



The

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## From Radio Central, You're On the Monitor Beacon

Jim Cox

An inspired creative, Sylvester L. (Pat) Weaver, NBC president, figured it out in the mid 1950s.

No longer was the radio audience camped out in one place — historically in the nation's living rooms. Sets were cheaper and people had more discretionary income as well as time. Listening habits had shifted from traditional family gathering places to encompass kitchens, bedrooms, basements and garages. In postwar America, an economic boom elevated many, putting more dollars in their pockets. Quickening their pace, these denizens acquired unaccustomed mobility, running here to there to get more things done. Sometimes they were at home but not so endlessly. Often they were in transit; many were in workplaces; occasionally they spent a few leisure hours on recreation fields, gazing at mountain vistas and enjoying surfside escapes.

The phenomenon saw radio transferring from a simple domicile-dominated listening post to something broader as fans gravitated elsewhere. Pat Weaver was among the first bright ones to recognize the conventional change. If radio was to survive, thought he, it needed a transfusion quickly to accommodate the flexible schedules of the people it was attempting to attract.

Television had become the one-eyed monster as it savagely invaded living rooms everywhere, pushing the "music box" that David Sarnoff envisioned in 1920 out of its foremost occupational zone. By early 1954 some 58 percent of U. S. households included a TV set. Before the year ended the number of

vehicles in America equipped with radios equaled the number of sets still playing in the nation's living rooms. The evidence was clear that the pattern for purely listening was transitioning dramatically. While there was still an audio-only audience, those addicts were clearly going places and doing things.

Born in 1908 in Los Angeles, Pat Weaver evolved from a local West Coast radio station background before becoming advertising manager of the American Tobacco Company at 30. A decade beyond, in 1949 he joined NBC-TV as vice president for programming and hit his stride. The creative innovator possessed a genuinely matchless imagination. The innovator developed "institutions" like *Today*, *Tonight*, a midday hour for the ladies titled *Home*, and *Wide, Wide World*, plus a distinctive myriad of "spectaculars" for his video chain. All were successful in TV's infancy. *Today* and *Tonight* set the pattern for similar fare on competing webs and persist to the present age, now in their sixth decades.

Ascending to the NBC presidency in 1953, Weaver was smart enough to grasp that his radio network was in peril; without a major transformation, it was doomed to wither and die. Parenthetically, perhaps not enough credit has been allocated to Steve White, then station manager at WRCA, New York City, NBC's flagship outlet. It was apparently White's brainchild that became the germ of Weaver's definitive audio inspiration. Some have proposed that it even saved a network from extinction.

At the behest of Charles Denny, vice president in charge of NBC's owned-and-operated stations — who instructed White and others to attempt to increase their revenue by conceiving of "something that was different, that you weren't doing before" — White

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## Monitor (Continued from page 1)

instituted a ground-breaking program titled *Pulse*. For an hour-and-a-half on Saturday mornings in the early 1950s the show carried an anchor plus separate news and sports reporters. There were still other contributors who offered special features such as reviewing events of the previous week and highlighting some of the weekend at hand. The show's unstructured magazine style immediately caught Weaver's notice. He felt *Pulse* could likely be fine tuned and adapted to his coast-to-coast chain.

The fascinating details of how Weaver's concept turned into reality is recounted in a couple of texts by communications professor and ex-radio jock Dennis Hart — *Monitor: The Last Great Radio Show* (Writer's Club Press, 2002) and *Monitor (Take 2): The Revised, Expanded Inside Story of Network Radio's Greatest Program* (iUniverse, Inc., 2003). Thankfully, there is also a website that Hart maintains which allows current visitors to once again hear snippets of Monitor shows: [www.monitorbeacon.com](http://www.monitorbeacon.com). The author depicts the format as consisting of “nuggets of information or entertainment long enough to grab the audience's interest but short enough not to bore them.” He elaborates: “The program had to emphasize radio's increasing strength as a portable medium — something TV was not.”

The montage of widely diversified programming elements under the Monitor umbrella took off on Sunday, June 12, 1955 with a one-hour simulcast over NBC Radio and Television followed by seven more hours of aural-only airing. The following weekend Monitor returned as a 40-hour continuous Saturday and Sunday tableau of appealing material picked up live or on tape from around the globe. It started at 8 a.m. Eastern Time on Saturday and ended at 12 midnight on Sunday. Segments were divided into three- and four-hour blocks. In 1956 the agenda was reduced to 32 broadcast hours per weekend, eliminating the Saturday overnight portion; by 1961, it was limited to 16 hours, including three-hour blocks on Saturday morning, afternoon and night and Sunday night, and a four-hour block Sunday afternoon. Finally, the program was curtailed to 12 hours per weekend in 1974, each repeated for another 12 hours. That allowed stations greater flexibility in programming but curtailed Monitor's ability to air breaking news events.

Each block was hosted by a well-known personality. In the early days they were labeled “communicators” and there were two of them co-hosting each segment. Among the well recognized names were Mel Allen, Morgan Beatty, Frank Blair, Ted Brown, Bill Cullen, Hugh Downs, Art Ford, Frank Gallop, Joe Garagiola, Dave

Garroway, Ben Grauer, Monty Hall, Walter Kiernan, Jim Lowe, Frank McGee, Ed McMahon, Henry Morgan, Barry Nelson, Gene Rayburn, Don Russell, Ted Steele, John Bartholomew Tucker and Big Wilson.

Then there was a “second tier” of personalities on Monitor with recurring duties — familiar names that spoke on a now-and-then basis in the roles of continuing contributors, including specialists in gardening and home maintenance, investments and purchasing decisions, health and psychological care, concerns about teens and tots, amusements and sports, culinary arts, national and international relations and many other topics of curiosity to the common man and woman. On a regular basis, Monitor audiences were fêted with words of wisdom from the likes of psychologist Dr. Joyce Brothers, Al Capp (“with an opinion about everything”), “On the Line with . . .” correspondent Bob Considine, homemaking consultants Arlene Francis and Betty Furness, sports commentator Joe Garagiola, Graham Kerr (“The Galloping Gourmet”), advice consultant Ann Landers, movie critic Gene Shalit and many more.

There were lots of funny people, too — quipsters who made audiences snicker. In addition to infrequent guests like Steve Allen, Jack Benny, Milton Berle, Bill Cosby, Bob Hope and lots more, there was a continent of recurring comics who showed up repeatedly on Monitor's airwaves, among them: Bob (Elliott) and Ray (Goulding), Ernie Kovacs, Fibber McGee & Molly, Mike Nichols and Elaine May, Phyllis Diller and Jonathan Winters.

Beyond the hosts, news readers and writers, engineers and others who got Monitor onto and off the airwaves on time, there was a producer, writer and production assistant assigned to each segment of those three- and four-hour blocks. In 1961 the program settled into five separate units comprised of three-member teams, each one acting fairly independently of the others, yet never totally oblivious to what was happening elsewhere under the Monitor aegis.

Coordinating all of this effort, riding herd on everything and everybody, there was an executive producer. NBC newsman Jim Fleming was picked by Pat Weaver to kick it off. While Fleming was the first to deliver the news weekday mornings on NBC-TV's *Today* show beginning in 1952, he was drilled in radio. The ex-CBS Radio newsman's credits included narrating 1940s dishpan dramas like *The Goldbergs*, *John's Other Wife*, *The Light of the World* and *Vic and Sade* as well as *Mr. Keen*, *Tracer of Lost Persons*. (His sibling, Ed Fleming, was also a daytime announcer in the 1940s and 1950s, incidentally, introducing milady to a couple of long-term soapy sagas, CBS's *Our Gal Sunday* and NBC's *Front*

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## Monitor (Continued from page 2)

*Page Farrell.*) Jim Fleming, meanwhile, was by Pat Weaver's side when the innovator's Monitor hypothesis became reality. "The future of NBC Radio depended on how well Fleming and Weaver succeeded," a pundit intimated. Other executive producers successively ran the mammoth project after Fleming departed to produce *The Morning Show* on CBS-TV (1956-57). But he was the first and set the stage for what was to follow.

All the headquarters workforce of about 50 people at the launch of Monitor was housed on the fifth floor of the RCA Building in midtown Manhattan, New York, in what NBC grandly referred to as Radio Central. (One wag branded it "a playpen for adults.") There in a vast expanse of open space with unobstructed views sat desks of staffers and banks of communications equipment reflecting contemporary technology. From Radio Central, Monitor's "ring around the world" could reach virtually anywhere and anybody. And over the course of its long haul it did just that. During its first decade Monitor aired an incredible 60,000 remote pick-ups, proffered more than 75,000 interviews and featured more than 150,000 musical selections, many of those live and others recorded.

Relying heavily upon 150 strategically located stringers for appealing stories and interviews in those early days, the show maintained that it was "going places and doing things." Claimed one newspaper journalist: "The world is Monitor's oyster." In its earliest years it must have seemed that if almost anything was provocative, it was available via Monitor. On one weekend in October 1955 Monitor took its fans to overhear the din and exchanges occurring at a planetarium's observance of the autumnal equinox; to a headache clinic in New York City; a San Francisco arts festival; an on-site construction visit to the Nyack-Terrytown bridge; the commissioning at Portsmouth, Va., of the aircraft carrier *Forrestal*; a Claremore, Okla. Vintage auto auction; a "building bee" at Binghamton, N. Y.; and on rides aboard a Madison Avenue bus in New York and a Los Angeles streetcar. Remotes were not only complicated to produce but incredibly expensive yet plentiful in those days. There was live musical entertainment that same weekend from Las Vegas, Chicago and New York as well as an Iowa-Wisconsin football game and interviews with a dozen "name" guests ranging from Maurice Chevalier and Peggy Lee to Ted Lewis and John Wayne.

As the years rolled by and cost-cutting reductions were instituted, the reliance upon stringers for much of Monitor's material evaporated. Instead NBC staffers, entertainers, personalities and newsmen filled the void.

Those formative years had been a radio listeners' dream—and literally about everything that Pat Weaver had originally envisioned. In its heyday Monitor drew at least a sixth of the nation's population (then 180,000,000) as listeners some time every weekend. No other radio series in the late 1950s and early 1960s could post similar acclaim.

In its earliest years the NBC "weekend radio service" (as Monitor liked to dub itself) maintained a couple of aces in the hole which it summoned forth at unexpected intervals. Both became legendary trademarks of the venerated broadcasts.

One featured ex-model Tedi Thurman as "Miss Monitor." Capitalizing on a breathless delivery over soft music, she dispatched the current temperatures from Anchorage to Augusta and beau coups of added places large and small. Media reporter Jack Gould of *The New York Times* submitted that her reports could be "an irresistible invitation to an unforgettable evening." *Printers' Ink* volunteered that "Miss Monitor makes 41 degrees and cloudy in Moscow seem like sultry summer weather." For sooth, no one had ever made Fahrenheit sound so beguilingly, shamelessly wanton as Miss Monitor did.

Bob Elliott and Ray Goulding (as Bob and Ray) were still more staples in Monitor's closet of tricks, plucked for those instances when their brand of comedy could lighten distracting and heavier moments. Beyond those, the pair was held in reserve for the full 40-hour weekend and pressed into service whenever a foul-up occurred — a remote pick-up failed, a tape machine broke or a live studio guest didn't materialize. At a producer's signal they could be on the air instantly, filling the void with their popular characterizations of Mary McGoon, Webley Webster, Wally Ballou, Charles the Poet, Steve Bosco, Dean Archer Armstead and scores of other voices that made the duo and their offbeat humor so widely popular. Bob and Ray's impromptu appearances were habitually some of the more memorable and better pickings from Monitor's cornucopia of treats.

Despite all of the foregoing, nevertheless, the single most striking element of the Monitor juggernaut indisputably was the infamous beacon. It remained the constant in the program's dual decades while all other ingredients and personalities came and went. Comprised of an amalgamation of high frequency beeps and boops, the beacon was a sound like no other; once most people heard it, they never forgot it. Proclaimed one scholar: "The beacon became the identifying sound for a generation of radio listeners."

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## Monitor (Continued from page 3)

There were actually dual sets of sounds contributing to the identifying mark. The first, repetitiously reverberating, might be — to anyone unaccustomed to it — signified similarly as an old-fashioned calliope. The second resonance, containing bass-sounding notes, climbed up and down the scale. Its origins were in telephone “touch tone” technology that had been labeled by AT&T as multifreq.

Jim Wood, a telephone industry technician, explained: “Even we at the phone company referred to multifreq tones as ‘Monitor tones,’ showing that many of us were familiar with NBC’s weekend service.” OTR hobbyist Henry Brugsch further attested that those multifreq tones “had an interesting musical cadence when mixed and played together.” He affirmed: “Someone cleverly discovered the tonal relationships and made them work by juxtaposing recordings of them.” Another OTR fan, Ken Piletic, expounded on how it meshed together: “Previously long distance calls were routed through manual switchboards. When pulse dial relays were involved several operators were required to route the calls. By the 1950s, however, advanced proficiency allowed tones to be coupled between circuits to perform switching operations. When the touch-tones were tested they could be heard on the phone lines as the routing was taking place. Someone at NBC heard the tones and decided to record them, slow them down, speed them up, overdub them and mix them to produce the Monitor beacon.”

That delightful cadence was a clarion call to listeners that something was about to happen on Monitor. It was applied at the start and finish of every half-hour; following NBC Monitor News on the Hour; included before and after remote pick-ups, interviews, musical segments, national advertising and a plethora of features; and it indicated that a local insertion might be coming up or ending. In the latter case, at about the midpoint in every half-hour, the communicator/host announced over those fascinating, compelling callioscopic tones: “You’re on the Monitor beacon. Take one.” While recorded music spun for 70 seconds for the national audience, local stations cut away to insert one-minute commercials pitching goods and services available to listeners in their communities before returning to the web. Following those plugs the beacon reinstated them to the national fare. It was a neat way, only then in its infancy, of the chain sharing the advertising spots with local underwriters.

Monitor became NBC Radio’s primary revenue-generating phenomenon of all time, almost singly maintaining the aural chain for a couple of decades,

sources validated. Until the early 1950s, radio commercials were purchased almost altogether in 5-, 15-, 30- and 60-minute “buys” generally by major firms. A shift in the model of purchasing (and controlling) programs in that era to “spot” advertising permitted many middle-sized and lesser organizations to plug their commodities on the air for the first time. This was also known as “dual,” “multiple” or “participating” advertising. Now sponsors were selective in buying air time here and there in various programs. Monitor was made for such a configuration: nobody would buy 40 continuous hours of network time, and spots could be included in each half-hour for network and affiliates’ commercial insertions.

Alas, all things eventually end and so did Monitor, bowing out on January 26, 1975, about four months shy of its 20<sup>th</sup> anniversary. There were several contributing factors but two predominated: lack of station clearance and subsequent lack of advertising, the latter based upon so few (only about half) of NBC’s roughly 200 affiliates continuing to air Monitor. The outlets rebelled against the network programming because the single commodity they had for sale — time — could be peddled at far greater profit to them individually. The stations of other webs pressed for the same outcome in the 1950s and won.

Jack Thayer, appointed NBC Radio president in July 1974 — in biblical parlance “a new king . . . , which knew not Joseph” (or Pat Weaver) — pulled the plug on the series with the greatest number of airtime hours in broadcast history. While it had suffered significant losses in advertising, number of affiliates carrying it and thereby audience hearing it, Monitor was a preferable alternate for legions to the news-features-sports syndrome that followed.

“Weaver’s Folly,” a term industry insiders applied, had still earned citations that no other series had even come remotely close to. Those nearly 20 years encompassed in excess of 1,000 weekends and 20,000 hours on the ether, far more than any other network program. Monitor earned George Foster Peabody awards for excellence in 1963 and 1972. After a decade of red ink in which NBC lost \$12 million in the 1950s, the net turned the corner in 1960 primarily because of Monitor which contributed \$5 million that year. There were several impressive surges in the net’s bottom line in the years immediately beyond, most of them directly attributable to Monitor. While an effort at the same time to add weeknight hours to the longstanding series failed, some weekend segments of the marathon programming were virtually sold out, Monitor riding a wave of colossal market penetration throughout

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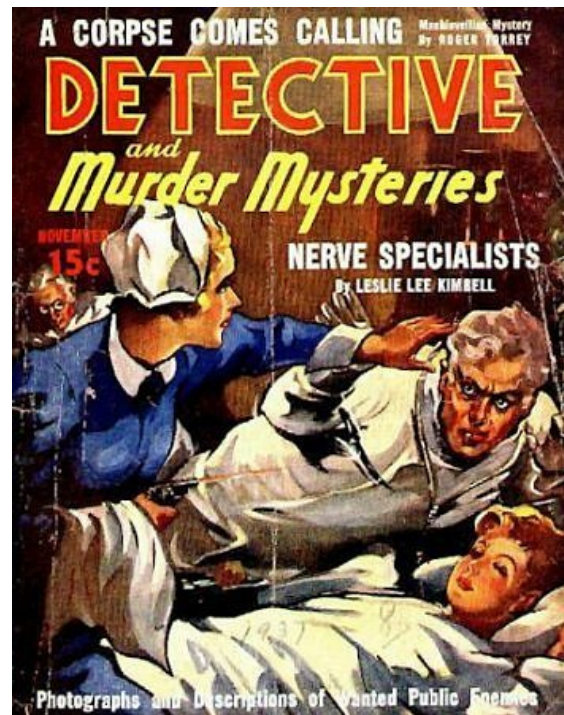
**Monitor** (Continued from page 4)

the 1950s and 1960s.

During Monitor's lengthy tenure a new generation of radio aficionados were born, people who never would have gotten a taste of "how it used to be" in addition to the exciting communications, information and entertainment Monitor brought them. The successor format to Monitor, programmed for 50 minutes of every hour beginning February 1975 and dubbed the NBC News and Information Service, was dead a little more than two years hence, aired by just 62 stations. It had been promoted as the fundamental answer to radio audiences' needs upon its inception.

Show biographer Dennis Hart maintains that Monitor was "the Last Great Radio Show." For many who heard it, it might be a tough sell to reach any other conclusion. Monitor was a massive venture of epic proportions. For most in its audience, its solitary failure ultimately was that it simply that it went away too soon.

*Jim Cox began acquiring vintage radio programming in the 1960s, expanding his library beyond recordings with books, periodicals and memorabilia of several formats. He holds membership in five old time radio clubs and writes prolifically for club newsletters and other nostalgia-oriented publications. He attends OTR conventions annually and frequently contributes to the OTR Digest on the Internet. A preservationist, Jim recently completed his 15th book. Eleven of those pertain to broadcasting; most have been released by McFarland & Co., [www.mcfarlandpub.com](http://www.mcfarlandpub.com) or 800-253-2187. Titles include: The Great Radio Soap Operas; The Great Radio Audience Participation Shows; Say Goodnight, Gracie: The Last Years of Network Radio; Radio Crime Fighters: Over 300 Programs from the Golden Age; Frank and Anne Hummert's Radio Factory: The Programs and Personalities of Broadcasting's Most Prolific Producers; Mr. Keen, Tracer of Lost Persons: A Complete History and Episode Log of Radio's Most Durable Detective; Music Radio: The Great Performers and Programs of the 1920s through Early 1960s; Historical Dictionary of American Radio Soap Operas (Scarecrow Press, [www.scarecrowpress.com](http://www.scarecrowpress.com), 800-462-6420); and The Daytime Serials of Television, 1946-1960. To be released in January and available for ordering from McFarland now: Radio Speakers: News Junkies, Sports Jockeys, Tattletales, Tipsters, Toastmasters and Coffee Klatch Couples Who Verbalized the Jargon of the Aural Ether from the 1920s to the 1980s – A Biographical Dictionary. Also coming soon from the same publisher: The Great Radio Sitcoms.*



# Gildersleeve and the Pabst-ett Mystery

Jim Widner

You've heard the commercial for Pabst-ett on *The Great Gildersleeve* program during the 1943 and 1944 season.

Just what is Pabst-ett? And how did it get on a show sponsored by Kraft? Sit back for a little history on cheese products and this mystery will become clear.

Pabst-ett was introduced to the buying public in April of 1926. It was made by the Pabst Corporation of Milwaukee, Wisconsin, which dated back to 1884. The company continues to this day as the Pabst Brewing Company. However, back then, they had a Cheese Division, which manufactured and sold Pabst-ett. The cheese division was originally Pabst Farms, owned by Fred Pabst, one of the heirs. He sold it to the Pabst Brewing Company in 1921 as a bulk cheese business. When the consumer product was developed, the Pabst name was preserved which is how the strange name was given to the cheese product. It only shares the Pabst name though and not the ingredients!

It is possible that Pabst-ett was the first spreadable cheese product, but it certainly was not the only product of the Pabst Cheese Division which also included their "wonder" processed cheese and their package cheese.

Meanwhile, over in Chicago, Illinois, the Kraft Cheese Company, was producing its own line of cheese products. However, Kraft had not yet introduced a spreadable cheese. That would come in 1928 when Kraft introduced Nukraft, which was similar in consistency to Pabst-ett and like its competitor, sold in round tins. Kraft also introduced another cheese product - Kraft Cream Cheese. Though Nukraft was not introduced before Pabst-ett, Kraft sued the Pabst Brewing Company in 1927 claiming patent infringement for the spreadable cheese. In a settlement, the Pabst Brewing Company licensed the process from Kraft and continued to produce the cheese product under the Pabst-ett name.

Another cheese company, this one operating from New York, was called the Phenix Cheese Company. They too had a wide line of cheeses, including a cream cheese they called Philadelphia Cream Cheese, which sold in an aluminum foil wrapper, looking very much as it does today.

During the late 20's Kraft and Phenix merged and by 1928 was known as the Kraft-Phenix Cheese Company based from Chicago. Philadelphia brand cream cheese was absorbed into the Kraft line of cheeses, but a larger organization was soon to enter the Kraft picture - the

National Dairy Products Corporation. The Kraft-Phenix Cheese Company became Kraft-Phenix Products, a division of National Dairy. By 1940 the Phenix name was dropped or split out of the original merger name and the products were known as Kraft Cheese Products, a division of the National Dairy Products Corporation.

Now, sometime between 1935 and 1943, Pabst Corporation sold Pabst-ett to the Phenix Company (of Chicago, by this time), which became known as the Phenix Pabst-ett Company. The parent corporation, National Dairy Products, marketed both Phenix and Kraft. Though the name Phenix was dropped from direct association with Kraft, the Phenix name still existed. Both Kraft Cheese and Phenix Pabst-ett were apparently separate companies with different but basically next-door addresses and both part of National Dairy.

Enter the sponsorship of the radio program, *The Great Gildersleeve*. Kraft had sponsored the program since the beginning of the series. During 1943 and 1944 because National Dairy owned Kraft and the Phenix Pabst-ett Company, ads for Pabst-ett were heard over the program such as in this section of a script from December 19, 1943:

SPONSORS: KRAFT CHEESE COMPANY

WRITERS: John Whedon Sam Moore

THE GREAT GILDERSLEEVE

#105 3:30 - 4:00 P.M. NBC Sunday, December 19, 1943

ANNCR: Kraft presents ... "The Great Gildersleeve!"

GILDY: (Laugh)

ORCH: OPENING THEME ... FADE FOR:

ANNCR: The Kraft Cheese Company, who also bring you the Kraft Music Hall every Thursday night, present each week at this time, Harold Peary as The Great Gildersleeve, written by John Whedon and Sam Moore.

ORCH: THEME UP AND OUT

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PHENIX PABST-ETT COMPANY

Pabst-ett

The Great Gildersleeve -- NETWORK OUT OF HOLLYWOOD

Program #105

12/19/43

CUE LINE: We'll hear from The Great Gildersleeve in just a moment.

OPENING COMMERCIAL

ANNOUNCER: (PLEASE READ IN 1:00)

If you're puzzled over how to please your guests these next two holiday weekends, here's a happy solution to your mealtime, lunchtime problems. Be sure to have on hand a package or two of Pabst-ett -- the delicious, golden

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**Pabst-ett** (Continued from page 6)

cheese food! Pabst-ett, you see, is a very special cheese food . . . so it's particularly suited to very special occasions! Pabst-ett spreads so easily and slices so neatly, you can whip up a tempting tray of appetizers in a jiffy. And that's just one of many ways you can delight your guests with the taste-tingling cheddar cheese flavor of Pabst-ett! Pabst-ett melts with luscious smoothness into grand cheese sauces for hot vegetables, fish, egg and chicken dishes. And for dessert that's sure to win extra compliments, serve Pabst-ett melted over apple pie. It's a fine energy food -- Pabst-ett -- nourishing, wholesome, easy to digest. So for all sorts of delightful, nourishing treats for the holidays -- be sure to get Pabst-ett from your dealer tomorrow. PABST-ETT ... the delicious golden cheese food of a hundred uses!

In 1945 the Kraft Cheese Products division became Kraft Foods. It is not clear whether Phenix Pabst-ett was a part of the new division. The ads for Pabst-ett at that time do not mention the name Kraft. However, in 1943, the advertising for both Kraft products and Pabst-ett were handled by the same agency - D'Arcy. It is believed that because both products were part of the same corporation and the ads for both were handled by the same agency, this is the reason that both products appear on the show even though Kraft denies knowing about Pabst-ett when questioned today.

Ironically, those *Great Gildersleeve* shows from that period make no audible connection between the two products, though it seems clearly that there was a connection. So when you listen to episodes from that period and wonder about this curious product called Pabst-ett and why it appears on the show, you can now understand the secret behind the mystery!

*This piece was submitted by Jim Widner after appearing originally on his website some time ago. He hopes it might encourage others to do some research into questions that arise while listening to our favorite old time radio programs.*

**"THE GREAT GILDERSLEEVE"**

He's back . . . and funnier than ever!

**TUNE IN EVERY SUNDAY EVENING  
NBC NETWORK  
6:30 P.M. EASTERN  
WAR TIME**

*In Following Cities, Tune in at Times Shown:*

Asheville	—WIS	—Monday, 10 P.M.
Baltimore	—WBAL	—Monday, 7:30 P.M.
Beirut	—WEER	—Monday, 10 P.M.
Columbus	—WIS	—Monday, 7 P.M.
Detroit	—WXYZ	—Monday, 8 P.M.
Florence	—WOLS	—Monday, 7:30 P.M.
Ft. Worth	—Dallas	—Monday, 8 P.M.
Greenville	—WERC	—Sunday, 8 P.M.
Kingsport	—WKPT	—Monday, 9:30 P.M.
Memphis	—WAC	—Monday, 10 P.M.
Miami	—WIOD	—Monday, 6:30 P.M.
Philadelphia	—KYW	—Monday, 8 P.M.
Pittsburgh	—KDKA	—Monday, 7:30 P.M.
Raleigh	—WPTF	—Monday, 8 P.M.

★ The whole family will chuckle and roar at radio's funniest fat man! Last year "The Great Gildersleeve" soared to popularity faster than any comedy drama on the air . . . and this year it's funnier than ever! Don't miss this hilarious radio comedy!

*Presented by Kraft*

# How Groucho and his Brothers Left Their Marx on Network Radio, Pt. 6

Robert Jennings & Wayne Boenig

But it was far from the end for Groucho Marx. He guest-hosted a week of programs on *The Tonight Show* after Jack Parr left, one of a series of guest hosts before the network finally settled on Johnny Carson. The shows were very well done. Groucho did a skit, or a musical number, or something close to a monolog at the beginning of each program, then interviewed show business personalities. He was much more relaxed and considerably less confrontational and frivolous than he had been on *You Bet Your Life*. He was witty and urbane but just as quick with an ad-lib as ever. When Johnny Carson took over, his very first guest was Groucho Marx.

Harpo died on September 28, 1964 after open heart surgery. Time was catching up with the Marx Brothers.

Groucho made guest appearances on various television programs, but with nowhere near the regularity as he had in his radio days. He also did several appearances on *Hollywood Palace* reappraising some of his old routines. In one *Hollywood Palace* show in 1965 he was reunited with Margaret Dumont as they recreated one of their old skits. She died a few days after the filming, with the program actually airing a couple of weeks later.

In 1967 he did a very brief but extremely funny guest shot on *I Dream of Jeannie* and in 1969 he played his character of 'Doctor Hackenbush' on *Julia*. In 1968 *Skidoo*, his last movie, and certainly not one of his best, was released. In the summer of 1969 he spent an hour on a Dick Cavett special with Erin Fleming, a very valuable resource of information about not only his past, but also his opinions on comedy, show business, and the people who make up the entertainment industry. In the fall he did the *Music Scene* program, then in November he did a half hour special titled "One Man Show", followed a month later in December 1969 by his divorce from Eden Hartford, his third wife.

In 1970 there was a sort of Marx Brothers reunion, in animation form. ABC ran a special called *The Mad Mad Mad Comedians*, produced by Rankin-Bass Animation. This was an ambitious project that presented animation versions of famous comedy acts by people such as W.C. Fields, George Burns, Jack Benny, Flip Wilson, George Jessel and many others, including the Marx Brothers.

Their segment, undoubtedly provided by Groucho himself, was the "Napoleon" parody from their 1924 revue "I'll Say She Is!," which Groucho had always considered one of the funniest things the team had ever

done. All of the voices for the animated segments were provided by the original comedians, except for W. C. Fields, and Chico Marx, who had died, and Zeppo, who had stopped performing back in 1933. Those voices were imitated by long time radio professional Paul Frees.

Somebody once said if you wait long enough everything ends badly; probably the same guy who said nothing good lasts forever.

In 1972 Groucho made something of a comeback. He did a solo concert in Ames, Iowa, then in May he performed a sold out solo concert at Carnegie Hall. A double LP "An Evening With Groucho" from A&M Records featuring the highlights of that show quickly became a best seller. Groucho announced a long concert tour, and advance tickets sold briskly.

Groucho was rediscovered by the college crowd. Posters of him and his brothers at various stages in their careers became big sellers at such places as Spencer's Gifts and the thousands of head shops around the country. A whole new generation was exposed to the wit of Groucho and the boisterous movies of his brothers. He became an almost overnight cultural hero of the new anti-establishment, protest generation.

The reason for all this sudden flurry of activity at a time period when Groucho himself was prepared to cut back on his schedule and settle into semi-retirement was his live-in companion and now "business manager" Erin Fleming.

There's no use making comments about no fool like an old fool. Both the adage and the truth are as old as the history of the human race. When a pretty young woman says she enjoys the company of an old man, says she finds him attractive, and then suggests she is in love with him, the old man almost always succumbs to her charms.

They had been introduced by the producer of TV's *The Odd Couple* and had hit it off together almost immediately. Ms Fleming was an aspiring actress with not much in the way of talent. But she knew a good thing when she saw it, and she hit the jackpot with Groucho Marx.

Groucho was in his early eighties and his health was now clearly deteriorating. At Ms Fleming's urging he was booked for an extensive concert tour complete with publicity interviews spanning dozens of cities. It was a schedule that would have been a strain for a man half his age.

He was a doddering old man, pushed out onto concert stages, holding onto a podium while he read from cue cards, talking about the old days, singing his signature songs, trying to deliver jokes he often did not remember,

(Continued on page 9)



## Groucho (Continued from page 8)

while an accompanist, usually Marvin Hamlisch, tried to gently prod him to stick to the script and tried desperately to cover for him.

Groucho suffered a stroke near the end of this tour, but managed to make a strong comeback health-wise and turned in a very funny guest spot on the *Bill Crosby Show* in 1972. He was aided by Bill Crosby and his staff of writers, many of whom were devoted Groucho and Marx Brothers fans and freely admitted they had been directly and profoundly influenced by the old man.

Groucho thought very highly of Bill Cosby, considering him one of the brightest of the newer comedians. He suggested more than once that Crosby would be the perfect host for a recreation of *You Bet Your Life*.

Unfortunately Groucho's judgment by this time was somewhat shaky, as future events clearly proved. *You Bet Your Life* had two attempted revivals on television. The first starred stand up comic Buddy Hackett and came out in 1980. This died a quick and merciful death before finishing even a single season. In 1988 Richard Dawson hosted a pilot for a revival, but NBC declined to pick it up.

In 1992 Bill Cosby took up the challenge with his version of the show, which was somewhat more successful. A complete season was taped for syndication and gained good distribution based primarily on the industry's respect for Cosby and the memories of the original Groucho version. This revival featured a black goose dressed in a Temple University T-shirt (Bill's alma-mater) for the Secret Word with a \$500 prize.

In order to sustain a half hour comedy quiz interview show there has to be rapid witty interplay among host and guests, verbal interplay that touches the viewer. Bill Cosby had excellent communication and empathy skills, but he lacked the ability to come up with the lightning quip, the puns and twists of word play that turned a comment into a moment of genuine laughter. Many stations were so disappointed with this program that they either cancelled the contract early or transposed the time slot so that it would run late at night. No additional episodes were made.

Later in 1972 Groucho performed at the Dorothy Chandler Pavillion. This performance was filmed, and was planned to run as a TV special, but the footage was deemed unusable and the special was scrapped, a blessed gift from his friends in the business.

Ms Fleming began hosting a series of lavish parties where scores of show business luminaries would drop by

to pay homage to the most famous of the Marx Brothers, who was often barely coherent and sometimes barely conscious during these affairs. Ms Fleming would always hype her latest projects; some featuring Groucho, but most were deals in which she would either be the star or the producer.

In 1974, at age 84, Groucho was awarded a special Academy Award. He managed to come to the mike and accept a standing ovation from his peers. In his remarks he publicly thanked Erin Fleming, declaring that it was "she who makes my life worth living and who understands my jokes." Most of his friends found those comments a horrible parody of the true reality, yet the fact is that for all her manipulation and naked greed, Ms Fleming was directly responsible for pushing Groucho back into the spotlight, and for turning that spotlight onto his long history of comedic genius.

Groucho's oldest son Arthur sparked headlines across the nation when he instituted a lawsuit to have his father removed from the care of Ms Fleming, stating he was being maliciously manipulated by a failed actress. In 1976 Groucho held a press conference in which he denied the accusations. He also denied the charge in court, but most people who knew him regarded Groucho as almost totally senile by this point in time.

He made a guest appearance on the 1976 *Bob Hope Special* in which he was barely able to mouth his few lines. The production people had Billy Barty hovering around the comedian in Groucho make-up just in case. Later that year Ms Fleming arranged a special appearance on the *Welcome back Kotter* show at the request of the show's star Gabe Kaplan, but Groucho was so worn-out that he backed out at the last minute. Instead he put in an appearance to have some publicity photos taken with the cast.

By this time he was so frail and shrunken that the studio audience didn't even recognize him when he came on stage to sit in Kotter's chair for the cast photo. The sight of this pitiful, feeble old man being led around the set by Ms Fleming was very disturbing to many of the cast members, particularly Robert Hegyes, who played the part of Epstein on the show and often imitated Groucho in that role. "How can I go out and make people laugh after seeing that?" he asked. There were no answers. Gabe Kaplan was so horrified at how far one of his comedy heroes had declined that he refused to release the publicity photos.

There were some good things during this period, including a whole series of books and tributes that came at an every increasing rate as the decade wore on. In 1972 at

(Continued on page 10)

## Groucho (Continued from page 9)

the Cannes Film Festival he was made Commander des Artes et Lettres.

In 1973 NBC felt the rerun package of *The Groucho Show* had run its course, despite Groucho's newly revitalized career, and they began to destroy the original films of the TV shows, claiming they didn't have enough storage space to keep the shows anymore. Luckily Groucho and John Guedel were alerted to this situation, and they decided to buy 230 programs from the run and do their own syndication beginning in 1974.

In April of 1974 Groucho was presented with a special Academy Award. In May of that same year *Animal Crackers* finally cleared thirty years of legal hurdles and was re-released. It quickly played a continuous series of college campuses where a whole new generation was exposed to the zany antics of the Marx Brothers for the first time.

In 1976 Bobbs-Merrill finally got around to printing a second edition of Groucho's book "Beds" after forty-six years. Groucho wrote a new introduction. The same publisher also brought out "The Groucho-Phille – An Illustrated History" that same year. In January of 1977 the Four Marx Brothers were inducted into the Motion Picture Hall of Fame. This was to be Groucho's final public appearance.

Then, on April 21, 1977, Gummo died. On August 19, Groucho died, from complications brought on by a bout with pneumonia. His passing would have attracted more notice in the news media if it hadn't happened three days after the death of Elvis Presley. Two years later, on November 29, 1979, Zeppo died.

Lawsuits tied up Groucho's estate and the money that was supposed to go to Erin Fleming for managing his career and finances. She wrote a very controversial article for *Movie Star Magazine* in 1983 titled "Loving Groucho Wrecked My Life." Because she was not a licensed manager the courts ordered her to pay almost half a million dollars in penalties and damages back to the estate when Arthur Marx won his case. It turned out this was money she did not have. In 1990 she hit the back pages of the newspapers when police arrested her carrying around a loaded .357 Magnum in her purse, and by the middle of the 90's she was recognized by some of Groucho's old friends living as a street person, begging for spare change and food. She was in and out of mental institutions during the rest of her life, which ended in 2003 when she committed suicide.

And that was the end of the Marx Brothers.

But it was not the end of the legend.

The fame and influence of the Marx Brothers and Groucho in particular began to grow the minute they entered the electronic media with movies, radio, records, and television. That influence continued to grow with each passing decade. Hundreds, if not thousands of the brightest comedians and comedy writers of the past fifty years have regularly stated that Groucho and the Marx Brothers were a profound and lasting influence on their work. The Marx Brothers may not have been the actual inventors of their style of chaotic verbal slapstick with innuendo, insults, puns, and irreverent one-liners, but surely nobody before or since ever did it better. Groucho's razor sharp wit and ability to ad-lib anywhere in any situation has been singled out as both the inspiration for and the shaping of modern talk show humor. His witticisms, observations and classic one-liners are collected in hardback volumes published world wide, while his own books and essays can be found in most libraries and are reissued on a regular basis. His nose, horn-rimmed glasses, mustache and eyebrows have become a timeless comedy icon in the form of the "Groucho Glasses" which first appeared in the late 1940s and are now sold everywhere in the world.

In a 2005 poll of professional comedians Groucho was voted the 5th greatest comedy act of all time. New legions of fans are constantly being created as each new generation of college age students suddenly encounters the insanity of the Marx Brothers' confrontational anti-authority, in-your-face humor, and instantly bonds. Not that many of the different radio shows the Marx Brothers appeared on have survived, but there are lots of *You Bet Your Life* episodes around, and the TV reruns of *You Bet Your Life* still play to this very day, so Groucho's unique style of wit and humor is never going to go away. And that's good, because you know there's never going to be anybody else capable of filling his shoes.

*This piece by Mr. Jennings and Mr. Boenig was originally presented to a small, private group. It has been revised by the authors. This is the sixth and final installment.*



# A Revelation About Sustained Programming

Jim Cox

Most readers here know that the advertising agencies wielded big sticks in the 1930s and 1940s. Not only did they put together packages on behalf of their clients (sponsors) who underwrote radio shows, they produced, directed and staffed those features, including hiring the talent that appeared (making those artists “their” employees, not the networks, in most cases). They scripted the shows (or hired writers to do it) and – even more important – guided their clients in making final determinations of what would air on the networks, thus become listening habits to American ears.

In the meantime, those nets had long wanted to wrest away the power over the programming they aired that was almost totally vested in the agencies. With CBS chairman William S. Paley among those leading the charge, the phenomenon that persisted for more than a decade-and-a-half suddenly began to erode during the postwar years.

During the Second World War, Paley fulfilled a largely ceremonial obligation to the U. S. Office of War Information. As he neared the end of his wartime rite of passage, he resolved to change the way he worked and lived. He had a new appreciation of CBS as a worldwide communications medium. He had seen his network from a distance and through the eyes of others. He knew he had to recapture the power he had ceded to the advertising agencies before the war.

In 1946, Paley introduced four CBS-produced half-hour radio shows. He put them on the air while he sought sponsorship. Instead of permitting advertisers to take over production, Paley offered only to sell the commercial time, theorizing that a successful CBS-owned show could serve as the anchor for an evening's schedule. Each show was supposed to deliver an audience big enough to keep the surrounding programs from defecting to NBC.

Accustomed to calling all the shots, advertisers resisted Paley's plan. But he refused to budge, and in a matter of months they began to see that Paley's format could serve their interests as well. CBS-produced programs cost less and were also less risky for the advertising agencies. By the end of 1947 CBS was producing thirty-six of its own programs, fifteen of which had commercial sponsorship.

That's how such consequential features like *My Friend Irma*, *Life with Luigi*, *My Favorite Husband* and *Our Miss Brooks* originally took to the ether. All were huge successes, and all were in-house productions, most without sponsorship at their start. Out of that deal CBS

was able to acquire the services of its biggest star of several decades, Lucille Ball, while transferring many of the series it originated as radio sustainers (sans underwriters) to television where they reaped vast audiences and generated titanic profits for the web.

I often wondered about all those sustaining features on CBS Radio in the late 1940s and throughout the 1950s and figured that all the advertisers had simply abdicated, taking their bankrolls along with most of the audiences to television. While there's no denying that it was the case many times, the information presented here reveals another side of the coin. Paley actually “wanted” shows without sponsors in order to re-assume power over his chain's schedule. That clarifies a lot. Now I don't feel badly that *The Lineup* and *Meet Millie* and so many of their counterparts couldn't seem to attract anything more than reminders to “Buckle up for safety” and “Give to the March of Dimes” as well as incessant CBS program plugs among a plethora of public service announcements and an occasional “legitimate” sales message (participating sponsorship). It was part of an overall strategy we listeners really knew nothing about and had little reason to know. We can probably credit some of those partially-sponsored series with bringing us many additional hours of listening pleasure, extending the golden age as a viable entertainment venue for at least another decade. “Buckle up for safety” sounds better when those parameters are supplied.

*This article was originally posted to the Old Time Radio Internet Digest (<http://lists.oldradio.net/otrdigest/>) on January 19, 2007. It is reprinted here by permission of the author.*





# Radio Premiums – Relive Them Again! Part 4

Charles Sexton ([User310378@aol.com](mailto:User310378@aol.com))

## Lum 'n' Abner

This long running series (1931 - 1954, but not continuously) enjoyed several sponsors during its existence and over 1200 programs are now available to collectors. Many of these shows have the original commercials as well as premium offers. The following episode was from the Horlick's Malted Milk era (1934 - 1938).



2-4-35 Aluminum pocket flashlight - Lum and Abner offered this flashlight so they could reopen the Jot 'Em Down Store with the proceeds from the sales. In addition, listeners were invited to vote for Lum or Abner as the new president of the store when they sent in for the premium.

## Mark Trail

On the air from 1950-52 and sponsored by Kellogg's Pep cereal.

1-30-50 Title of episode: "Lumber King of Timber Mountain." Plastic miniature statuettes were available in Kellogg's Pep packages. There were 18 different figures including ballplayers and dancers.

## Radio Orphan Annie (Commonly referred to as Little Orphan Annie)

Radio Orphan Annie is one of the classics of childrens radio serials and was on the air from 1931 to 1942. Ovaltine was the sponsor from 1931 to 1940. After Ovaltine switched to the more energetic *Captain Midnight*, Quaker Puffed Wheat and Rice Sparkies continued as Annie's sponsor through the end of the run. All of the following episodes were sponsored by Ovaltine.

10-18-35 Subject of episode: Annie's birthday. Daddy Warbucks sent Annie a birthstone ring for her birthday

and each listener could have one, too. The rings were 24k gold plate and had a different birthstone on top for each month of the year. The birthstones were genuine, hand-made, artificial stones, imported from Europe. Similar rings in stores cost from \$2-4, but Ovaltine was offering them for only 10c and the seal from under the lid of a jar of Ovaltine. The month of your birth was shown on one side of the stone and the sentiment for that month on the other.



11-20-40 Subject of episode: Annie and Joe trail thieves. You could be listed with the Orphan Annie Identification Bureau by sending for Annie's identification tag and chain. It was an oval shaped tag like soldiers and aviators wore and was made of victory metal. An engraving of an American flag and your initial were on the outside of the tag and on the other side was your own personal identification number which was kept on file in the Bureau. This was handy in case you got lost and someone found you, because all they would have to do is write to the Orphan Annie Identification Bureau in Chicago to find out who you were! This ID bracelet cost 10c and the inner seal from a can of Ovaltine.

00-00-40 Subject of episode: Pearl Thieves. Annie's 1940 version of her Shake-Up Mug was offered. It featured a dark green bottom and scarlet top and had a decal of Annie and Sandy on the front. It came in two pieces which fit together for making Ovaltine shake-ups, and, when taken apart, the bottom half became a drinking glass. Although the regular price, if sold, was 50c, you could have had one for free as long as you included the inner metal seal from under the lid of a can of Ovaltine. Note that Ovaltine came in cans at this time. By the time Captain Midnight started offering his own version of the Shake-Up Mug for Ovaltine, it came in glass jars.



(Continued on page 13)



## Premiums (Continued from page 12)

### Roy Rogers

The most popular movie singing cowboy had his own radio show from 1944 to 1955. Post's Cereals was one of the sponsors from 1951-1955.

10-2-52 Subject of episode: Roy investigates alien smuggling. At the end of the show, the final winners in the Post Krinkles "Name the Pony" contest were named. The prizes in this contest were real palamino ponies.

#### Sgt. Preston of the Ykon (Also called Challenge of the Yukon)

This popular show was sponsored from June 1947 to December 1949 by Quaker Puffed Rice and Wheat cereals.

12-3-48 Subject of episode: Big Mike Rafferty takes what he wants. The Quaker Model Farm was available on package backs of Quaker Puffed Rice or Wheat. It consisted of 46 different and detailed scale models of farm animals, buildings and equipment, including Bossy, the cow, and the Big Red Barn, complete with a sliding door. No mention was made as to how many packages you needed to buy to get the complete set.



00-00-49 Subject of episode: Claim jumpers get Joe Finley's mine. Cereal packages featured pictures of buildings and animals found on the Yukon Trail. You could get 59 models to cutout from 8 different packages. Although it was related to the actual show, the Yukon Trail bore no resemblance to the much more elaborate Lone Ranger Frontier Town offered by Cheerios a year earlier. In addition, the show's story lines did not revolve around the Yukon Trail models as did the Lone Ranger's adventures around Frontier Town. No mail-in offer was needed to get the complete set either.

3-5-53 Title of episode: "Panamint Prindle." Quaker Puffed Wheat and Rice offered scale model building kits of western wagons, similar to the one Panamint Prindle gave to Janie in the show. Five different models were available including a Stagecoach, Chuck Wagon, Buckboard, Great Plains Freighter and a Covered Wagon. They were easy to assemble and were big, at least 4 1/2" long or more. And get this; they came with a money back guarantee! Each wagon cost 25c plus a boxtop or you could get all 5 wagons for only \$1 and a single boxtop.

### The Shadow

*The Shadow*, which was on the air from July 1930 to December 1954, had various sponsors in different parts of the country. The only shows existing which featured premiums were sponsored by Blue Coal and Carey Salt.

1-16-38 Title of episode: "Sabotage." Blue Coal was the sponsor, but this was an offer for free copy of Street and Smith's, *The Shadow*, magazine for a penny postcard.

5-11-47 Title of episode: "The Shadow's Revenge." Sponsor Carey Salt offered the Magic Shadow Ring for only 5c and proof of purchase of any Carey product. This ring, which glowed in the dark, was like the Jack Armstrong Dragon's Eye Ring except the stone in the center was black instead of green. There was a third ring of this type, although we do not have any examples of it being offered on available transcriptions, and it was called the "Buck Rogers Saturn Ring." It held a red stone.

### Sky King

*Sky King*, on the air from 1946-1954, was another show which offered a ton of premiums during its run. Unfortunately, only a few copies of the show are available and only one makes reference to a premium. Peter Pan Peanut Butter was the sponsor.

11-2-47 Episode title is "Mountain Detour." The Spy King Secret Signalscope was used during this episode and listeners were advised to get their own for only 15c and the inner seal from a jar of Peter Pan Peanut Butter. The Signalscope included a glow-in-the-dark signaling device, whistle, magnifying glass and Sky King's private code. With the Signalscope you could also see around corners and trees.

### Smilin' Ed and His Buster Brown Gang

Ed McConnell and his gang were on the air from September 1944 to April 1953 under the sponsorship of

(Continued on page 14)

## Premiums (Continued from page 16)

### Buster Brown Shoes.

3-15-46 Title of featured story: "Pegasus and Zeus." Buster Brown shoe stores carried Buster Brown comic books, free to Smilin' Ed's little buddies. Issue #4 was now available and featured stories and songs like those heard on the show.



5-25-46 Title of featured story: "Meeba and Ancient Egypt." Buster Brown Comic book #7 was now available and included two songs from the show, including "Silly Questions," and three adventure stories. More details about the contents of the books was now being provided

6-14-47 Title of featured story: "The Cupid Bandits." Buster Brown Comics #8 included songs to sing and stories about Leopard Men. Information about Smilin' Ed's new Capitol Record albums was also included.

### Space Patrol

Space Patrol ran from September 1950 to March 1955 on radio and was often simulcast on television at the same time. Its sponsor was Ralston Cereals with Weatherbird Shoe Stores being included it at least one premium offer as noted below.

10-7-53 Title of episode: "Rescue from Planet X." With a title like this, it's not surprising the episode featured information on Ralston's "Name the Planet Contest." This contest featured the biggest giveaway of any of the kids shows, a rocket ship! Entry blanks were obtained at Weatherbird Shoe Stores where you also received another premium, a free Interplanetary Coin Album with three coins inside. If there were no Weatherbird Shoe Stores in your area, details could be found on the back of Hot Ralston cereal boxes. The grand prize was a 35 foot, 1,000 pound clubhouse, shaped like the Terra V rocket ship, including a motor truck to pull it, plus \$1,500 cash. The first prize group included 250 each of Space Patrol Wristwatches, Autosonic Space Rifles, Outerspace Helmets and Space Patrol Emergency Kits. The second prize group consisted of 750 Schwinn Varsity bicycles. The 'rocket ship' also served as a promotional device for

the movie *The Rocket Man*, starring Charles Coburn and George "Foghorn" Wilson. I remember when the movie played in my home town of Lafayette, Indiana, and the rocket ship/clubhouse was parked in a service station across the street from the theater. The newspaper ads for the movie said it was worth \$35,000 (!?) and was first prize in the Ralston Space Ship Contest. There was no mention of the radio show. The ad also noted the ship included a panel of flight instruments, a mock up of a 50,000 mile radar screen, a space torpedo release and other space controls.

no date Title of episode: "Abducted Scientist." Buzz and Cadet Happy use their new Space Patrol Binoculars. They were later offered to listeners and were described as super, wrap-around, 4 power glasses which were most effective in outer space. Cost was 25c and they were available at the grocers along with the box of Ralston.

no date Title of episode: "Bees." Buzz shows Cadet Happy the new Space Patrol Microscope and states that every boy and girl should have the opportunity to have one.

*Part four of Charles' article on OTR premiums originally appeared on Lou Genco's site (<http://www.old-time.com/>). It is reprinted here by permission of the author.*



# Memories of My Life with NBC 1942 - 1964

Bill Roddy

## Chapter Five: Becoming an Announcer

The chief announcer at NBC was Floyd Farr, a wonderful person, who would become my friend, but in 1942 he was the man to see if you wanted to be an announcer, which was my burning ambition. Floyd knew whenever he saw me coming down the hall that I would ask him if there were any openings.



Floyd Farr

This man was patience personified and most gracious. He was always kind to me, although I got on the nerves of the other announcers. NBC was expanding their operation in Hollywood at Sunset and Vine and offered jobs to many of the San Francisco staff. Frank Barton and Archie Presby were two that accepted. Other announcers went off to war; I recall Hal Wolf and Eddy King doing so.

At twenty years of age, I was not experienced enough to be an NBC announcer, and did not have the talent. Of course, I didn't know that. I had announced at KHUB, a 250 watt station in Watsonville, California, in the summer of 1941 for four months and that was it, but with KPO on 24 hours a day, and many announcers leaving, Floyd gave

me my big break. I became a Junior Announcer.

The union for talent was the American Federation of Radio Artists, AFRA (Today it is AFTRA, adding television). NBC could have junior and senior announcers; the juniors receiving less money and easier assignments. Floyd put me on the midnight to six a.m. shift, where I could do the least damage to NBC's prestige. All I had to say every half hour was, "This is KPO, San Francisco" and give the time. But wouldn't you know, I almost screwed up my first month.

Whenever one of the senior announcers would leave for Hollywood or go off to the war, he was given a party in the fourth floor conference room. They started after prime time shows were over and ran into the wee hours of the morning. Everybody in radio and advertising in San Francisco would drop by.

George Mardikian, a great guy, and owner of Omar Khayyam's Restaurant, would bring wonderful food, and the liquor flowed. There was always a poker game.

After I would say KPO, San Francisco, on the half hour I would go up to the party and someone would give me a drink. I was underage, of course, but who cared. Between visits to the party and drinks, my KPO got a little slurred around two in the morning. Fortunately the brass never heard me and I kept my job.

The men who came to the party were the most talented announcers in San Francisco. I say men, because women could not become announcers in those days. In fact, there were many jobs in every industry closed to them. The newspaper classified ads had two separate categories for employment: "Help Wanted Men" and "Help Wanted Women."

### *Living in San Francisco*

There was a terrible housing shortage during the war, as workers flooded into the city. I was living with my mother at Hayes and Fillmore. She had rented a flat for us in a three story building in 1937. The other two flats were vacant, but when the war started she took those as well, and rented the rooms to workers.

I never slept very well in those days. The room next to mine was occupied by a man who got off at midnight and was always ready for a party. He and his friends would whoop it until three a.m. One time I got home from KPO at six in the morning and went into my room. There was a woman in my bed! She had gotten drunk at the party and wandered into my room.

When I turned on the light she woke up, threw back the covers and said to me, "Come on in, honey, there's room

(Continued on page 16)

## Working for NBC (Continued from page 15)

for two!”

I declined the offer.

### Chapter Six: Fast Forward to 1946

I continued as a junior announcer at KPO during the rest of 1942 and early 1943. As I mentioned earlier my shift was always the midnight to six in the morning. At 20 years of age I did not have the experience or the voice. If it had not been for the war NBC would not have hired me.

When I was a boy I used to spend a lot of time on the waterfront watching ships going out the Golden Gate. I wanted to go to sea. In early 1943, I joined the United States Maritime Service to become a merchant seaman. I left NBC for the first time and was sent to Catalina Island off the Southern California coast for basic training. NBC was required to give me my old job back at the end of the war.

I'll skip 1943, 1944, 1945 and my years as a shipboard radio operator in the Pacific and go to 1946 and my return to NBC (Maybe I'll tell you about the war years sometime).

During the intervening years, the union, AFRA, American Federation of Radio Artists, had abolished the classification of Junior Announcer, which meant NBC had to rehire me as a Senior Announcer.

And they weren't happy about that at all. I was barely qualified to be a Junior Announcer and was certainly out of my league as a 24 year old Senior and besides, NBC had to pay me more. Under the law they couldn't fire me, but they could transfer me to another station. The manager called me in one day and said they had found an NBC affiliate in Montana willing to take me on where I could gain some experience.

I didn't want to go to Montana and told my mother what had happened. She was an actress in San Francisco after 1906 and knew I lacked the capabilities. But she had an idea. One of her friends in the Thespian Club was Chief Capolican, a wonderful singer of the old school. He wasn't a chief, but used to appear in Indian headdress in his act in the theatre.

She hired the chief to give me vocal lessons, and once a week he would come to our basement flat on Fillmore Street and give me vocal lessons. I would sing scales and tongue twisting phrases. He told me I had to project my voice. The chief saved my job and NBC gave me another chance. I never went to Montana.

But I still made mistakes that a more experienced announcer would not have. One time Madame Chiang Kai-Shek came to San Francisco and went on NBC's coast

to coast network to appeal for aid for China. She broadcast from her hotel room and it was my job to introduce her from the studio. Everything went fine until I got to her name. The script read, "Now here is Mme. Chiang Kai-Shek."

I panicked; what the hell was "Mme?" I blurted out, "Now here is Mademoiselle Chiang Kai-Shek." Fortunately, Mme did not hear me or I would have been off to Montana for sure.

### Chapter 7: The Big Bands, 1946

1946 was a wonderful year in San Francisco.

The war was over and thousands of servicemen were coming home on big gray transports through the Golden Gate. All ships large or small were met by the Welcome Home yacht, Cavanaugh, once owned by Edsel Ford. A Women's Army Corp band played on the afterdeck. Along the rail girls waved at the men aboard the transport. The men yelling, "How about a date?"



Photo from *Gateway to Victory* published by Stanford University Press, 1946

By night fall the servicemen would have dates, and they would head for one of the many San Francisco hotels and night clubs for an evening of dancing to a big band. Announcing these bands was one of my favorite assignments and these pages will recall them.

### Chapter 8: More Great Bands, 1946

That's Eddie in the front row, extreme left. I'm standing far left in front of the Christmas tree. My date at my right was a noted cellist for the San Francisco Symphony, but I regret I don't remember her name. The others are members of his band and their wives, or girl friends. The exception is the man to Eddy's left. I don't remember his name, but I think he was manager of the Mark Hopkins Hotel. Eddy played at the Mark and had the night off when we went to a party at the Claremont Hotel.

(Continued on page 17)



Working for NBC (Continued from page 16)

Jack Fina and his band were appearing there.



Eddie Orta and his Orchestra Party at the Claremont Hotel, Berkeley, December 22, 1946

Bill Roddy, *Times* reader and former radio man, wrote about working for NBC for <http://americahurrah.com/SanFrancisco/Memories/sfmemNBC.htm>. His memories are reprinted here with his permission.



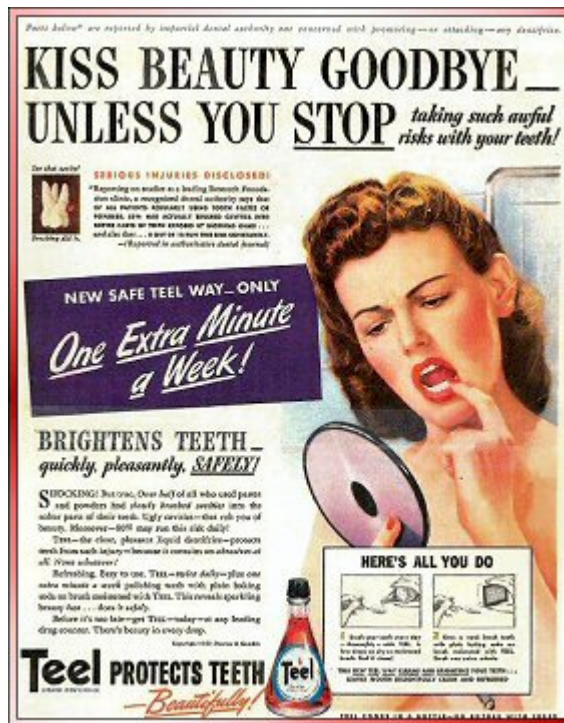
## Unusual P&G Dentifrice Cleans Teeth Danny Goodwin

“Teel Protects Teeth . . . Beautifully!”

-- Ken Carpenter

Of all the products Procter & Gamble created, Teel was the most unusual product of its kind. Teel was specially made to clean teeth, but it wasn't a toothpaste or tooth powder like other major brands of teeth cleaning products were at the time. Teel was a dentifrice that was made in liquid form.

If you're not familiar with Teel, the sound of a liquid dentifrice might sound unbelievable and a little weird. To be honest, it sounded odd to me when I first heard about it. At the time, I could picture someone pouring Teel onto a toothbrush – only to have its liquid content dribble all the way to the bathroom floor. This may not necessarily be a bad idea if bathroom floors had teeth, but I have never encountered a bathroom floor with white, shiny teeth in my years of existence on this earth. To put your mind at ease, Teel's liquid content was thickened just enough, so when it was poured from the bottle to the tooth brush, it had a tendency to stay on the tooth brush, just aching to clean the teeth inside the human yap.



Teel was the sponsor of the serial *Midstream* when the program took to the air on Monday, May 1, 1939 over the  
(Continued on page 18)

Teel (Continued from page 17)

stations of NBC's Red Network. At that time, announcer Gene Baker described how whiter teeth could be a reality when the owners of those teeth used Teel. There was a simple reason for whiter teeth as Baker explained in the Teel commercials – there was "Beauty In Every Drop."

It was important to have white, shiny teeth, but in later years, Teel was presented in radio and print advertising in a different way.



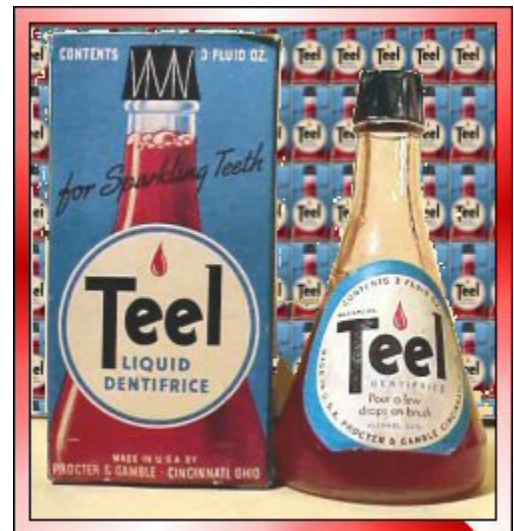
On a 1946 broadcast of NBC's *Life of Riley*, announcer Ken Carpenter mentioned some sobering facts about the shenanigans that went on inside the typical human mouth – and it didn't exactly make for pleasant listening, either! Carpenter mentioned the gums inside the mouth had a reputation of receding. When this ghastly thing happened, cavities would begin its dirty work at those vulnerable areas of the teeth that were exposed after the gums receded. Brushing with toothpaste and tooth powder actually made those particular cavities worse in this sensitive area. Unfortunately, many tooth paste and tooth powder brands of that era had an abrasive content that had the potential of doing more harm than good. Fortunately, Teel didn't have abrasives of any kind in its liquid content. Instead of making cavities worse, Teel protected the teeth from any and all unpleasant stuff.

In order to put off that order for false teeth, Carpenter mentioned how easy "The New Teel Way" was to protect teeth. First, brush the teeth twice a day with Teel, and once a week, pour some baking soda on the brush

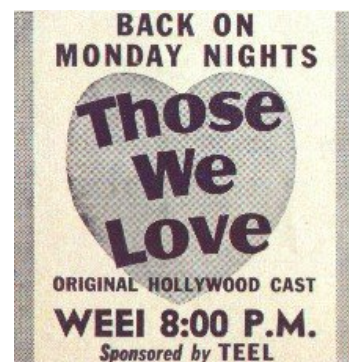
moistened with Teel and brush thoroughly. For an extra minute per week, the tag-team combination of Teel and baking soda provided a white, clean, and healthy smile for everyone who took this advice.

Teel would brighten smiles and protect teeth for about a decade. It was the first Procter & Gamble dentifrice that made a definite stand against cavities. When new products were created in the never ending fight against tooth decay, the torch was passed from Teel to Gleem, the toothpaste that kept bad breath and decay causing stuff in check for the whole day, and to Crest, the first successful fluoride toothpaste.

In summing up, Teel was definitely a product that was ahead of its time. It would fit in quite well with the modern toothpaste, gels, and other new forms of dentifrice we can buy today. More than likely, Teel's liquid content would be intriguing with the many people of today's society who have the idea in their heads that they want to keep their teeth in their mouths for a lifetime.



This article was originally published on Lou Genco's OTR site <http://www.OLDTIME.US/commercials/>. It has been reprinted here by permission of the author.





# Radio Speakers: Narrators, News Junkies, Sports Jockeys, Tattletales, Tipsters, Toastmasters and Coffee Klatch Couples Who Verbalized the Jargon of the Aural Ether from the 1920s to the 1980s – A biographical Dictionary, By Jim Cox (McFarland, 2007)

Reviewed by Ryan Ellett

Jim Cox's latest effort lives up to the reputation he has earned among fans for producing well-researched and well-written volumes on the history of old time radio. One aspect of Jim's work that I respect the most is that he focuses so much on topics off the OTR beaten path. While I'm sure he could dig up new and interesting facts on Jack Benny on the Shadow, I appreciate that he gives us the lowdown on the soaps (*The Great Radio Soap Operas*), quiz shows (*The Great Radio Audience Participation Shows*), the Hummerts (*Frank and Anne Hummert's Radio Factory*), and *Monitor* (feature story), areas of OTR that rarely get their due attention.

Once again Jim brings our attention on a forgotten group of old time radio professionals with *Radio Speakers*, focusing on "announcers, newscasters, sportscasters, showbiz reporters, advice consultants, emcees, and breakfast chatterboxes" who filled up so much air time during the Golden Age.

Each entry contains not only birth and death information where available, but a list of radio programs (including role and dates worked) on which each professional was associated. When possible Cox has included biographical background information, often digging into programs and radio stations stretching to the industry's earliest days in the 20s, and found even in the most remote areas of the country. His appendix lists hundreds more who fit the title's criteria but made their biggest mark outside radio or for whom little data can be verified. It's an ideal starting point for others interested in doing their own radio research. The index is thorough, allowing the reader to quickly find the people and programs included in the books' pages. My one complaint is that the bibliography isn't meatier. It doesn't stretch quite two pages, skimpy in comparison to the massive amounts of information found within the book. Likely a complete bibliography of a reference of this type would be a small book in itself.

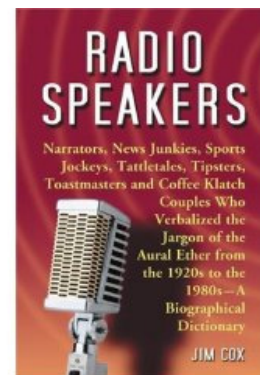
I will be the first to admit that the topic will not enthrall readers as does research on the hobby's action and comedy legends, but those truly interested in the history of radio cannot skip this book. The individuals found in this reference filled many hours of the broadcasting day, bringing contemporary listeners the latest sports, news, music, and gossip. These "speakers" did as much to build radio into a cash-laden industry as Amos and Andy and the Jordans.

While a few of the entries will ring a bell, such as Harry Bartell, Bud Collyer, and Vincent Price, most are very obscure and will be unfamiliar to even long-time hobbyists. It is interesting to note how many of the men and women featured here worked on the biggest programs of their day yet, because of their role as announcer or ad-man, were rarely given credit on air for their efforts. Similarly, it's interesting to take note of the myriad programs for which copies have not survived to this day, thus limiting their familiarity to modern fans. These types of reference works really give the reader an inkling of the vast amount of material that, for better or worse, has not survived to be enjoyed and researched today.

If you're like me, you won't sit down and read *Radio Speakers* straight through in a day or two. The nature of its encyclopedic content makes it good night-time reading, short spurts on a regular basis. Then, of course, it can be used for its primary purpose, which is that of reference volume.

Cox's latest work is clearly not for everyone. The vast majority of entrants are unknown to most fans and appeared on shows that are generally forgotten with no extant audio recordings left. At about \$55, it's a bit pricey for just the occasional perusal or looking up familiar names. One might be better served getting it at the local library then picking and choosing the entries that are most appealing.

However, for old time radio junkies, those doing in-depth research into radio's history, and those just looking to expand their understanding of radio's Golden Age, *Radio Speakers* will make a nice addition to your library.



## The Tenth Man

*The Tenth Man* is a little known series that was by the National Mental Health Foundation on NBC. It consisted of thirteen episodes broadcast from October 17, 1947, through January 16, 1948. Each episode dealt with a particular area of mental health ranging from children's issues to dealing with the elderly.

Jackson Beck was the announcer, with Ralph Bellamy serving as the narrator.

The Logs Researchers and Database compilers of the OTR Researchers Group have thoroughly researched this Old Time Radio Series, utilizing information found on the Internet, books published on this series and old time radio in general. They have determined that, as of January 22, 2007, this series is as complete as possible, with the most current information included as to broadcast dates, episode numbers, episode titles, and number of episodes broadcast.

Each file has been named in accordance with the Uniform Naming Code.

The Old Time Radio Researchers Group now declares this series to be Certified Complete. The disk(s) are Release #(1)(1 CD) and represent the most up-to-date and accurate version endorsed by the OTRR. Any previous versions should be discarded.

As always, it is possible that more information will surface which will show that some of our conclusions were wrong. Please e-mail us and let us know if any corrections are required. Also, if you have any better encodes of the series, or additional episodes, please let us know so that we can include it with the next release of the certified series.

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

Series Compiler - Jim Beshires

Series Synopsis - Jim Beshires

Second Listener(s) - Clorinda Thompson

Series Coordinator - Bob Gilroy

Audio Briefs Announcer(s) - Bob Blakley, Jim Beshires

Audio Briefs Compiler(s) - Jim Beshires

Artwork - Jim Beshires

And all the members of the OTRR for their contributions of time, knowledge, funds, and other support.

## Afloat with Henry Morgan

The Old Time Radio Researchers takes pride in releasing another in its series of certified archival programs.

*Afloat with Henry Morgan* was a 52 episode Australian series from, it is generally thought, 1933. Each episode was about 12 minutes long and the series was probably aimed at the youth market.

It is not to be confused with the US show *The Henry Morgan Show*.

It was produced by and starred George Edwards, who also produced *Dr Jekyll and Mr Hyde*, *Frankenstein*, *Corsican Brothers*, and *Son of Porthos*, all Australian series as well.

We believe that Maurice Francis, an enthusiastic writer, and Nell Sterling, two of George Edwards long-time collaborators, were also featured in *Afloat With Henry Morgan*.

To save money, Edwards played a variety of different roles and became known as "the Man With A Thousand Voices." It was a ventriloquial gift that encompassed small children, every variety of male voice, aged women, and foreigners. The maximum number of voices Edwards produced for a single scene was six; in the course of a single episode he would often double it.

The Logs Researchers and Database compilers of the OTR Researchers Group have thoroughly researched this Old Time Radio Series, utilizing information found on the Internet, books published on this series and old time radio in general. They have determined that, as of January 2, 2007, this series is as complete as possible, with the most current information included as to broadcast dates, episode numbers, episode titles, and number of episodes broadcast.

Each file has been named in accordance with the Uniform Naming Code as based on the OTRDatabase on-line database.

The Old Time Radio Researchers Group now declares this series to be Certified Complete. The disk(s) are Release #(1)(1 CD) and represent the most up to date and accurate version endorsed by the OTRR. Any previous versions should be discarded. As always, it is possible that more information will surface which will show that some of our conclusions were wrong, please e-mail us and let us know if any corrections are required. Also, if you have any better encodes of the series, or additional episodes, please let us know so that we can include it with the next release of the certified series.

The Old Time Radio Researchers Group would like to

(Continued on page 21)



Henry Morgan (Continued from page 20)

thank the following people who helped on this series -

Series Compiler - Jim Beshires

Second Listener - Bruce Williams

Series Synopsis - Mark Olayne

Series Coordinator - Bob Gilroy

Audio Briefs Announcer(s) - Doug Hopkinson, Ron

Speegle

Audio Briefs Compiler(s) - Jim Beshires

Pictures, other extras - Lee T

Artwork - Brian Allan

Stars Bios - Stephen Myers

Australian Assistance - Ian Grieve

And all the members of the OTRR for their contributions of time, knowledge, funds, and other support.



## New Seies Logged: 33 Half Moon Street

Starring: Gabriel Bayman, Adrian Steed, Elaine Lee, George Korelin, Clive Parnell, Marjorie Gordon.

Writers: Adrian Steed, Douglas Laws.

Producer: Adrian Steed at Herrick Merrill Studios in Johannesburg

Total Episodes: Broadcast: 58 Archived: 58

First Episode B/C: 06/05/1965 Last Episode B/C: 28/06/1966

Radio Station: SABC - Springbok Radio

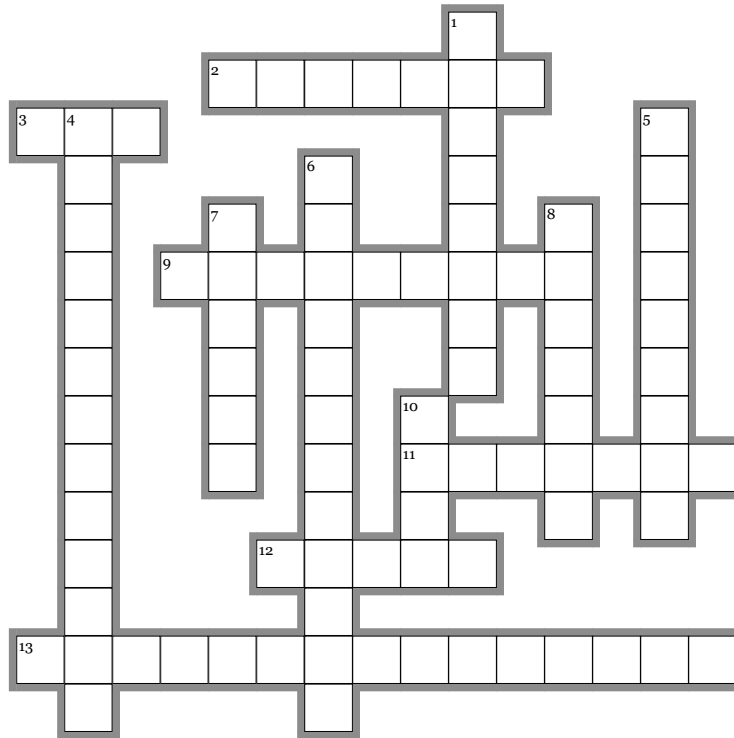
Synopsis: This story centered around the private investigations company of "Assignments Unlimited," an organisation that investigated uncommon cases and who guaranteed successes at all time. The main character was Aubrey Mason, chief Investigator played by Gabriel Bayman. In essence this story reminds us a lot of *Address Unknown*, with Henry Simon being replaced by Aubrey Mason. Instead of missing persons being sought, this time around it's uncommon cases being investigated and solved. This series was sponsored by Bristol-Myers and never quite settled. It had three time changes in the 13 months it was on air. The first 17 episodes were written by Adrian Steed, who later became a well known face on South African Television as presenter and news reader. The remaining episodes were written by another very famous Springbok Radio personality, Douglas Laws.

This is one of several series that are not known by collectors internationally and in fact was not remembered by many Springbok Radio listeners when research on this series began. For many, the name was familiar but no one could remember the plot or any story lines. No episodes of this series are at present doing the rounds. The complete series was recorded by the late Neil Gesson and donated to this society for preservation.

The episodes are currently preserved within the Springbok Radio Preservation Society, and it is hoped that they can eventually be released to the otr community. The Society has created a log for this series and it is incorporated into the OTRDatabase of the OTRR.

# Mr. & Mrs. North

by  
Fred Bertelsen



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

## Across

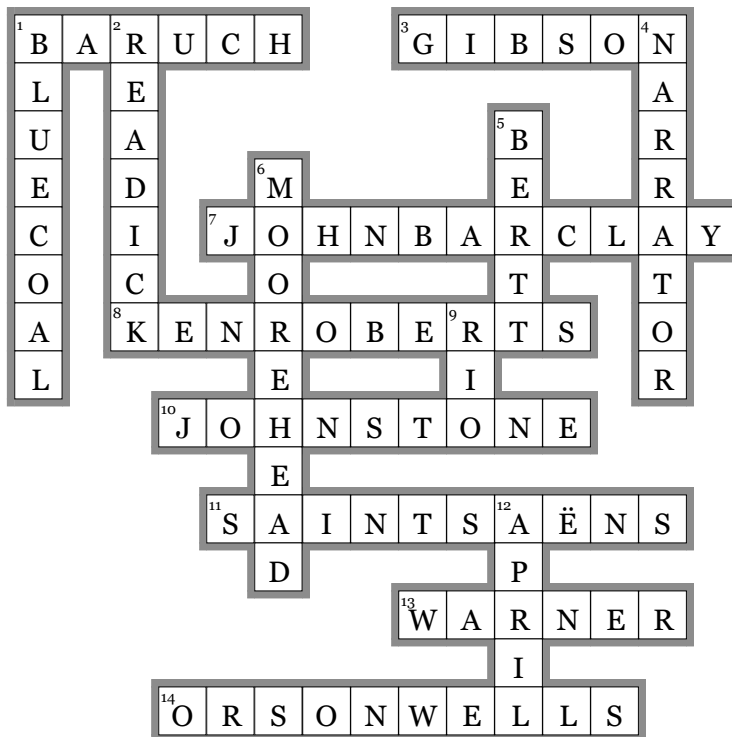
2. Frank \_\_\_\_\_ was the first to play their friend Lt Bill Weigand.
3. Mr. & Mrs. North was originally broadcast over the \_\_\_\_ Radio Network
9. Pam was an average \_\_\_\_\_.
11. Pam and Jerry solved \_\_\_\_\_ murders.
12. Alice \_\_\_\_\_ is probably the best remembered radio Pam North.
13. According to Jerry, Pam had a quick wit, a sharp tongue and lots of \_\_\_\_\_ (2 wds)

## Down

1. Their friend Bill Weigand was a \_\_\_\_\_ detective
4. Jerry North was a \_\_\_\_\_ (2 wds).
5. Frances and Richard \_\_\_\_\_ teamed up to bring Pam and Jerry to the world of solving murders.
6. \_\_\_\_\_ (2 wds) was the original Jerry North.
7. Mr. & Mrs. North was conceived for radio as a light \_\_\_\_\_.
8. Mr. & Mrs. North was set in \_\_\_\_\_ (2 wds)
10. Pam loved \_\_\_\_\_.

# Last Month's Answers

## *The Shadow*



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

## News 'n Notes

\* The Cincinnati old-time radio and nostalgia convention is rapidly approaching (April 20-21). If you hope to attend start making plans now. It's a smaller, more intimate convention which provides a great opportunity to talk with other hobbyists and get to know the guests. Bob does a great job putting this event together and deserves all the support we can muster.

\* The Old Time Radio Researchers will be a featured panel at this year's Cincinnati convention. We've been asked to talk about the work we do and where we see the hobby going in the future. We're honored to have been asked and look forward to being a part of the weekend.

\* The centennial celebration of singer Jane Froman's birth is scheduled for November 9-11, 2007, in Columbia, MO. Look for more information on this event in coming months.

\* Join Radio Out of the Past on Thursday evenings for friendly, insightful chat and some great old time radio. To fully participate you'll need a microphone, but you can still post text messages and listen to the conversation

without one. Visit <http://www.radiooutofthepast.org> and click "Enter our conference room" near the bottom. You will have to download a piece of software to get in the room but that's no big deal.

## Treasury Report

The Old-Time Radio Researchers currently has \$669.00 in the Treasury.

Many thanks to everyone who has agreed to make made a monthly contribution in in 2007. They include Dale Beckman, Jim Beshires, Scott Carpenter, Pete Cavallo, John Davies, Lisa Fittinghoff, Allan Foster, Mike Galbreath, Roger Hohenbrink, Archie Hunter, Tony Jaworowski, Dave Johnson, Jim Jones, Ben Kibler, John Liska, Tom Mandeville, Henry Morse, Jess Oliver, David Oxford, Robert Philips, Peter Risbey, Ed Selhlorst, David Shipman, Daryl Taylor, Gregg Taylor, Lee Tefertiller, Joe Webb, Gordon Whitman, Toby Levy, Dee DeTevis, Allan George, Gregg Coakley, Del Ahlstedt and William Wood. If anyone has been left off please let us know.

One Time contributors include Mike Galbreath, Bill Barille, Michael Moles, John Affayroux, and Pat Patterson.

If you are interested in becoming a monthly supporter

of the OTRR, please contact the treasurer, Tony Jaworowski at [jaworowski@ameritech.net](mailto:jaworowski@ameritech.net). Monthly supporters receive advance releases of all purchases, either encoded at 128, 64, or WAV.

In January OTRR had expenses of \$200.00 for purchasing new episodes.

If you would like to assist in bringing new series and better encodes to the otr community, or otherwise support the work of the Old-Time Radio Researchers, please mail any amount to:

Tony Jaworowski  
15520 Fairlane Drive  
Livonia, MI 48154

or send via Paypal to

[jaworowski@ameritech.net](mailto:jaworowski@ameritech.net)



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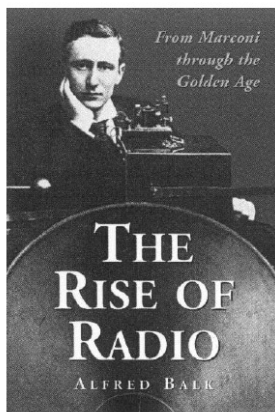
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Old Time Radio is alive and well in the pages of The **OLD TIME RADIO DIGEST**. Our recipe is to have a nice mix of current articles by collectors with material from old radio publications of the past. We are in our 20th year. Oldest OTR publication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

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**CINCINNATI'S  
21st ANNUAL**

**SPECIAL  
GUESTS**

# OLD TIME RADIO & NOSTALGIA CONVENTION

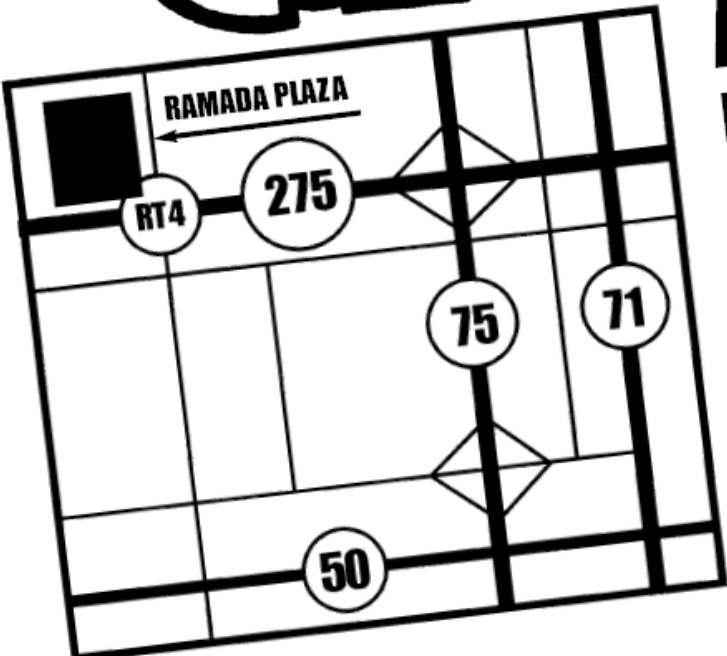
**Bob Hastings**  
Archie Andrews,  
McHale's Navy

**Rosemary  
Rice**  
Archie Andrews  
I Remember Mama

**Hal Stone**  
Jughead on Archie

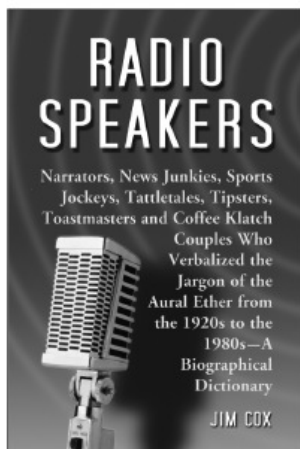
**Esther  
Geddes**  
Talk of The Town

**RUTH LAST**  
Many old  
radio shows.

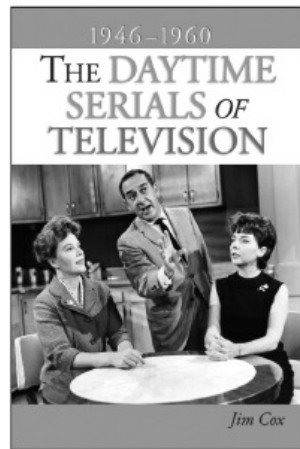


**APRIL 20-21, 2007**  
**HOURS: FRIDAY 9AM-9PM**  
**SATURDAY 9AM-4PM**

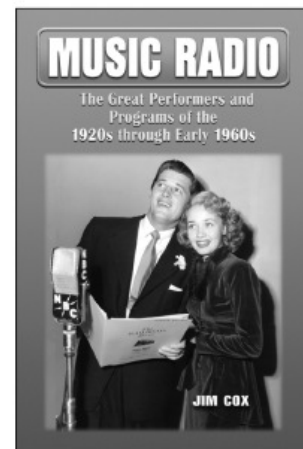
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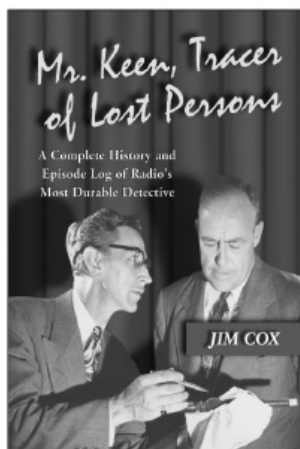
Jim Cox. 2007, \$55 hardcover (7 × 10), appendix, bibliography, index, ISBN 978-0-7864-2780-2.



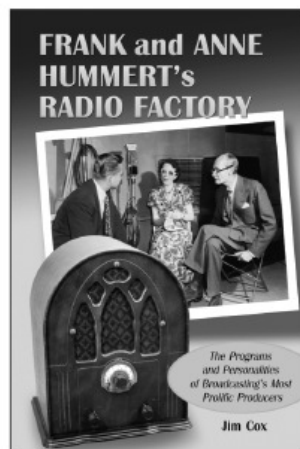
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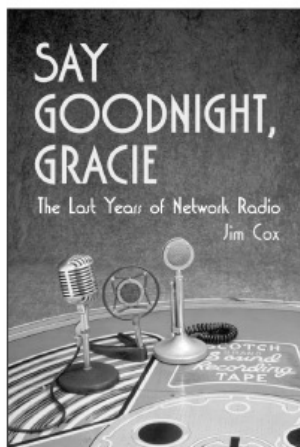
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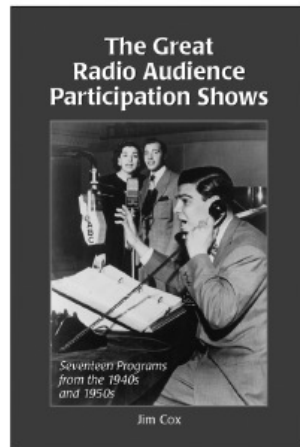
Jim Cox. 2003, \$35 softcover, photos, appendices, notes, bibliography, index, ISBN 978-0-7864-1631-8.



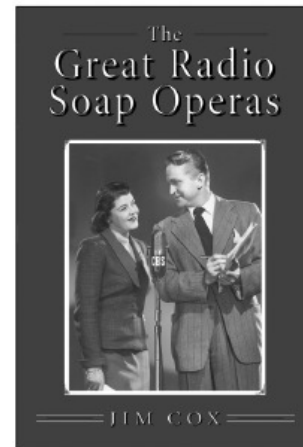
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*(Cert Status, Release, & Date)*

#### **Absolute Power**

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#### **Academy Award Theater**

(Complete, Ver 1, 30-May-06)

#### **Adventures by Morse**

(Complete, Ver 1, 04-Jun-04)

#### **Adventures of Sam Spade, The**

(Accurate, Ver 2, 01-Apr-05)

#### **Alka Seltzer Time**

(Complete, Ver 1, 08-Jun-04)

#### **Big Show, The**

(Accurate, Ver 2, 09-Oct-04)

#### **Black Museum, The**

(Accurate, Ver 2, 10-Mar-05)

#### **Blair of the Mounties**

(Complete, Ver 1, 19-Jun-06)

#### **Blue Beetle, The**

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(Accurate, Ver 2, 20-Sep-05)

#### **Evening with Groucho, An**

(Complete, Ver 1, 11-Apr-05)

#### **Family Doctor, The**

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#### **Fort Laramie**

(Complete, Ver 1, 20-Nov-06)

#### **Frontier Gentleman**

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#### **Gunsmoke**

(Accurate, Ver 3, 07-Oct-06)

#### **In the Name of the Law**

(Complete, Ver 1, 13-Jun-04)

#### **Incredible, but True**

(Complete, Ver 1, 15-Jun-04)

#### **It Sticks Out Half A Mile**

(Complete, Ver 1, 30-Dec-04)

#### **Luke Slaughter of Tombstone**

(Complete, Ver 2, 01-Mar-05)

#### **Magic Island**

(Complete, Ver 2, 10-Oct-05)

#### **Marriage, The**

(Accurate, Ver 1, 16-Apr-06)

#### **Mr. Keen, Tracer of Lost Persons**

(Accurate, Ver 2, 11-Nov-04)

#### **Mystery House**

(Accurate, Ver 1, 15-May-05)

#### **NBC's Fifty Years of Radio on NBC**

(Complete, Ver 1, 02-Jan-05)

#### **Philo Vance**

(Accurate, Ver 1, 29-May-04)

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(Accurate, Ver 1, 04-Jul-04)

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(Complete, Ver 1, 12-Jun-06)

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#### **Rocky Fortune**

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(Accurate, Ver 2, 27-Oct-04)

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(Complete, Ver 1, 16-Apr-06)

#### **Secrets of Scotland Yard**

(Complete, Ver 3, 25-Dec-06)

#### **Shell Chateau**

(Accurate, Ver 1, 20-May-06)

#### **Six Shooter, The**

(Complete, Ver 4, 17-Nov-04)

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(Accurate, Ver 2, 04-Jul-05)

#### **Stand By For Crime**

(Accurate, Ver 1, 05-Apr-06)

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(Accurate, Ver 1, 11-Dec-06)

#### **Victor Borge Collection, The**

(Accurate, Ver 1, 01-Jun-04)

#### **World Adventurer's Club**

(Complete, Ver 1, 15-Aug-06)

#### **You Can't Do Business with Hitler**

(Accurate, Ver 1, 20-Jan-05)

#### **Yours Truly, Johnny Dollar**

(Accurate, Ver 1, 02-Sep-06)

### Certification Status:

**Accurate:** Episodes are all correctly dated and titled.

**Complete:** Accurate + all available episodes are included.

These series are available on compact disc, via Streamload online delivery, and our our OTRR Library Hub. In addition, most series are also available on the Internet Archive ([www.archive.org](http://www.archive.org)).

Contact Allan Foster at [allanpqz@gmail.com](mailto:allanpqz@gmail.com) for more information.

# Special Section

## The Future of Old Time Radio

We received an overwhelming response to last month's piece on the future of old time radio. Because it would be too difficult to choose a handful of letters to print, we're going to take the extra bytes and print them all in their entirety in no particular order. Enjoy.

- You bring up some very interesting points regarding the future of Old Time Radio. I would like to point out a couple things that may not point to such a rosy future for OTR.

1) Peoples' exposure to OTR:

When I was a kid (I am now 26 years old), my brother and I would listen to the Los Angeles station KNX 1070's Drama Hour every night. We actually rushed to be in bed by 9pm, in order to catch the beginning of the shows. Some of my favorite shows are the ones we heard those nights.

That was my initial exposure to OTR, and I only found out about it by accident. I was getting a ride in someone's car and they put on the radio. I had enough time to listen to about half a Jack Benny (or George Burns, I can't remember now), and was bummed that I didn't get to finish the show. However, for whatever reason, I still didn't start listening to Drama Hour for another 6 months, when another friend got me to start listening.

The point of that rambling story is that I was exposed to OTR because it was playing on the radio. KNX no longer plays the Drama Hour, and the closest we now get to OTR here in San Diego is *Imagination Theater* once a week. It is now much harder for new people to get exposed to Old Time Radio, and they may never even know of its existence. As time goes on, there will be less and less avenues like those to expose new people to OTR. While there is more OTR than ever on the internet, people will have to be looking for it in order to find it (as you mention in your article).

It is my own personal theory, that even though the internet contains almost everything in existence, people rarely go to pages outside their interests. In my case, probably 90% of the sites I go to, I visit on a regular basis, and even when I follow links off of those sites, it is usually something I am interested in. If that is indeed the case, why would people who have never heard of OTR, find it and start listening to it?

2) When do people listen to OTR?

Most people I know rarely sit down to listen to audio productions of any kind. At best they will use it as a kind

of background while they are doing something else. The main time they listen to audio is in the car, when they can't focus on anything else. That ends up being the only time I seriously listen to audio (I listen as I'm going to sleep as well, but it takes me about a week to finish a show).

In the car, some people listen to the radio, some listen to music, and some listen to audio productions. Even the ones that are listening to audio productions don't have to listen to OTR. Podcasts have increased in popularity in leaps and bounds, and most of my listening in the car is listening to podcasts. [And even though one of my favorite podcasts is Decoder Ring Theater, it is still not Old Time Radio].

In other words, even the little bit of time people devote to listening to audio (as opposed to just having it play in the background) has stiff competition, which will only grow as podcasts become more and more popular.

3) Quality of existing OTR shows, sometimes makes it harder to get other people excited about OTR. For example, one of my favorite shows is *Pat Novak, For Hire*. I love the over-the-top noir style, but the quality of the shows are horrible. I'm not blaming or accusing, just saying that even if I know someone who would enjoy that type of show, it would be tough to get him to listen to it, because the quality is so bad.

I already enjoy OTR and am willing to put up with the quality, while others are not.

All that being said, we can definitely work on making OTR a viable option in the future. We just have to come up with innovative ways of spreading it.

Menachem Shapiro

- Ryan Ellett's article on the future of OTR in the January 2007 Radio Times makes some good points. Only one I will address, instead I would rather offer some solutions.

Ryan mentions the Cincinnati and FOTR conventions. Eventually both are doomed, as the attendee audience gets older or dies off. Simple fact, sorry. I have attended one FOTR but try to go to the Cincinnati Convention every chance I get, because the hotel location is better and the "family atmosphere." The hotel is located where non OTR members of the family can go shopping or do other things while I enjoy recreations. If you don't like the hotel food there are plenty of name brand and local restaurants, etc. My wife doesn't particularly care for OTR so she sits in

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## OTR Future (Continued from page 28)

the lobby sewing and chatting with other "OTR widows" You know who they are.

As for the hobby as a whole there are two main problems, supply and demand. Both are shrinking. Since a major manufacturer purchased all the competitors in the field and closed them down, there is very little legal OTR on bookstore shelves to interest new buyers. What is there is not very imaginatively presented.

The audience for OTR is dying off as I stated before. I was born in 1950 so I do not remember the olden golden days. I was introduced to OTR by the Charles Michaelson reruns on stations during the 1960s. I heard *The Green Hornet*, *The Lone Ranger*, and *The Shadow* along with the crackle and pop of long distance reception on KMOX on Sunday evenings in a strip. Eventually I found stations in Cincinnati and Chicago that broadcast OTR. As a pre-teen familiar with television adventure shows I found it an extension to the other medium. No difference. I watched the Green Hornet, Lone Ranger, and of course Superman on TV, and listened to the adventures on radio when the weather was right for reception.

The same thing goes on in England even today over 40 years later. Radio drama never went away, or so I am told. The BBC produces new dramas and even recreates old stories with new casts using original scripts and as far as possible the sound effects techniques and music used in the original productions. British teens have heard radio drama all their lives on radio and think it is normal. The BBC then markets cassettes and now CDs of these dramas in bookstores and online dealers like Amazon.uk.

Here is one example, of the Paul Temple mystery series from 1947 recreated professionally by the BBC in 2006!

[http://www.amazon.co.uk/Temple-Sullivan-Mystery-Radio-Collection/dp/1846070341/sr=8-1/qid=1169238526/ref=pd\\_ka\\_1/202-2590399-2920618?ie=UTF8&s=books](http://www.amazon.co.uk/Temple-Sullivan-Mystery-Radio-Collection/dp/1846070341/sr=8-1/qid=1169238526/ref=pd_ka_1/202-2590399-2920618?ie=UTF8&s=books)

You can also hear some fine productions streamed on the internet at this link:

<http://www.bbc.co.uk/bbc7/listenagain/>

So the BBC is in the kitchen baking.

In the US, what most fans consider as OTR was produced or controlled by the networks which did not believe in reruns or syndication after the life of the program. Therefore very little radio drama was produced or even available on radio after the 1950s. Public Radio in America, I personally feel has let drama fans down. Because they have adopted the same basic program plan as commercial stations, do it cheaply and so it appeals to

the most people.

Back to supply and demand. The American OTR pie is being eaten up and nobody is in the kitchen baking more.

I was hoping satellite radio (XM and Sirius) would step up and provide something different. However I am told by those with radios, you hear Radio Spirits reruns. Not every encouraging.

The only hope I see, is to interest the next generation. One plan I think would work is if Radio Spirits contracted with Radio Disney to offer 15 minute radio adventures daily. *The Lone Rangers* could be cut in half and run on two succeeding days, same with the *Green Hornet*, *The Shadow* etc. This might be a way of interesting the "next generation." But eventually new productions would have to be made.

Why 15 minutes . . . that is about all the attention span the "ipod" generation can muster. More than that and they would probably change to another station.

There are a few new productions being done, by fans and local groups but distribution is the problem. Even talk radio, one of the most popular formats in the country today, will not touch radio drama.

There have been a few books published that are based on OTR stories which carry on the plots, but not many. Mostly because of copyrights on the characters.

Don't get me on the subject of copyrights. Since the US government passed the "Mickey Mouse Act," actually its named after Sonny Bono, pretty soon nothing will ever go out of copyright.

But basically, it is a problem of supply and demand.

Paul Urbahns

- The article presented much to chew on, nonetheless. I, too, wonder what things will be like in another couple of decades. Jay won't be hosting FOTR, I'm guessing, and Bob may have finally declared the real end to the Cincinnati conclave. But unless he has bad health or a tragic accident, I predict our friend Martin Grams will still be generating materials for people (whoever's left) to read. After all, that young buck is only near 30, if I'm remembering correctly. His works may no longer be in hard copy books (although I predict books will never go out of style) but may take some other form, possibly one not yet imagined.

Several of the smaller clubs are in the throes of death as we speak. When the present membership loses interest, becomes incapacitated, or dies, without fresh blood those organizations will be history, too, just like the NARA Newsletter, the Indiana Recording Club and newsletter

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## OTR Future (Continued from page 29)

and others of that expanded ilk that have passed on to their reward.

The prospects are daunting. In the meantime, speaking for me only, I intend to ride the train to the end of the line – or until I die – whichever comes first. I don't think I'll be seeking a new passion. And besides, this one is far too compelling for me to find anything that begins to compare.

Jim Cox

- I read with interest your article about the future of OTR. While you are right about the conventions and fan clubs to a point I think it is harder to predict than that. At 59 I should possibly remember some OTR from the 50's but my family was not into that as much back then and then we got our first TV and so from a nostalgia point of view I am more into Old TV. I got into this hobby by way of newer TV and new time radio shows. I had seen on TV part of The Hitchhikers Guide to the Galaxy which I had liked but then never saw again. Then one day I found out about the radio version the BBC had done and in searching for that found out about OTR by accident. Of course the fact that a Jack Benny collection was on streamload where I found the Hitchhikers collection helped. Since Jack Benny on TV was one of my fondest memories. After a few shows I was trying to find out more about this interesting medium and what was available. So to start I was a listener, but most people can't just listen without wanting to know more even when it was new time radio in the 40's the radio magazines were as much a part of the experience people want to know more about these people. Even today while I never met any of the people involved part of listening is finding out more. This brings me to my captive audience, I drive a vanpool to work and the trip home at night takes one hour or two old radio shows a night. I have exposed to younger people a medium that some of their parents don't even remember. The point being is they do start to ask some questions and enjoy some of the shows even in this modern age. Not a fan base at this point but interest. What I see is you are right about the Silver age passing and more global internet interest, but I also see in the form of BBC Radio new material being produced and I also see the American Golden Age as the Classic of this medium that will always bring interest to not only the listening aspect but the What was it like to make these shows and who were these actors. The numbers may drop down, but it is a true classic that already shows there is interest even amongst

those who are way too young to have nostalgia about it, and they will always want to know more about it. Where we stand is as the translators and documenters who had the chance to still meet some of the originals before they are all gone and preserve our research for those who will want to know in the future. We translate from the old mediums into the newer medium so it will be available for the future. I am optimistic that while it will not resurge to the numbers it had when it was new time radio it does not rely on the older generation to keep it going it stands on its own merit and will continue to do so.

Jim S

- First of all, excellent comments in your latest issue of the "Times" (plus another excellent issue in general).

Obviously, you know as my previous articles have stated much of my opinion about the future of the hobby. But to your points, we are pretty much in agreement. On conventions, there are indeed issues of survival. For the last several years as I attend at least two of the older conventions - Cincinnati and FOTR - I always hear near the end of the conventions the question "Will there be another one next year?"

So far the answer has been yes. But hearing that question each year represents a change from the past. Before, it was always understood that, of course, there will be another. It was never questioned. Now as the organizers get older and it becomes increasingly difficult to manage, the question pops up each year. Cincinnati is not committee managed and I suspect when the two Bob's (Burchett and Newman) need to back out, the convention very likely will die. FOTR is committee managed but Jay Hickerson's leadership and ability to take the recommendations of the committee and make decisions are what keep it going year after year. When Jay has to back out, the committee could split because there are distinct groups of opinion within that committee that could fracture it.

We've already seen a fracture in the REPS convention in Seattle. Dick Beals has stepped into the void to try to lead that group, but there is a newer group that has spun off from it which is trying to do something more oriented toward my prediction of online conventions.

But I suspect the conventions as we have known them are definitely in decline. As you mention, what you will probably see is more of what Marty Grams Jr. is doing at his Nostalgia Convention which is focused on both television and OTR. Future guests at his convention are pretty much all television personalities.

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## OTR Future (Continued from page 30)

I agree that for the most part the amount of published work on OTR won't increase much. Though new publishers such as Ben Ohmart's Bear Manor Press are certainly doing well enough to sustain. I don't see a lot of younger solid researchers out there producing books or even very many articles. Many of the writers I know (some of whom you mentioned) are older and seem more to have come from that age you mention: late fifties and early sixties. I've always felt encouraged by OTRR, however, though there certainly are not enough researcher/writers producing articles of interest out there.

Perhaps, they think it has all been written. There's always room for more. It was great reading newer works by authors previously not involved in the OTR world such as Richard Hand (*Terror on the Air*, McFarland), and I get queries at my web site from people who seem to be researching elements of the hobby.

I don't yet see a demise of the hobby as much as I see a transformation. I would suggest that there is a lot more subject matter available for those who want to do research as they have the time. Again, what Jim Beshires and the others at OTRR are doing is certainly a model of preserving the hobby (along with First Generation Radio Archives), but what seems missing are those who are willing to research the subject matter and make it available both in book form or shorter articles. Hopefully, that will be a niche that is filled over time and never left empty.

Sorry for this long letter, but you have touched upon a subject close to my heart.

Jim Widner

- Thank you for your article in this month's issue. It got me to thinking about my past enjoyment of OTR and what might happen to OTR in the future. And there's NTR to consider, too.

I first heard old-time radio in the 1970's, when several of our area's A.M. stations would play shows in the evening, usually right before *CBS Radio Mystery Theater*. That was my introduction to Jack Benny, The Shadow, Red Skelton, The Whistler, etc. I made a few tapes off the radio and most of them ended up being culled out of my small collection over the years.

I would see professional tape (and later CD) collections offered for sale, but I passed those up. I started collecting with vigor about four years ago. Interestingly, it was searching for *CBS Radio Mystery Theater* on the internet that got me back into listening to old-time radio. My small

collection has exploded into something grand and a little intimidating (so much to listen to, so little time).

There is just concern over the sound quality of OTR. I always hope that somewhere, someone has a pristine, non-compressed copy that is archived for the future. But I want to praise the humble MP3. It's not the first choice for archival purposes, but it's brought more people into OTR because of its ease of exchange and its lesser demands on storage space.

I love the idea and the reality of fan groups. What worries me is I know of at least one that still depends on mailing copies of tapes to its membership, along with hard copies of documents. They haven't digitized their collection of shows or documents for faster dissemination when new members join. Patience is truly a virtue, but I doubt that many younger people are willing to wait weeks or even months for a response to a request for material. Eventually, these groups must automate or die (imagine Having to say that in the 21st century!). And as for gatherings, I agree that most of those will stop. The upside is there will be more OTR fans in more countries. It won't be financially feasible to get so many people in so many places together. But I suspect, as you've suggested, future Technology will make it easier to talk and see each other.

I don't see full-scale new-time radio until there is a large enough audience to justify the expense and that may never happen again. So I expect fictional radio programs will be few and far between. There are plays being dramatized and recorded, audio only, and available now for download. I don't suppose this qualifies as NTR because, so far as I know, they aren't broadcast. At least, I'm not sure of the original intent of the recordings. Sales instead of broadcast? Or were these shows broadcast at one time and now they've been dusted off for download? At any rate, one reason NTR will suffer is because there are so many more ways to deliver audio entertainment. We've got more than cylinders, records and radio now.

As for the nonprofessionals, podcasting raises some possibilities for new shows (and gets us away from broadcast network gatekeepers). The only question is would anyone put so much time and effort into something That will only bring them fame (or derision) and probably no future cash? I tend to think it won't happen very often, but there are short nonprofessional movies being produced

for places like YouTube, so I don't see why someone might not write their own script and produce it. Perhaps that could lead to a subscription service for a series? I'm not sure how it'll work, but I always believe in the artist being paid for their work so they'll keep doing it! Of course, I should have asked, does anyone think a podcast

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## **OTR Future** (Continued from page 31)

is a variety of radio broadcast? It comes over your computer like internet radio. Here we get into my ignorance about podcast vs. internet radio technology. Let's just leave it there.

One last thought. The "talkies" ended the silent picture. Television helped to end old-time radio. But silent films and old-time radio are being enjoyed today and continuously researched. I suspect in future that the loss (by deterioration or active destruction) of silent films and old-time radio shows will still be lamented. And those films and shows will still be enjoyed. When delivery systems permit, everyone can have access at any time and the most crucial limitation will be the one thing we cannot technologically change: Ya gets 24 hours in your day and no more. We're already making hard choices about what we have time to watch or listen to; those choices will only get harder.

I would love to be able to go two or three hundred years in the future and see which OTR shows are now considered the best of the Golden Age. By then, who knows how entertainment will be distributed, who will be creating it and what that entertainment tells us about them.

Those are just some of the notions that galloped through my head and I struggled to corral them for your perusal. Thanks for your time and the effort you exert over *The Old Radio Times*. It's quite an accomplishment!

Lisa Fittinghoff

- I read your article in the Times and wanted to let you know how I feel about OTR. It would not surprise me to see the conventions start to dwindle but I believe even if it fades it will live on online. The work of the OTRR group is what keeps my hopes alive. I love technology and I believe that it has helped keep me hooked. I can download hundreds of shows to listen to, there is no downtime waiting to find some a show that I might or might not like. There is always something new for me to listen to on my computer. I just wanted you to know that as long as there are people like myself listening, enjoying and discovering OTR then it will live forever.

Brian A.

- I really don't think there will be a dropoff of interest in radio drama. It has been amazing to see how the internet has provided the means for this explosion of information and dissemination of programs to so many people. The irresistible momentum that has been generated by groups

like OTRR should pump the engine for many years to come. And the mere fact that it all took place in another century will add an exotic air in the eyes of future fans who discover this quaint form of art and entertainment. So what's not to look forward to? Like that old eighties song, the future's so bright I have to wear shades - or however it went!

I also will venture a prediction about those Cincinnati conventions of twenty years hence. Why, who better to headline the 2027 OTR Convention than Ryan Ellett himself, that old geezer who will regale the crowd with first hand accounts of how 'Ryan's Discs' helped propel a whole new direction in old time radio research!

I really enjoyed your article and always look forward to your contributions and the magazine as a whole.

Ron Speegle

- I read your article and would like to give you my – rather unusual – point of view. I'm not your typical OTR listener for quite a few reasons: I'm German, I live in Germany and do not have the same cultural background (including OTR) or even the same mother tongue that most others in OTR have. As far as I know nothing similar is/was around in Germany and since I'm only 36 I don't have any first hand knowledge of what went on when radio was young. I have never attended an OTR meeting (I'd love to but it's just too far) and have never met even one person with first, second or third hand contact to radio performers and I'm still interested.

Soon after a friend of mine gave me some radio shows (Jack Benny) because he thought I'd enjoy them because I also enjoy old movies, I got interested and started surfing the Internet. I soon found the OTRRG and even though I cannot participate in some ways (time difference makes taking part in voice conferences impossible, the higher postage to Germany is prohibitive to sending stuff back and forth, I'm self-employed and work full time etc) I found a way to contribute by tracking in the distro branch. I also found lots of others who share the same hobby and sometimes they get me started on other aspects of the hobby.

I just bought *ON THE AIR* and had it shipped from the US to use it (besides the Internet) to get additional information. My time is limited and I also have other hobbies but if I (with my unusual background for this hobby) can be an active part I think other can and will be, too. And I think the Internet will open new possibilities in a few years that we do not even dream about yet – that will probably also change the face of the OTR community

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but I don't think that people will lose interest – as long as the shows are so easily available over the net we will get people to listen and some of them will not only stop at listening but will also get more interested and involved at some level.

So I think (and also hope) that you crystal ball is just a little cloudy.

Sandra Denker

- Let me begin by saying that I was born just as radio drama was beginning its decline. I have some memory of listening to *The Lone Ranger* (and in all honesty, more of the William Tell Overture than the show itself) in the mid 50s but very little else. My brother (who is three years older) has much more vivid memories of radio. Of course, we were all enthralled by that new beast in the living room - the TV. We had TV forever (as far as I am concerned) and that is how we passed our entertainment time.

Certainly *Howdy Doody*, *Captain Kangaroo*, and *Romper Room* (was that an uniquely Canadian program?) evoke more memories and images than *The Lone Ranger* or any other radio show. All this to say, that I was not a product of radio drama (though I do remember listening to rock n roll radio).

Fast forward to 1969 and I am attending university. I was hooked on radio - I mean who wouldn't be growing up in the era of the fabulous sound of top 40 radio - when Dee Jays had personality and teenagers tuned into to listen to specific ones. So enthralled with radio was I that I volunteered at the campus station and became very active as both a music host and a sports play by play announcer. It was at that university station that I saw my first ET. The station library had a large collection of ETs and at least two transcription turnables on which to play them. *Hancock's Half Hour* was available on reel to reel tape. Did I take advantage of what was available to me at the time? No. I kick myself now thinking of what I could have put on tape very easily at the time. But I wasn't interested in drama - only music and sports.

We now come to the mid 90's and I have found the wonders of usenet. It is there that I discover these things called mp3s and familiar names such as *The Lone Ranger*, *Dragnet*, and *Gunsmoke*. I download one - then a couple more, and some more and then finally, I downloaded the whole interent (as my wife would say). I was hooked on the classic radio shows of yesterday - perhaps out of nostalgia but more out of a desire for some true entertainment. Once I started listening to shows, I found

that I had a desire to learn more about them. So what started off as an experiment in downloading one episode of *The Lone Ranger* has turned into a most enjoyable hobby for me.

Why do I tell you all this? Simply to point out that OTR afficiandos can spring up from the most unlikely of beginnings. In recent years, I have brought my wife into the enjoyment aspect of the hobby (she is in the group that Ryan describes as listening for pleasure only) – it is amazing what a sunny day and a backyard CD player (and a bottle of wine) can do to introduce somebody to the joy to be found in listening to radio.

Ryan has posed some interesting questions on the future of our hobby. Will conventions continue as the number of stars available to attend as drawing cards diminishes? I know that I enjoyed meeting Hal Stone and Bob Hastings at last year's Cinci convention but was that what drew me to the convention in the first place? No, it was the opportunity to get together with like-minded hobbists to discuss and mingle. It was nice after many years to put faces to names. So I think that the convention will continue - probably as Ryan suggested, more along the lines of a nostalgia convention than a pure radio one.

I think the biggest challenge/unknown in the future of the hobby is one of changing technologies. For almost a hundred years, the record was the main method of perserving recorded sound. In the last 30 years or so, we have seen a number of new technologies come and go. It is difficult today to buy a cassette deck, reel machines are almost like doo-doo birds, even turntables are difficult to find at your neighbourhood electronics store. So much of our OTR history is perserved on cassette and reel with a massive amount now on mp3. While mp3 is a convenient playback medium, it is not an archival medium. What will we be using in 20 years time? And will our current collection be compatible with the next generation of technology? Will what we have now be akin to finding a rare 8-track tape at a yard sale - interesting to hold but impossible to hear?

Anyway, thank you Ryan for bringing the future up. I am sure it should be the seed for many an interesting discussion over the months to come.

Archie

- Ryan says that OTR's future will see an increase in listenership and decrease in workmanship, i.e. those who dig into OTR as a hobby or research project. If everything continues going the way it is now, he's probably right. Most people today only do things that profit them and

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won't hinder their rush-rush existence. Unfortunately, OTR doesn't fall into that category. There are too many distractions that would keep people from OTR, and OTR would be a distraction keeping people from doing what they want to do. For instance, it can be a battle for me to be actively involved in OTR. I have a young family, a Christmas web site, and church and work responsibilities, among other things, that demand my attention. Perhaps as my responsibilities in these areas decrease my activity in OTR can increase.

If the OTR community does nothing more than it is now then Ryan's crystal ball will be correct. However, I believe there are some things that can be done that will bring more people into the OTR researcher/hobbyist fold.

Many communities have amateur theater groups performing plays throughout the year. See if they would be interested in doing a reproduction of an old time radio show. If they do then see if a local radio station will broadcast the performance live. Or better yet, offer to do an Old Time Radio workshop sponsored by the theater group culminating in a rebroadcast performed by those who attend the workshop. That's how my daughter and I got involved with the Stagecoach Players here in DeKalb, Illinois. Stagecoach put on an OTR workshop which led to the attendees doing a reproduction of an Ellery Queen script in front of a live audience broadcast live on a local radio station. (See pictures at

<http://www.stagecoachers.com/Photos/2006>

[\\_RB\\_pixs/RadioBroadcast.html](http://www.stagecoachers.com/Photos/2006)) Since then Stagecoach has decided along with the radio station to do several more reproductions this coming year. I've been consulted regarding scripts to use by Stagecoach. (Does anyone have any Edgar Bergen scripts or know where I can get some?) You can bet that my daughter and I plan to be a part of these reproductions. Most community libraries and even schools allow people to come in and give talks on various subjects. Why not volunteer to do a talk or a series of talks on OTR at your local library? The only way we will be able to grow the hobby is to get it out to the people. Listeners will hear the shows and say, "That was great. I wish I could get more of that." I know. I said that a number of times about OTR before I learned where I could find it on the internet and in Yahoo Groups. But give people the chance to participate and learn about OTR and where they can find and own OTR shows and you'll have a better chance of growing the hobbyist base.

Ryan said that OTR conventions and clubs will be

gone replaced by online groups. That would be a shame as I think personal interaction with other OTR enthusiasts is important. I think that in order to grow the hobby we need more local groups, perhaps growing out of the library talks, actively working to encourage others to listen to and learn about the various aspects of OTR, the shows and the actors.

To summarize, I think Ryan's predictions will come true unless we bring OTR before the people perhaps through local amateur theater groups and giving talks at libraries and/or schools. OTR was and is a great form of entertainment. May its flame never go out.

Tim

- I need to think about this a little before I can say what I think, but in some ways I think what he sees as the future is already here. How many people in this group regularly go to OTR conventions or actually interact with people who actually worked in OTR? I don't think a lot of us are directly affected (at least in our collecting) by those resources disappearing. And yet many of us are active in parts of the hobby besides amassing large collections of shows. (If this sounds callous I didn't mean it that way.)

Alan Foster

- Ryan asks the question "Does OTR have a future?" Strangely enough a similar question was being asked back in 1970 by collectors! I've recently obtained a collection of otr fanzines from that era, and it's interesting to see many letters and articles wondering about the fate of the hobby.

While it is true that over the past 35+ years the hobby and those within it have tended to wax and wane, there has always been a core of believers who have kept the flame alive. One of the fanzines that I have - 'Radio Dial' was published by the Radio Historical Society, founded by collectors in 1959. In the Autumn 1970 issue, they were reporting that they'd reached nearly 600 members! Today that group is no longer in existence, and to be quite frank, I'd never even heard of it, and I started collecting in the late 60s. Another group - The North American Radio Archives, of which I was a member for a while, is another example. They had an excellent publication, an extensive reel-to-reel and cassette library and a very large publications library. I remember that during one turbulent time, the librarian absconded with the cassette library, and they had to rebuild it! Their publications library had an enormous collection, not only of books, but fanzines from

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## OTR Future (Continued from page 34)

the other clubs and independents. I'd sure like to know what happened to that library! It would have some very valuable material in it. But, alas, NARA also fell by the wayside.

There are still some national otr clubs in existence of which SPERDVAC, the Denver group, the Puget Sound group, the Washington group, Maryland group, and Chattanooga group come to mind. While I have no evidence of it, I'd wager that their membership is declining, and that's sad. They have certainly done their part to keep otr alive, and their libraries have provided countless thousands of series/episodes to collectors who have only recently come on the scene.

Ryan mentions the division of today's fans into two groups, those who actively engage in exploring (and I will add, preserving) the history of old time radio, and those who only want to listen to it. To that group, I would add a third- those who are only interested in amassing large quantities of series/episode solely for the purpose of boasting how large their collection is. Yes, sadly, there are such people. I recently read a post in an otr forum in which the poster was stating that he never got rid of any versions of broadcasts he had, no matter how cut-off they were, how many copies of the same episode, how many different encodes, whether they had different dates/titles/episode numbers. And this "collector" was actively distributing that mess to others! Obviously there is no concern for the preservation of the best, just a desire to have for the sake of having.

But there is concern over the fact that most otr stars are either no longer with us, or too old or ill to attend conventions. It looks like the same few stalwart veterans try to make it to as many conventions as they are physically able. And I am glad for that fact. Even though I am old enough to remember radio in his heyday, meeting the stars is still a thrill for me.

We wonder how long the conventions can continue in their present state. Like Ryan, I think their days are numbered. In the next few years I think that we will see conventions become more 'nostalgic' based, such as the one Martin Grams is promoting. Conventions where old time radio, old serials, comic books, old television series and possibly other genres are all together will keep things going for awhile.

I also believe that the hobby will migrate to becoming a web-based function. We see now the emergence of on-line conferences and conventions. As more people become computer savvy, I think that we will see cameras added to that mix as well.

Ryan is dead on about the number of fanzines available now. Some of them contain very little information of interest to the collector. And the cost to have them printed is probably very expensive, so it would make perfect sense to have their publishers go together and print one magazine with a section for each groups club news. But I don't see that happening. Unfortunately I think that there is a matter of 'territorial' rights involved. No-one wants to give up control. It would be interesting to know how many subscribers each one has. Think of the money each group could save if they combined their publications into one!

I believe that the future will see otr fans very active on the internet. Some of today's groups will, of course, go the way of the dinosaur, but some will survive and others emerge. I think groups based solely on distributing 'collections' will eventually dry up. Some already have. I would hope that others like the Old Time Radio Researchers will continue to thrive. Of course, I'm biased. OTRR is perhaps the largest group both internet and paper based, that is actively working to ensure the survival of old time radio at its finest. Our goals of putting out series with every known episode in the best sound possible, with each episode correctly dated and named has been well received by those in the wider community. Several groups wait for each series that we release. Additionally our OTR.db is the largest available. There are others such as Goldins, and Jerry H's that contain additional information about each series, and we wish that our database could do that. Several attempts by us to develop a standardized database have all come to nothing mostly because their creators just lose interest in the hobby and disappear! Such is the case with OTTER. We have offered several times to purchase the source code from its developer and he once promised to make the code open source, but again that fell through.

OTRR is currently working on a database that will revitalize the hobby when we unveil it. Additionally our program designed to preserve otr fanzines and publications from the past is proceeding, despite the objections of one or two who wish to keep them out of the hands of today's researchers. I recently purchased a collection of fanzines from the 70s and 80s, 100% of which 99.999999% of today's collectors have never seen. Many of these are literally falling apart! In a few weeks they will be available for download on our website. Additionally several paper clubs are considering making their back issues available on our website as well. Certainly scanning them into pdf files is preferable to letting them deteriorate or languish in a private collection.

(Continued on page 36)

## OTR Future (Continued from page 35)

These are not only a part of our hobby, but they are a part of history as well!

In conclusion, Ryan, your crystal ball is muddy. You are partly correct, but I believe that the fan base will

continue to expand, due to the internet. Just as countless people today discover otr via the web, that will continue into the future, and we'll have people just as interested in radio's history as we do now. Just as the old timers in the hobby built a foundation for us, we have continued that tradition, and it will endure.

Jim Beshires

## Buy – Sell – Trade

**Wanted** any old OTR fanzines. Also interested in most any radio printed materials (ads, magazines, manuals), pre-1955 or so. Email Ryan at [OldRadioTimes@yahoo.com](mailto:OldRadioTimes@yahoo.com).

**Wanted:** Speaker for my GE 100 radio. Specs are 5 1/4" and 3.5 ohms. Email Ryan at [OldRadioTimes@yahoo.com](mailto:OldRadioTimes@yahoo.com).

**Wanted:** Silvertone 6050 and RCA 100 chassis for my orphaned cases. Email Ryan at [OldRadioTimes@yahoo.com](mailto:OldRadioTimes@yahoo.com).

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

VHS Collectors, I have 4 of the original releases of Philip Marlowe movies on the original reels with the slip covers in very good condition. They are Marlowe, The Long Goodbye, Farewell My Lovely and Big Sleep with Mitchum. If you just want the movies, they are available through the library. I'm asking \$15 for the 4 tapes. Free Shipping. Contact [ed.sehlhorst@gmail.com](mailto:ed.sehlhorst@gmail.com)

Your ad here. A free service to all readers.

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### Visit us on the Web:

<http://www.otrr.org>

<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

# New Acquisitions By the Old-Time Radio Researchers

Amos And Andy 46-11-12 (115) The Retroactive Insurance Policy (End missing).mp3  
Amos And Andy 47-04-15 (137) The New Evening Gown (End Missing).mp3

Dr Christian 40-04-24 (77) Riders of The Streets.mp3  
Dr Christian 40-05-15 (78) Unfinished Business.mp3  
Dr Christian 40-06-19 (83) On Wings Of Song.mp3  
Dr Christian 40-06-24 (84) Suggestions For Divorce.mp3  
Dr Christian 44-12-13 (316) Such Things Don't Happen.mp3  
Dr Christian 44-12-20 (317) The Fugitive (Muddled).mp3  
Dr Christian 45-05-09 (337) Excalibur.mp3  
Dr Christian 45-05-16 (338) The Hero.mp3  
Dr Christian 45-08-15 (351) Canine Justice.mp3  
Dr Christian 45-08-22 (352) Leave It To Love.mp3  
Dr Christian 45-10-10 (359) Chain Letter.mp3  
Dr Christian 45-10-17 (360) The Attic Stairway Murder Mystery.mp3  
Dr Christian 45-11-07 (363) The Last Awakening.mp3  
Dr Christian 45-11-14 (364) The Long Lane (cross-talk).mp3  
Dr Christian 45-12-19 (369) The Little Carpenter(Distortion).mp3  
Dr Christian 45-12-26 (370) Mission Accomplished.mp3  
Dr Christian 46-01-16 (373) Scanned In The Fourth Dimension(Distortion).mp3  
Dr Christian 46-01-23 (374) Mr Sourpuss.mp3  
Dr. Christian 45-01-31 (323) Always Yours.mp3  
Dr. Christian 45-02-07 (234) The Shawl.mp3

Fleischmann Yeast Hour 35-06-27 Guest - Leslie Howard.mp3  
Fleischmann Yeast Hour 35-07-18 Guest - Glades George.mp3  
Fleischmann Yeast Hour 35-08-01 Guest - Loret Taylor.mp3  
Fleischmann Yeast Hour 35-11-07 Guest - Miriam Hopkins.mp3  
Fleischmann Yeast Hour 36-01-23 First Song - In Rhythm With My Heart.mp3  
Fleischmann Yeast Hour 36-04-23 Guest - Eddie Cantor.mp3  
Fleischmann Yeast Hour 36-06-18 Guest - Bill Corum.mp3

Fleischmann Yeast Hour 36-06-25 Guest - Bert Lahr.mp3  
Fleischmann Yeast Hour 36-08-06 First Song - The Way You Look Tonight.mp3

Greatest Story Ever Told 47-05-11 (16) They Which See Not, Shall See.mp3  
Greatest Story Ever Told 47-05-18 (17) The Soldier's Servant.mp3  
Greatest Story Ever Told 47-05-25 (18) Unto The Least Of These.mp3  
Greatest Story Ever Told 47-06-01 (19) The Fruitless Fig Tree.mp3  
Greatest Story Ever Told 47-06-08 (20) The Cheif Seat At The Wedding.mp3  
Greatest Story Ever Told 47-07-13 (25) Loaves & The Fishes.mp3

Roy Rogers Show 50-10-22 (108) Land Of Blue Shadows(AFRS).mp3  
Roy Rogers Show 50-11-19 (112) Red River Valley(AFRS).mp3  
Roy Rogers Show 51-02-04 (123) Stampede(AFRS).mp3  
Roy Rogers Show 51-05-13 (137) Boat Trip Back From Hawaii(AFRS).mp3

Mama Blooms Brood 34-xx-xx (02) Abe Morganstein.mp3  
Mama Blooms Brood 34-xx-xx (03) Girls Are Late.mp3  
Mama Blooms Brood 34-xx-xx (04) Sidney Comes to Dinner.mp3  
Mama Blooms Brood 34-xx-xx (1) New Dresses.mp3  
Mama Blooms Brood 34-xx-xx (10) Yetta's Lesson.mp3  
Mama Blooms Brood 34-xx-xx (11) Jake Buys A New Car.mp3  
Mama Blooms Brood 34-xx-xx (12) Planning An Afternoon Party.mp3  
Mama Blooms Brood 34-xx-xx (13) Engagement Announced.mp3  
Mama Blooms Brood 34-xx-xx (14) Sidney Goes To Work For Jake.mp3  
Mama Blooms Brood 34-xx-xx (15) Red Uniform Profit.mp3  
Mama Blooms Brood 34-xx-xx (16) Where's Sidney.mp3  
Mama Blooms Brood 34-xx-xx (17) One Hundred Seventy Five Dollar Dress Bargain.mp3  
Mama Blooms Brood 34-xx-xx (18) Making The Wedding List.mp3  
Mama Blooms Brood 34-xx-xx (19) Sidney's Visit At Night.mp3  
Mama Blooms Brood 34-xx-xx (20) Sara Is Jealous.mp3  
(Continued on page 39)

New Acquisitions (Continued from page 38)

Mama Blooms Brood 34-xx-xx (21) Honeymoon In  
Euope Rumor.mp3  
Mama Blooms Brood 34-xx-xx (22) Mrs Fink Told  
Off.mp3  
Mama Blooms Brood 34-xx-xx (23) Blank Checks.mp3  
Mama Blooms Brood 34-xx-xx (24) The Day Before The  
Wedding.mp3  
Mama Blooms Brood 34-xx-xx (25) The Wedding Day  
Arrives.mp3  
Mama Blooms Brood 34-xx-xx (26) Another  
Engagement.mp3  
Mama Blooms Brood 34-xx-xx (27) New Furniture.mp3  
Mama Blooms Brood 34-xx-xx (28) Yetta & Harold  
Elope.mp3  
Mama Blooms Brood 34-xx-xx (29) Out Of Honeymoon  
Money.mp3  
Mama Blooms Brood 34-xx-xx (30) Harold Becomes A  
VIP.mp3  
Mama Blooms Brood 34-xx-xx (31) Should Papa  
Retire.mp3  
Mama Blooms Brood 34-xx-xx (32) Papa Wants A  
Vacation.mp3  
Mama Blooms Brood 34-xx-xx (33) Travel Plans.mp3  
Mama Blooms Brood 34-xx-xx (34) Should Sam  
Retire.mp3  
Mama Blooms Brood 34-xx-xx (35) First To  
Hollywood.mp3  
Mama Blooms Brood 34-xx-xx (36) Grandparents  
Soon.mp3  
Mama Blooms Brood 34-xx-xx (37) Mr Granville's  
Offer.mp3  
Mama Blooms Brood 34-xx-xx (38) 500,000 Dollars  
Offered.mp3  
Mama Blooms Brood 34-xx-xx (39) Hollywood Trip  
Begins.mp3  
Mama Blooms Brood 34-xx-xx (40) The Bridge  
Game.mp3  
Mama Blooms Brood 34-xx-xx (41) Indian Trouble.mp3  
Mama Blooms Brood 34-xx-xx (42) In The Pictures.mp3  
Mama Blooms Brood 34-xx-xx (43) Papa Buys In.mp3  
Mama Blooms Brood 34-xx-xx (44) Sydney And Harold  
Also In.mp3  
Mama Blooms Brood 34-xx-xx (45) A Controlling  
Interest.mp3  
Mama Blooms Brood 34-xx-xx (46) Getting Used to  
It.mp3  
Mama Blooms Brood 34-xx-xx (47) Learning The  
Ropes.mp3  
Mama Blooms Brood 34-xx-xx (48) A Quiet Evening At

Home.mp3  
Mama Blooms Brood 34-xx-xx (49) Marsha Valle's  
Temper Tantrum.mp3  
Mama Blooms Brood 34-xx-xx (5) A Picnic  
Proposed.mp3  
Mama Blooms Brood 34-xx-xx (50) Back To Normal.mp3  
Mama Blooms Brood 34-xx-xx (51) One Hundred Suits  
Of Armor.mp3  
Mama Blooms Brood 34-xx-xx (52) One Hundred More  
Arrive.mp3  
Mama Blooms Brood 34-xx-xx (53) A Super Picture.mp3  
Mama Blooms Brood 34-xx-xx (54) Movie Premier.mp3  
Mama Blooms Brood 34-xx-xx (55) Mama Is  
Homesick.mp3  
Mama Blooms Brood 34-xx-xx (56) Tasha Bloom  
Akoff.mp3  
Mama Blooms Brood 34-xx-xx (57) New Name  
Accepted.mp3  
Mama Blooms Brood 34-xx-xx (58) Shooting  
Gallery.mp3  
Mama Blooms Brood 34-xx-xx (59) Papa's Dancing  
Partner.mp3  
Mama Blooms Brood 34-xx-xx (6) The Picnic  
Planned.mp3  
Mama Blooms Brood 34-xx-xx (60) Sara Is Jealous.mp3  
Mama Blooms Brood 34-xx-xx (61) New Neighbors.mp3  
Mama Blooms Brood 34-xx-xx (62) Movie Plot  
Problem.mp3  
Mama Blooms Brood 34-xx-xx (63) Sara Has Twins.mp3  
Mama Blooms Brood 34-xx-xx (64) Going To The  
Hospital.mp3  
Mama Blooms Brood 34-xx-xx (65) Getting To  
Sleep.mp3  
Mama Blooms Brood 34-xx-xx (66) Shopping For A New  
Suit.mp3  
Mama Blooms Brood 34-xx-xx (67) Picking Baby  
Names.mp3  
Mama Blooms Brood 34-xx-xx (68) Naming Party.mp3  
Mama Blooms Brood 34-xx-xx (69) The Fortune  
Teller.mp3  
Mama Blooms Brood 34-xx-xx (7) Choosing The  
Place.mp3  
Mama Blooms Brood 34-xx-xx (70) Arthur S  
Mollington.mp3  
Mama Blooms Brood 34-xx-xx (71) Almost Caught At  
Pinhole.mp3  
Mama Blooms Brood 34-xx-xx (72) To The  
Restaurant.mp3  
Mama Blooms Brood 34-xx-xx (73) The Magician's  
Show.mp3

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New Acquisitions (Continued from page 39)

Mama Blooms Brood 34-xx-xx (74) The Two Hundred  
Fifty Thousand Dollar Super Picture.mp3  
Mama Blooms Brood 34-xx-xx (75) Sneak Preview.mp3  
Mama Blooms Brood 34-xx-xx (76) Papa Retires.mp3  
Mama Blooms Brood 34-xx-xx (8) Jake's Lawsuit.mp3  
Mama Blooms Brood 34-xx-xx (9) Gold Mine  
Investment.mp3

## Database Updates

### January 19, 2007

#### REVISED LOGS -

Squad Cars  
Mama Blooms Brood  
Sounds Of Darkness  
Adventures In Research  
Abbott and Costello  
Texaco Star Theater  
Fred Allen - Town Hall Tonight

#### CORRECTING BAD DATES -

Bill Sterns Sports Newsreel  
Captian Midnight  
Grand Ole Opry  
Guest Star  
Jubilee  
This Is My Beat  
The James Melton Show

#### OTHER -

Roy Rogers Show - correcting episode titles  
Adv of Ellery Queen - Episode Title Correction  
Singles and Doubles - many  
Green Hornet - add'l episode available

### January 27, 2007

#### NEW LOGS -

33 Half Moon Street  
Eddie Cantor - Eddie Cantor Show(Bristol Meyers)  
Eddie Cantor - Eddie Cantor Show (Pepeco Toothpaste)

#### REVISED LOGS -

The Shadow  
Fred Allen - Fred Allen Show  
Ellery Queen  
Whistler  
Eddie Cantor - It's Time To Smile

#### ADD'L EPISODE AVAILABLE -

Red Skeleton Show  
Men At Sea  
Confessions

#### EPISODE TITLE CHANGE -

Amos & Andy  
Vic & Sade  
Great Gildersleeve  
Abbott & Costello

#### SPELLING -

Let George Do It  
Right To Happiness  
(Continued on page 36)

### February 3, 2007

#### ADD'L EPISODE AVAILABLE -

Fred Allen - Town Hall Tonight  
Confession  
Happy Hank  
John Steele, Adventurer

#### ADD'L EPISODE INFORMATION -

Frank Sinatra - Light Up Time  
Honor The Law

#### REVISED LOGS -

Imagination Theater  
Popeye The Sailor

#### CORRECTED DATES -

Mysterious Traveler  
The Pacific Story  
NBC Short Story

#### DELETED BAD ENTRIES -

Shadow  
Right To Happiness  
Casey, Crime Photographer

#### NEW SERIES -

Dear Adolph

#### SPELLING -

Behind The Mike  
Grand Central Station

(Continued on page 41)



Database Updates (Continued from page 40)

## February 15, 2006

### REVISED LOGS -

Rudy Vallee - Fleischmanns Yeast Hour  
Fred Allen - Town Hall Tonight  
On Safari - Sa  
Sounds Of Darkness - SA  
Challenge Of Space - SA  
Roy Rogers  
Line-Up  
Gallant American Women  
Babe Ruth Collection  
Bill Sterns Sports Newsreels

### SPELLING -

Movietown Radio Theater  
Adv Of Marco Polo  
Pacific Story  
Information Please  
Whistler  
Amazing Mr Malone  
Mandrake The Magician

### OTHER

Night Editor - Corrected Episode Numbers  
Vic And Sade - Many  
Crime Classics - Ep Corrections  
Popeye - Deleting Bad Entries  
Grand Central Station - Delete Bad Entirees  
Your Hit Parade - Ep Corrections  
Tom Mix - Delete bad entries  
Fireside Chats - Date Corrections  
Jack Benny - Ep Corections  
Inner Sanctum - Correcting bad entries  
Fred Allen - Town Hall Tonight - Episode Not Available

### ADD'L EPISODE AVAILBLE -

John Steele, Adventurer  
One Night Stand

## Danger Dr. Danfield

The Old Time Radio Researchers releases another in it's series of Archival old time radio programs.

*Danger Dr Danfield* was first broadcast on August 18, 1946, and consisted of 26 episodes with the last one being April 13, 1947. All episodes are available. It starred Michael Dunn as Dr. Danfield, with JoAnne Johnson as Rusty Fairfax, his secretary. The series was written by

Ralph Wilkinson and produced by Wally Ramsey.

This series constantly featured some of the worst acting and writing of any detective show to reach the airwaves. The show had a formula with the crime being committed in the first third of the program, Dr. Dan solving it in the second third, and then explaining the solution to his "pretty young" secretary young" secretary, Rusty) in the conclusion.

Dr. Daniel Danfield was an obnoxious unlicensed private investigator/criminal psychologist with an ego complex. Why Rusty would put up with this guy is beyond me. In this case, love is not only blind, but also deaf and dumb. But then, Rusty was no prize package either. In fact, the most complex person on the show is Dr. Dan Danfield's pretty young secretary, Miss Rusty Fairfax.

Why does Dr. Dan always call her Miss Fairfax? Dr. Dan goes to extremes to keep her at arm's length, but it's obvious he's just taunting her. After all, he's a criminal psychologist, and the way he treats Rusty is criminal! She can flare up, but usually just slow simmers in her professionally feminine way. Too bad one of the bad guys wasn't able to rub both of them out but these crooks were incredibly inept.

Unfortunately, the toughs, society-types in trouble and the necessary law enforcement officers in this series, are nearly as individual as furniture in a model home.

Still, if mindless detective drama is what you're looking for and you've tried the rest, then let Dr. Dan Danfield give you a little of a criminal psychologist's caseload. The show makes good drive-time or casual listening, since it doesn't make great demands on the emotions or intellect.

The Logs Researchers and Database compilers of the Old Time Radio Researchers Group have thoroughly researched this Old Time Radio Series, utilizing information found on the Internet, books published on this series and old time radio in general. They have determined that, as of February 18, 2007, this series is as complete as possible, with the most current information included as to broadcast dates, episode numbers, episode titles, and number of episodes broadcast. One episode, "Money In A Basket," is not of very good sound quality. However, an extensive search could not produce a better sounding one. We are always excited to receive better sound, or better encodes.

Each file has been named in accordance with the Uniform Naming Code as based on the OTRDatabase. The Old Time Radio Researchers Group now declares this series to be Certified Complete.

These disk(s) are Release #(1 consisting of 1 cd) and

represent the most up to date and accurate version endorsed by the OTRR. Any previous versions should be discarded.

As always, it is possible that more information will surface which will show that some of our conclusions were wrong, please e-mail us ([beshiresjim@yahoo.com](mailto:beshiresjim@yahoo.com)) and let us know if any corrections are required. Also, if you have any better encodes of the series, or additional episodes, please let us know so that we can include it with the next release of the certified series.

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

Series Synopsis - Jim Beshires

Listener - Ernie Cosgrove

Series Coordinator - Bob Gilroy

Audio Brief Announcer(s) - Sue Sieger, Ron Speegle

Audio Briefs Compiler(s) - Jim Beshires

Artwork - John Davies

And all the members of the OTRRG for their contributions of time, knowledge, funds, and other support.

