue Sea.mp3
BCRC Show 60-04-29 (045) First Song - Oh.mp3
BCRC Show 60-05-02 (046) First Song - Anyone Can Fall In Love.mp3
BCRC Show 60-05-03 (047) First Song - I Get A Kick Out Of You.mp3
BCRC Show 60-05-04 (048) First Song - Georgia On My Mind.mp3
BCRC Show 60-05-05 (049) First Song - It Must Have Been Moon Glow.mp3
BCRC Show 60-05-10 (052) First Song - Do Nothing Till You Hear From Me.mp3
BCRC Show 60-05-11 (053) First Song - Nice Work If You Can Get It.mp3
BCRC Show 60-05-12 (054) First Song - I've Got A Crush On You.mp3
BCRC Show 60-05-17 (057) First Song - Sing You Sinners.mp3
BCRC Show 60-05-18 (058) First Song - Send For Me.mp3
BCRC Show 60-05-19 (059) First Song - Cocktails For Two.mp3
BCRC Show 60-05-20 (060) First Song - Taking A Chance On Love.mp3
BCRC Show 60-05-23 (061) First Song - Anything Goes.mp3
BCRC Show 60-05-24 (062) First Song - My How Time Goes By.mp3
BCRC Show 60-05-25 (063) First Song - Just You.mp3
BCRC Show 60-05-26 (064) First Song - Surprise.mp3
BCRC Show 60-05-27 (065) First Song - I'm Gonna Sit Right Down And Write Myself A Letter.mp3
BCRC Show 60-05-30 (066) First Song - When The Red Red Robbin (vlux).mp3
BCRC Show 60-05-31 (067) First Song - Way Down Yonder In New Orleans.mp3
BCRC Show 60-06-01 (068) First Song - When I Take My Sugar To Tea.mp3
BCRC Show 60-06-02 (069) First Song - You're In Kentucky.mp3
BCRC Show 60-06-03 (070) First Song - I Love You.mp3
BCRC Show 60-06-06 (071) First Song - People Will Say We're In Love.mp3
BCRC Show 61-04-07 (289) First Song - You're In Avalon Town.mp3
BCRC Show 61-04-10 (290) First Song - Something's Gotta Give.mp3

BCRC Show 61-04-11 (291) First Song - S'Wonderful.mp3
BCRC Show 61-04-12 (293) First Song - Will You Still Be Mine .mp3
BCRC Show 61-08-22 (386) First Song - Keep It Gay.mp3
BCRC Show 61-08-23 (387) First Song - Singin' In The Rain.mp3
BCRC Show 61-08-24 (388) First Song - Just Breezin' Along.mp3
BCRC Show 61-08-25 (389) First Song - It's Been A Long Time.mp3
BCRC Show 61-08-28 (390) First Song - The Best Thing For You Is Me.mp3
BCRC Show 61-08-29 (391) First Song - Sing, You Sinners.mp3
BCRC Show 61-08-30 (392) First Song - Summertime.mp3
BCRC Show 61-08-31 (393) First Song - Chicago.mp3
BCRC Show 61-09-01 (394) First Song - Anything You Can Do.mp3
BCRC Show 61-09-04 (395) First Song - True Love.mp3
BCRC Show 61-09-05 (396) First Song - Meet Me Tonight In Dreamland.mp3
BCRC Show 61-09-06 (397) First Song - Gypsy In My Soul.mp3
BCRC Show 61-09-07 (398) First Song - Sing, You Sinners (repeat).mp3
BCRC Show 61-09-08 (399) First Song - You're In Kentucky.mp3
BCRC Show 61-09-11 (400) First Song - Goody, Goody.mp3
BCRC Show 61-09-12 (401) First Song - I Wanna Be Happy.mp3
BCRC Show 61-09-13 (402) First Song - Takin' A Chance On Love.mp3
BCRC Show 61-09-14 (403) First Song - Deed I Do.mp3
BCRC Show 61-09-15 (404) First Song - Just You, Just Me.mp3
BCRC Show 61-09-18 (405) First Song - When The Red Red Robbin.mp3
BCRC Show 61-09-19 (406) First Song - In The Middle Of An Island.mp3
BCRC Show 61-09-20 (407) First Song - Yaaka Hula Hickley Dula.mp3
BCRC Show 61-09-21 (408) First Song - King's Serenade.mp3
BCRC Show 61-09-22 (409) First Song - Gimme A Little Kiss.mp3
BCRC Show 61-09-25 (410) First Song - For My Good Fortune.mp3

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Acquisitions (Continued from page 32)

BCRC Show 61-09-26 (411) First Song - S'Wonderful.mp3
BCRC Show 61-09-27 (412) First Song - In Between The Devil And The Deep Blue Sea.mp3
BCRC Show 61-09-28 (413) First Song - Almost Like Falling In Love.mp3
BCRC Show 61-09-29 (414) First Song - New Sun In The Sky.mp3
BCRC Show 61-10-02 (415) First Song - From This Moment On.mp3
BCRC Show 61-10-03 (416) First Song - I've Got A Lot Of Living To Do.mp3
BCRC Show 61-10-04 (417) First Song - You've Got What I Want.mp3
BCRC Show 61-10-05 (418) First Song - Send For Me.mp3
BCRC Show 61-10-06 (419) First Song - Deed I Do.mp3
BCRC Show 61-10-09 (420) First Song - You Belong To Me.mp3
BCRC Show 61-10-10 (421) First Song - The Indian Sign On Me.mp3
BCRC Show 61-10-11 (422) First Song - Everything's Coming Up Roses.mp3
BCRC Show 61-10-12 (423) First Song - Chinatown.mp3
BCRC Show 61-10-13 (424) First Song - I May Be Wrong.mp3
BCRC Show 61-10-16 (425) First Song - Keepin Out Of Mischeif.mp3
BCRC Show 61-10-17 (426) First Song - Somethings' Gotta Give.mp3
BCRC Show 61-10-18 (427) First Song - That Old Black Magic.mp3
BCRC Show 61-10-19 (428) First Song - I'm In Heaven.mp3
BCRC Show 61-10-20 (429) First Song - Gigi.mp3
BCRC Show 61-10-23 (430) First Song - I'm Blue Over You.mp3
BCRC Show 61-10-24 (431) First Song - Thou Swell.mp3
BCRC Show 61-10-25 (432) First Song - We're In The Money.mp3
BCRC Show 61-10-26 (433) First Song - You're In Kentucky.mp3
BCRC Show 61-10-27 (434) First Song - Way Down Yonder In New Orleans.mp3
BCRC Show 61-10-30 (335) First Song - This Thing Called Love.mp3
BCRC Show 61-10-31 (336) First Song - Anything You Can Do.mp3

BCRC Show 61-11-01 (337) First Song - I Can't Get Started.mp3
BCRC Show 61-11-02 (338) First Song - It's A Most Unusual Day.mp3
BCRC Show 61-11-03 (339) First Song - Look At Me Now.mp3
BCRC Show 61-11-06 (440) First Song - I've Got A Crush On You.mp3
BCRC Show 61-11-07 (441) First Song - S'Wonderful.mp3
BCRC Show 61-11-08 (442) First Song - Near You.mp3
BCRC Show 61-11-09 (443) First Song - It's All In The Game.mp3
BCRC Show 61-11-10 (444) First Song - You Belong To Me.mp3
BCRC Show 61-11-13 (445) First Song - For My Good Fortune.mp3
BCRC Show 61-11-14 (446) First Song - Swannee.mp3
BCRC Show 61-11-15 (447) First Song - Heartaches By The Number.mp3
BCRC Show 61-11-16 (448) First Song - Anyone For Love.mp3
BCRC Show 61-11-17 (449) First Song - Just You, Just Me.mp3
BCRC Show 61-11-20 (450) First Song - Ain't We Got Fun.mp3
BCRC Show 61-11-21 (451) First Song - Everything's Coming Up Roses.mp3
BCRC Show 61-11-22 (452) First Song - Goody, Goody.mp3
BCRC Show 61-11-23 (453) First Song - It's A Most Unusual Day.mp3
BCRC Show 61-11-24 (454) First Song - This Can't Be Love.mp3
BCRC Show 61-11-27 (455) First Song - I'm Loosing Control.mp3
BCRC Show 61-11-28 (456) First Song - Sugar Candy.mp3
BCRC Show 61-11-29 (457) First Song - What Did We Do Last Night.mp3
BCRC Show 61-11-30 (458) First Song - Keep It Gay.mp3
BCRC Show 61-12-01 (459) First Song - In A Little Spanish Town.mp3
BCRC Show 61-12-04 (460) First Song - Carolina In The Morning.mp3
BCRC Show 61-12-05 (461) First Song - So Rare.mp3
BCRC Show 61-12-06 (462) First Song- Anything You Can Do.mp3
BCRC Show 61-12-07 (463) First Song - Do I.mp3
BCRC Show 61-12-08 (464) First Song - I Need You.mp3

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Acquisitions (Continued from page 33)

BCRC Show 61-12-11 (465) First Song - It's Wonderful.mp3
BCRC Show 61-12-12 (466) First Song - We're In The Money.mp3
BCRC Show 61-12-13 (467) First Song - You Old Son Of A Gun.mp3
BCRC Show 61-12-14 (468) First Song - How About You.mp3
BCRC Show 61-12-15 (469) First Song - You Can Get It If You Try.mp3
BCRC Show 61-12-18 (470) First Song - I Feel A Song Coming On.mp3
BCRC Show 62-03-27 (541) First Song - Hey Look Me Over.mp3
BCRC Show 62-03-28 (542) First Song - Anything You Can Do.mp3
BCRC Show 62-03-29 (543) First Song - Heaven.mp3
BCRC Show 62-03-30 (544) First Song - I'll Never Say Never Again.mp3
BCRC Show 62-04-02 (545) First Song - Everything's Coming Up Roses.mp3
BCRC Show 62-04-03 (546) First Song - New Sun In The Sky.mp3
BCRC Show 62-04-04 (547) First Song - Suwanee.mp3
BCRC Show 62-04-05 (548) First Song - I May Be Wrong.mp3
BCRC Show 62-04-06 (549) First Song - You Can Get It If You Try.mp3
BCRC Show 62-04-09 (550) First Song - From This Moment On.mp3
BCRC Show 62-04-10 (551) First Song - I Want To Be Happy.mp3
BCRC Show 62-04-11 (552) First Song - Look At Me Now.mp3
BCRC Show 62-04-12 (553) First Song - Travel On To Avalon.mp3
BCRC Show 62-04-13 (554) First Song - Please Don't Talk About Me When I'm Gone.mp3
BCRC Show 62-04-17 (556) First Song - New Sun In The Sky.mp3
BCRC Show 62-04-18 (557) First Song - You're In Kentucky.mp3
BCRC Show 62-04-19 (558) First Song - Indian Side Of Me.mp3
BCRC Show 62-04-20 (559) First Song - Love And Affection.mp3
BCRC Show 62-04-23 (560) First Song - What Can I Do.mp3

BCRC Show 62-04-24 (561) First Song - It's A Lovely Day.mp3
BCRC Show 62-04-25 (562) First Song - Sing You Sinners.mp3
BCRC Show 62-04-26 (563) First Song - It's Wonderful.mp3
BCRC Show 62-04-27 (564) First Song - This Can't Be Love.mp3
BCRC Show 62-05-01 (566) First Song - Mountain Greenery Home.mp3
BCRC Show 62-05-02 (567) First Song - Lover Where Can You Be.mp3
BCRC Show 62-05-03 (568) First Song - Deed I Do.mp3
BCRC Show 62-05-04 (569) First Song - In A Little Spanish Town.mp3
BCRC Show 62-05-07 (570) First Song - Alabamy Bound.mp3
BCRC Show 62-05-08 (571) First Song - You Can Get It If You Try.mp3
BCRC Show 62-08-01 (632) First Song - What Takes My Fancy.mp3
BCRC Show 62-08-02 (633) First Song - Anything Your Heart Desires.mp3
BCRC Show 62-08-03 (634) First Song - It's Wonderful.mp3
BCRC Show 62-08-06 (635) First Song - Taking A Chance On Love.mp3
BCRC Show 62-08-07 (636) First Song - I Want To Be Happy.mp3
BCRC Show 62-08-08 (637) First Song - Chicago.mp3
BCRC Show 62-08-09 (638) First Song - So Rare.mp3
BCRC Show 62-08-10 (639) First Song - I Feel A Song Coming On.mp3
BCRC Show 62-08-13 (640) First Song - Breezin' Along With A Breeze.mp3
BCRC Show 62-08-14 (641) First Song - Look At Me Now (Faulty).mp3
BCRC Show 62-08-15 (642) First Song - I Can't Believe You're In Love With Me.mp3
BCRC Show 62-08-16 (643) First Song - It Happened To You.mp3
BCRC Show 62-08-17 (644) First Song - We're In the Money.mp3
BCRC Show 62-08-20 (645) First Song - Nice Work If You Can Get It.mp3
BCRC Show 62-08-21 (646) First Song - New Sun In The Sky.mp3
BCRC Show 62-08-22 (647) First Song - You're In Kentucky.mp3

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Acquisitions (Continued from page 34)

BCRC Show 62-08-23 (648) First Song - This Can't Be Love.mp3
BCRC Show 62-08-24 (649) First Song - Carolina In The Morning.mp3
BCRC Show 62-08-27 (650) First Song - I'm In Heaven.mp3
BCRC Show 62-08-28 (651) First Song - What Can I Do.mp3
BCRC Show 62-08-29 (652) First Song - Goody, Goody.mp3
BCRC Show 62-08-30 (653) First Song - Anything You Can Do.mp3
BCRC Show 62-08-31 (654) First Song - Baby, Don't You Go Away Mad.mp3
BCRC Show 62-09-03 (655) First Song - I'm Alabamy Bound.mp3
BCRC Show 62-09-04 (656) First Song - In A Little Spanish Town.mp3
BCRC Show 62-09-05 (657) First Song - What Takes My Fancy.mp3
BCRC Show 62-09-10 (660) First Song - It's A Most Unusual Day.mp3
BCRC Show 62-09-11 (661) First Song - Hey, Look Me Over.mp3
BCRC Show 62-09-12 (662) First Song - Inbetween The Devil and The Deep Blue Sea.mp3
BCRC Show 62-09-13 (663) First Song - Thou Swell.mp3
BCRC Show 62-09-14 (664) First Song - Nice Work If You Can Get It.mp3
BCRC Show 62-09-17 (665) First Song - Deed I Do.mp3
BCRC Show 62-09-18 (666) First Song - How About You.mp3
BCRC Show 62-09-19 (667) First Song - You've Got What I Want.mp3
BCRC Show 62-09-20 (668) First Song - I Need You.mp3
BCRC Show 62-09-21 (669) First Song - I Wanna Be Happy.mp3
BCRC Show 62-09-24 (670) First Song - Avalon.mp3

Curtain Time 48-01-31 Bright Prospects.mp3
Curtain Time 48-02-07 Broadway Interlude.mp3
Curtain Time 48-02-14 Romantic Development.mp3
Curtain Time 48-02-21 The Perfect Blank.mp3
Curtain Time 48-02-28 Readin', Writin' and Romance.mp3
Curtain Time 48-03-06 Connecticut Farmer.mp3
Curtain Time 48-03-13 Who Is Chris Randolph.mp3

Curtain Time 48-03-20 Mr Worthington.mp3
Curtain Time 48-04-03 My Pal, The Wife.mp3
Curtain Time 48-04-17 Miss Snoring Sleepwalker.mp3
Curtain Time 48-04-24 Engagement For Two.mp3
Curtain Time 48-05-01 Dear Molly Merridew.mp3
Curtain Time 48-05-08 The Little Liar.mp3
Curtain Time 48-05-15 Two Loves Have I.mp3
Curtain Time 48-05-22 See Ya In The Funny Paper.mp3
Curtain Time 48-06-05 You Don't Know Susie.mp3
Curtain Time 48-06-12 The Controlling Interest.mp3
Curtain Time 48-06-26 I Hate Hollywood.mp3
Curtain Time 48-07-03 The Worm Turns.mp3
Curtain Time 48-07-10 The Dishonest Ghost.mp3
Curtain Time 48-07-17 The Story Of Pat And Mike.mp3
Curtain Time 48-07-24 The Quiet Young Man.mp3
Curtain Time 48-07-31 Model Husband.mp3
Curtain Time 48-08-07 Practially Engaged.mp3

Eb And Zeb xx-xx-xx 115.mp3
Eb And Zeb xx-xx-xx 116.mp3
Eb And Zeb xx-xx-xx 117.mp3
Eb And Zeb xx-xx-xx 118.mp3
Eb And Zeb xx-xx-xx 120.mp3
Eb And Zeb xx-xx-xx 121.mp3
Eb And Zeb xx-xx-xx 122.mp3
Eb And Zeb xx-xx-xx 123.mp3
Eb And Zeb xx-xx-xx 124.mp3
Eb And Zeb xx-xx-xx 125.mp3
Eb And Zeb xx-xx-xx 126.mp3
Eb And Zeb xx-xx-xx 127.mp3
Eb And Zeb xx-xx-xx 128.mp3
Eb And Zeb xx-xx-xx 129.mp3
Eb And Zeb xx-xx-xx 130.mp3
Eb and Zeb xx-xx-xx 113.mp3
Eb and Zeb xx-xx-xx 114.mp3
Eb and Zeb xx-xx-xx 119.mp3

Gasoline Alley 48-07-16 (1) A Trip And A Trap (muffle).mp3
Gasoline Alley 48-07-23 (2) The Slippery Mr Chiggers(muffled).mp3
Gasoline Alley 48-07-30 (3) A Kicking Around From Kid Cupid(muffled).mp3
Gasoline Alley 48-08-06 (4) Stung By The Stork(muffled).mp3
Gasoline Alley 48-09-24 (11) The Unaccustomed Public Speaker .mp3
Gasoline Alley 48-10-01 (12) The Sweet-Scented Sergeant.mp3

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Acquisitions (Continued from page 35)

Gasoline Alley 48-10-08 (13) The Gold Digging Deceivers.mp3

Gasoline Alley 48-10-15 (14) The Hypnotized Hero.mp3

Gasoline Alley 48-10-22 (15) The Rat Race With Rice.mp3

Gasoline Alley 48-10-29 (16) Fortune's Favorite Fool.mp3

Gasoline Alley 48-11-05 (17) The Fussin, Fightin And Fudin Friends.mp3

Gasoline Alley 48-11-12 (18) The Defective Detective.mp3

Gasoline Alley 48-11-19 (19) Eager Beaver Legal Eagle.mp3

Gasoline Alley 48-12-17 (23) The Agitated Announcer .mp3

Granby's Green Acres 50-03-30 Audition.mp3

Grand Marquee 46-08-13 Love, That Is.mp3

Grand Marquee 46-08-20 Mouse Or Man.mp3

Grand Marquee 47-01-30 A Woman's Place.mp3

Grand Marquee 47-03-13 Pygmalion's Gal.mp3

Grand Marquee 47-05-15 Danger No Obstacle.mp3

Grand Marquee 47-07-24 Sometimes You Strike It Rich.mp3

Hollywood Star Playhouse 50-09-18 A Question Of Time.mp3

Hollywood Star Playhouse 50-11-13 Exhibit A.mp3

Hollywood Star Playhouse 51-01-15 Statement In Full.mp3

Hollywood Star Playhouse 51-02-05 Calculated Risk.mp3

Little Orphan Annie 36-xx-xx (1196) Spies Have Stolen The Plans.mp3

Little Orphan Annie 36-xx-xx (1197) Flying in the New Silent Airplane.mp3

Lux Radio Theater 48-09-13 Another Part of the Forest.mp3

Screen Guild Theater 50-10-05 Champagne For Caesar [echo].mp3

Stars Over Hollywood 50-12-30 Continental Cowboy [vol flux].mp3

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