



The

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Maudie's Diary

Jack French © 2007

NOTE: While no original airchecks of this 30 minute show exist, there is a surviving copy of Treasury Star Parade which contains a 15 version of Maudie's Diary. This syndicated series, produced by the U.S. government to encourage the sale of Savings Bonds, is the only audio glimpse we have now into that CBS program of 1941-42. The actual date of the production of this episode of Treasury Star Parade is unconfirmed but must have been after July 1942 as Charita Bauer, not Mary Mason, plays "Maudie."

Special thanks to Dr. Kathy Greenacre of Philadelphia, the daughter of Mary Mason, who not only donated the radio career memorabilia of her mother to the Library of American Broadcasting, College Park, MD (through intercession of Metro Washington OTR Club) but also provided me with substantial biographical material she had gathered about her mother. Additional thanks to OTR historian David Siegel who located the above audio copy of *Treasury Star Parade*, as well as the script of *Maudie's Diary* which was published in the Best Broadcasts of 1940-41.

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Mary Mason, the star of *Maudie's Diary* was born Elizabeth Jenks in Pasadena, CA on June 26, 1911. Her parents called her "Betty" and she gave professional recitals as a child; she would recite while her mother played the piano. Her first stage appearance was at age 7 in *Penrod*, a drama by Edward Rose, based upon the stories of Booth Tarkington.

Her mother divorced her father, Edward

Jenks, and later married a judge, "Buzzie" Mason. After Betty graduated from the Hollywood School for Girls, she began taking drama classes at Pasadena Playhouse. She acted in several of their productions, did a little radio work, and using the name "Mary Mason," appeared without credit in a few movies as a contract player at RKO. She was one of a number of actresses whose screams were used in *King Kong* when Fay Wray's voice was strained.

With only limited success on West Coast radio and film work, she relocated to New York City in 1934 to concentrate on theater work. From 1935 on, she appeared in several Broadway plays, including "The Sky's The Limit," "Field of Ermine," and "Call it a Day." The latter one ran for 194 performances so Mary got to know well two other women in the cast who would become OTR stars: Claudia Morgan and Florence Williams. Morgan had major roles in several soap operas and was the female lead in *Adventures of the Thin Man*. Williams did a number of roles on network shows and got her first co-lead in *Front Page Farrell* opposite Richard Widmark.

In 1936 Mary and Carl Fisher were married in 1936 when she was 25 thus becoming Betty Fisher, but she rarely used that name professionally. Carl was the nephew of prominent Broadway director and producer, George Abbott, which must have helped her career. They cast her in "Brother Rat," which ran for a year and a half (1936-38) and also in "Goodbye in the Night." But most of her stage jobs were won on her talent, persistence, and attractive appearance, not her relatives' influence.

In "Brother Rat" her fellow cast members included two future Hollywood stars (Jose Ferrer and Eddie Albert) and the fellow who

would play Henry Aldrich on radio for a decade, Ezra Stone. Among her Broadway credits was "School House on the Lot," whose large juvenile cast included Sidney Lumet, one of the original Dead End Kids. She had a long run (233 performances) in "Charlie's Aunt," a revival of an 1893 farce; Jose Ferrer was also in this play. But every successful Broadway show was balanced with a flop. "Aries is Rising" never did and closed after only five performances in 1939. "Goodbye in the Night" said farewell after six performances in 1940.

Like many theater performers in New York City in those days, Mary supplemented her earnings by working on radio. She was in the supporting casts of two soap operas, *Betty & Bob* and *The Life and Loves of Dr. Susan*. In February 1941 she began her role of Henry's sister on *The Aldrich Family*, which put her in regular contact with Ezra Stone again.

In the summer of 1941 she and Robert Walker were chosen from dozens of auditionees to win the leading roles in a new CBS juvenile comedy, *Maudie's Diary*. The character of teen-aged Maudie had been created by the husband and wife team of Graeme E. Lorimer and Sarah Moss. They had been married on September 28, 1925; both were talented writers and he was the fiction editor of the Ladies Home Journal. They specialized in books and articles about romantic comedy: "The Plot Sickens," "Men are like Streetcars," and "Feature for June," which became the motion picture *June Bride*. The couple wrote short stories featuring "Maudie" for the Ladies Home Journal beginning in the late 30s. However their writing on the radio show was limited to signing their royalty checks; Albert G. Miller wrote all the scripts.

The time Robert Walker spent at the microphone with Mary Mason, playing her boy friend, Davy Dillon, may have been the happiest period of his short and troubled life. He originally came from a broken-home, struggled as a young actor, and in 1939 married another unknown performer, Phyllis Isley, in New York. They set out for Hollywood on their honeymoon, but after getting nothing but bit parts in the movies, returned discouraged to New York City. Phyllis gave birth to sons in 1940 and 1941. After the *Maudie's Diary* series ended in 1942, the couple went back to Hollywood. She caught the eye of David Selznick who changed her name to Jennifer Jones and cast her in *The Song of Bernadette* (1943) for which she won an Academy Award.

By 1944 Robert and Jennifer were co-starring in *Since You Went Away* but in real life they had separated as she had become Selznick's mistress (16 years his junior.) Despite some film successes, Walker's bouts with alcohol and psychological problems limited his roles. His second

marriage, to John Ford's daughter, Barbara, lasted only six weeks. After nearly a year in an institution following a nervous breakdown, he returned to the screen in 1951 in Alfred Hitchcock's *Strangers on a Train*, playing a charming, psychopathic killer. It was a brilliant performance that should have gained him an Oscar, but he didn't even get a nomination. This tortured soul died at age 33, probably from an overdose of sedatives, in late 1951.

CBS debuted *Maudie's Diary* at 7:30 pm on Thursday, August 14, 1941. It was sponsored by "The Happy Bakers of Wonder Bread." Mary Mason, age 30, and Robert Walker, age 23, played the lovey-dovey teen-agers in the show. Of course an actor's actual age meant nothing on radio. Betty Garde, who played Maudie's mother, was only five years older than Mary Mason. Others in the family cast were Bill Johnstone as her father and Marjorie Davies portraying her old sister, Sylvia.

Every episode of the program began, and ended, with Maudie reading an entry from her diary which led into, or concluded, each story portrayed. The show centered around an energetic teen-aged girl in Philadelphia and the fun and foibles of her friends and family. The scripts revolved around their difficulties with homework, dates, cars, allowances, prying relatives and pesky siblings. Script writer Albert G. Miller, who was credited in every episode, produced one fine script after another, and one of them, which concerned learning to play a trombone, was honored by being included in the annual anthology, "Best Broadcasts of 1940-41." Miller had obvious talent for writing both juvenile adventures and comedy; he was also on the writing team behind *Buck Rogers of the 25th Century* and the *Fred Allen Show*.

The show was done live in the CBS studios in New York City before an enthusiastic audience. No transcriptions were used so no audio copies of the original half-hour show exist. CBS and the sponsor were satisfied with the popularity of the series. The Ted Bates Advertising Company, which handled the publicity for the program, distributed frequent photographs to the media, mostly of Mary and Robert, and even sent the actors out to autograph signings in Manhattan.

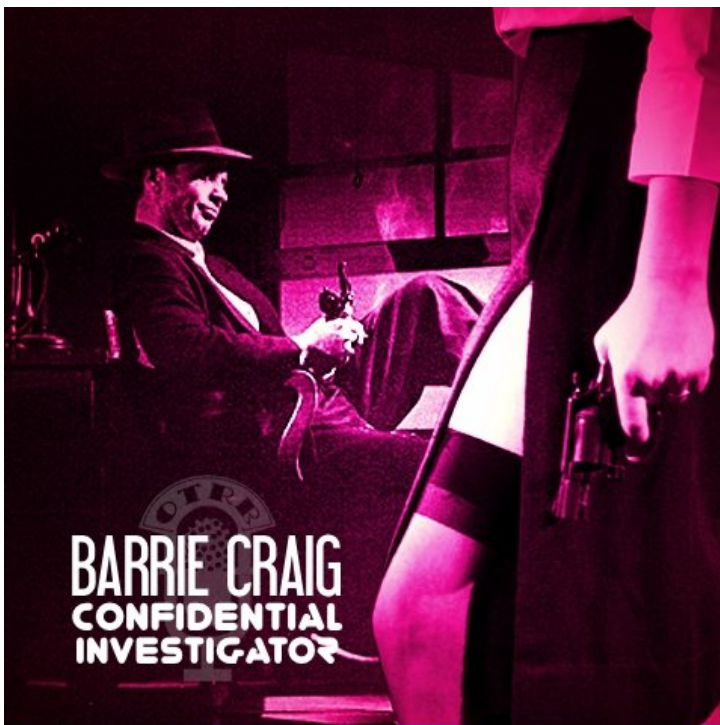
But Mary's role as the lead in the series ended in July 1942 because she was pregnant. While CBS had no problem having a 31 year old married woman portray a teen-aged virgin on a weekly basis before a live audience, a pregnant woman at the microphone was entirely different. Charita Bauer, who like Mary had once played the sister of Henry Aldrich, was brought in as Mary's replacement. But Bauer held the role for less than three months because CBS canceled the show in September

1942 for reasons unclear to OTR historians today. Similar programs lasted much longer. *Meet Corliss Archer* and *A Date with Judy* both ran for nine years, ending in the 1950s. Even *Junior Miss* was on the air for six years.

Mary Mason gave birth to her daughter, Kathy, in November 1942. Within a few years, she was back in the performing arts, doing both stage and radio work. In her mid-30s, she played Penny, the 14 year old daughter on *My Best Girls* (1944-45) an ABC situation comedy. She also had a long-term role as Jinny Robert, the best friend of the heroine in *The Strange Romance of Evelyn Winters*, a CBS soap opera that starred Toni Darnay.

Mary continued her stage work, mostly in summer stock at the Bucks County Playhouse outside of Philadelphia. In 1947 she divorced Carl Fisher, and two years later, married a prominent attorney who specialized in theater matters, John Wharton. Her final professional appearance was on a CBS-TV show, "Subway Express" in May 1950.

Thereafter she was active in Investors Limited, a small group that raised money to produce original plays that they found worthy. Although she had no college degree, she was accepted into Columbia University's library school and then worked for several years as a volunteer at the Theatre Library at Lincoln Center. Her second husband died in 1977; she passed away on October 11, 1980.



OTRDB

The Old Time Radio Database
Andrew Hopkinson

What is it?

OTRDB: what is it? The name makes it fairly obvious to some extent. It's a databasing program and it relates to old time radio. Basically, it's a simple inventory program for people with physical old time radio collections. It only deals with digital files in a small way right now; it certainly isn't meant to compete with and/or replace Otter at this stage in the game.

So, to reiterate, OTRDB is simply a light weight tool with which you can easily enter, search, and export entries representing your physical OTR collection. The question remains, why not use Excel instead? Excel is certainly a powerful tool for maintaining large and complex sheets of data and can be made more powerful by a skillful user through the use of scripting and visual basic objects.

That said, not everyone is an Excel power user, and not everyone wants to deal with a lax spreadsheet. Why do I say lax? Because Excel, unlike OTRDB, has no defined structure for your data, where as OTRDB structures your data in an enforced and uniform way. Again power users can overcome this, but this isn't aimed at power users.

What if you've already got your collection in Excel? Well, if you're using Excel 2003, it provides a handy, though difficult to use, functionality which lets you map your data and export it into an XML file. There is a tutorial on how to accomplish this on the OTRDB website. This is another key feature of OTRDB; it uses XML to store its database, meaning that it's highly portable. XML can be used by a large variety of programs (including Excel if you ever decide to switch back!).

In recent versions I've been attempting to expand the usefulness of OTRDB by adding in features such as file imports and color coding. File importing lets you import directories full of audio files and from the file names, it intelligently attempts to grab pertinent data and put it into your database. Color coding is just what it sounds like. You can color shows, signifying whatever you like.

History of OTRDB

So now that you know *what* OTRDB is, it might be enlightening to know where it came from. It was my first big non-school related programming project. I embarked on the mission of creating it after I began to help my father, Atoning [AKA Doug] to those of you who know him online, in organizing a massive collection of OTR cassette tapes he was in possession of. We entered over

4,000 shows in to the excel spreadsheet and realized that the lack of regulated structure was hindering the usefulness of having the data stored. At first I thought I'd just create a nice front end to the data, and at that time I was just beginning to toy with PHP and as such I developed a simple PHP-based front end to the database, which is viewable here:

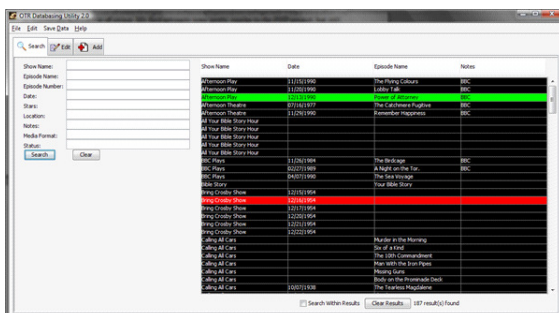
<http://www.articlesandsuch.com/otrdb/otrdb.php>

While this project was successful, it wasn't horribly useful. For one it required frequent data updates, that is, every time the excel file was updated, it needed to be remapped to XML and then uploaded to the website. Not to mention the fact that the data is spit out in such a way

as to make massive amounts of results impractical. So, next I set out to create a Java program. I had just finished constructing a Java version of mine sweeper for a school project and I thought this would be a cool way to expand my knowledge of swing. My first attempts were pretty similar to the PHP project, but still slightly more functional, here's a screen shot of one of the earliest alphas:



Since its early days the interface has been fine tuned. The user base consisted mostly of my father and I. Using that experience I tried to craft the interface in such a way that a power-user could quickly enter shows using only a keyboard and with a minimal amount of typing, a user such as myself. But I also kept it visually simple so that anyone, regardless of skill or speed could easily figure out how to work the program. Here's a screen shot of the program in its current incarnation:



Features

- Export search results as HTML.
 - Once you've got your database all nice and set up, you can, obviously, search the database and view the results in the result table. From here, though, you can take this list of results and export it to a text file or even an HTML page in table form. This can be useful if you want to put together a list of shows you'd like to trade or a similar activity.
- Combine multiple databases.
 - Let's say you get a box of cassettes from a friend and they've already entered said cassettes into an OTRDB database, you can take that database file and import it into your master database file, and viola! It's been integrated and you now have one big, happy database.
- Highlight shows.
 - Let's say you want to keep track of certain poor quality tapes you have, you can choose to highlight them a certain color, say red, and this highlight will be saved in your database.
- Auto Save.
 - If your computer crashes for some reason before you had the opportunity to save your new database, OTRDB saves any unsaved database to a temporary file in the location which it is running from.
- Auto Complete.
 - Unlike in other programs where you must continue to type more and more of a string before the correct name pops up in auto complete, OTRDB takes a different approach. Simply type the beginning of a show name and hit the F1 button to cycle through all the possible matches to your input, F2 cycles backwards through the list. (This only works for show and episode names in the Add and Search forms.)
- Data saving.

Let's say you have 20 cassettes of a show, for example *BBC Plays*. Now let's say all of these cassettes need to be entered into a database. In the add form you can type BBC Plays in the the show name box and then hit Alt+1 or go to Save Data -> Save Show Name. Now each time you enter a show the show name will be automatically

An Interview with Jim Cox Ryan Ellett

- be set to “BBC Plays” until you choose to unsave the show name.
- Mass edit.
 - Let's say you've just entered 50 cassettes and you realize you wanted to say they were in a box called “Box A”, simply select all the shows you just entered in either the result table or the edit table and right click and hit edit show, in the box that comes up you can make changes to *all* the shows you've selected. So you go to to the location box and enter “Box A”. Hit the change button and voila, now all the shows have been edited.

Conclusion

As the project stands now, I deem it feature complete when compared with my initial vision. It's gone above and beyond what I had originally intended to construct. That said, I'm not tired of the project and I certainly want to see it be as bug free as possible. I'd also like to see others benefit from the work I've put into it! I'm very interested in hearing feature requests and bug reports from new users. The latest version of the program can always be found at: <http://www.articlesandsuch.com/otrdb/>. Where do I see OTRDB going? At the moment the user base is still quite small, and, as a result, I don't get a lot of feed back or feature requests. I will continue to knock out the bugs that are brought to my attention and add in features that are reasonable. I will be using OTRDB as an independent study school project at my college so I'll be looking for big things to add into the program, please feel free to make suggestions!

Ed. Note: I've used Andrew's program for cataloging a portion of my reels and have found it very user friendly. While I'm currently using Excel to finish the cataloging, I'd encourage you to check out this piece of software.



Ryan Ellett: I've read a great number of fanzines dating to the early 70s and don't recall ever seeing you mentioned either as writer or hobbyist. Has listening to and studying old time radio always been a pastime of yours, or is it an interest you picked up later in life?

Jim Cox: First network show I distinctly recall hearing was Fred Allen ("Allen's Alley") if that's a clue when I started (1940s). It was an addiction with me in my growing up years. When I discovered, in mid 1960s, there were companies selling old programs on tape, I became one of their best customers. It's been a burning lifelong passion.

RE: It seems you burst on the OTR scene in the late 90's and have been publishing both books and articles at a healthy pace since then. I can't think of another author in the field that has an output remotely as beefy as yours, possibly with the exception of Martin Grams. Is there a secret to your prodigious publications? I assume that, being a retired professor, publication was a major part of your career. Might this make you more inclined to slug through the writing and editing process than many other knowledgeable, but more casual, fans?

JC: When I was about seven, my father brought home a discarded Smith-Corona typewriter. I was mesmerized by its ability to produce words and symbols. It was second only to radio. By age 10 or 11, I was producing a community newspaper, carried on into teen years. My vocational direction was set: my professional career never strayed very far from journalism, encompassing freelance writing, editing, advertising, public relations, marketing, teaching, research. Writing was at the core of every one of those and I wrote prolifically for newspapers, magazines and other periodicals, as well as other stuff.

RE: As one reads the fruits of your radio scholarship, one can note how threads of research stretch between books and articles, such as the connections between your Radio Soap Operas, Mr. Keen, and the Hummerts biography. Yet at the same time you regularly produce “genre” books like the Sitcoms, the Radio Heroes, and the Quiz Shows that are more stand alone. Is there a method to your research madness or do many of your research interests naturally lead into new areas of exploration? In other words, I don't get the impression you really have to sit down at this point

and actively try to find a new area of OTR to study.

JC: My selections are based on two criteria, in no particular order: what interests me and what hasn't been done before (at least, to the extent, adaptation or style I intend to pursue). I look for niches to fill, where material is lacking. If it's fascinating to me, I figure it will be to others.

RE: Every now and then in passing you'll mention a particular OTR memory of your own, yet I haven't seen any indication of your personal favorites as far as series or genres. To an extent you must have a love for any material for which you'd invest the time and energy to write a book. However, surely there are a few series which get more playing time at your home than others.

JC: I've identified my "top eight" without regard to order as:

Monitor

Mr. Keen, Tracer of Lost Persons

Perry Mason

The Lone Ranger

Fibber McGee & Molly

Wendy Warren

Bob & Ray

The FBI in Peace & War

Heavy emphasis there on drama. I harbored visions of becoming a network actor or announcer - that was, of course, before chain radio died (for all practical purposes).

RE: Compared to other media forms, radio history gets very little academic notice. It seems the majority of the fields publications come from fans within, albeit folks who have forgotten more about OTR than many of us will ever learn. Any ideas as to why this might be? I understand the commercial potential of OTR research is very limited, but academe has given a lot more ink to more arcane topics than this.

JC: I really don't know. Perhaps it's our fascination with "all things new." I get overwhelmed sometimes by cell phones, ipods, blackberries, mp3s and whatever other technological developments have caught the attention of America as the latest fad. Only an infinitesimal fraction of a percent knows or cares about the first medium of mass communication. I dare say without it we wouldn't have the developments of today.

RE: I think there's more quality OTR research coming out now than ever before, which is great. Unfortunately, the

generation that originally produced these programs is, for the most part, passed on now with a few notable exceptions. How does that impact future OTR research?

JC: We won't have the people who actually performed the tasks we have been researching to answer the questions. That's a major reason why folks like me are recording stuff for posterity - to preserve what exists not just for present consumption but future reference.

RE: In what areas of radio drama history do you see glaring omissions as far as published work? Are there certain series, genres, or topics that you have found surprisingly little written on? I.e., what areas are just begging for researchers to dig into?

JC: That's a loaded question. You could take any of the thousands of series that hasn't been the topic of a book and turn many of them (not all by any means) into single volumes. Many subjects like Benny, Crosby, Marx, Allen, Burns and Allen, McGee & Molly, etc., have been overworked. I've felt more could/should be done in the areas of juvenile adventures and other kid fare, possibly westerns as a broad genre, more on newscasters than we have, more on sportscasters than we have, and a volume specifically about the variety show genre. I'd like to see one on daytime programming and another on weekend programming. There are others; those are some I've felt haven't been adequately covered that linger in my mind.

RE: Your "Hummerts" and "Goodnight, Gracie" books are my personal favorites. I think your narrative prose is incomparable in the field and a rare talent among historians, a notoriously dry bunch. Any more books in this style on the horizon? In any case, can you give us a glimpse of areas you'd like to bring to light in the future?

JC: You are a gracious man. Thank you for saying that. I really can't say that there will or won't be more like those. I do have one in mind; but I have to get a current project completed before thinking about that seriously. I never give away secrets. I did so once and another aspiring author jumped me and within six months had a finished book on the market on the topic I discussed with him. I've always tried to learn something from my mistakes and one is to labor virtually in silence.

RE: Do you find the least bit of amusement at being a literal superstar in a very small niche hobby? In the small OTR world your work is held in the highest regard, yet to the average Joe on the street your labors of love likely

would draw little more than blank stares. You manage to stay humble, unlike some nameless others.

JC: Again, you are kindhearted. I don't seek a spotlight, am really a rather shy individual. For me, none of this was ever about fame and fortune; it was exclusively about passion and preservation. If I've enjoyed any measure of success, it's been in the latter two areas. That has been immensely rewarding and satisfying. If I leave any legacy, perhaps it will be in my attempts to authentically, objectively and comprehensively document an important epoch in the life of Americans. I feel a personal call to be a responsible steward of this information, and to document it for others. I'm merely carrying it out. Thanks for this opportunity. Jim Cox, 11/2/07.

Barrie Craig, Confidential Investigator, Reaches Certification

Whenever Ed Selhorst announces that he's beginning work on certifying a new series, everyone waits with bated breath, because you know that he's going to turn out a top-notch work, with many extras.

Barrie Craig is no different. Ed and his crew has done another great job with this series

Barrie Craig, Confidential Investigator is one of the few detective radio series that had separate versions of it broadcast from both coasts. Even the spelling changed over the years. It was first "Barry Crane" and then "Barrie Craig." NBC produced it in New York from 1951 to 1954 and then moved it to Hollywood where it aired from 1954 to 1955. It attracted only occasional sponsors so it was usually a sustainer.

William Gargan, who also played the better known television (and radio) detective Martin Kane, was the voice of New York eye Barrie Craig while Ralph Bell portrayed his associate, Lt. Travis Rogers. Others in the cast included Parley Baer and Betty Lou Gerson.

Gargan actually worked as a private detective, collecting agent; his duties ranged from doing stakeouts to working as a bodyguard. He was shot while investigating a deadbeat customer. This life experience surely added to the depth of his characterization of Barrie Craig, Ellery Queen (three films) and Martin Kane.

Craig's office was on Madison Avenue and his adventures were fairly standard PI fare. He worked alone, solved cases efficiently, and feared no man. As the

promos went, he was "your man when you can't go to the cops. Confidentiality a specialty."

While most detectives at the time were no nonsense hardboiled types, Barrie Craig is extraordinary due to his laid back personality. He rarely gets worried even in life-threatening situations; it takes a lot to ruffle his feathers. Craig narrates the story much like Joe Friday in *Dragnet* and Sam Spade.

This series will be made available to the otr community via the OTRR Hub, Archive.org, a round robin distribution, and through the OTRR Library.

The Old Time Radio Researchers would like to thank the following people who worked so hard to bring this series to archival status.

Series Co-ordinator - Ed Selhorst

Artwork - Ed Selhorst, Denny Hagler

Audio Brief Compilers - Danny Clark, Jim Beshires

Audio Brief Announcers - Andrew Sernekos, Clyde J

Kell, Fred Bertelsen, David Schwegler, Sue Sieger

Missing Episodes - Clornida Thompson

Pictures - Terry Caswell

Other Extras - Stewart Wright, Ben Kibler, John Lasky, Peter Risby

Ed's Crew - Mike Thomas, Ben Kibler, Rod Gowan, David Oxford, Adam Gott, Joseph Webb, Jerry Thomas,

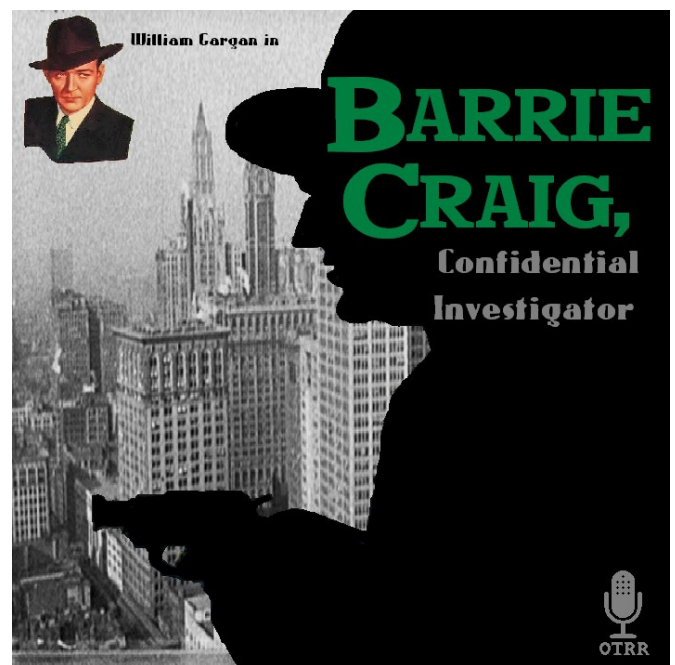
Lenny, John Lasky, Doug Bellock, Allan Foster, Ed Mulligan, Larry Maupin, Brian Allen, Philip

Series Synopsis - Ed Selhorst

Stars Bios - Danny Clark

Wiki - Ed Selhorst, Menecham Shapiro, Sue Sieger

And the members and friends of the Old Time Radio Researchers for their generous financial support.





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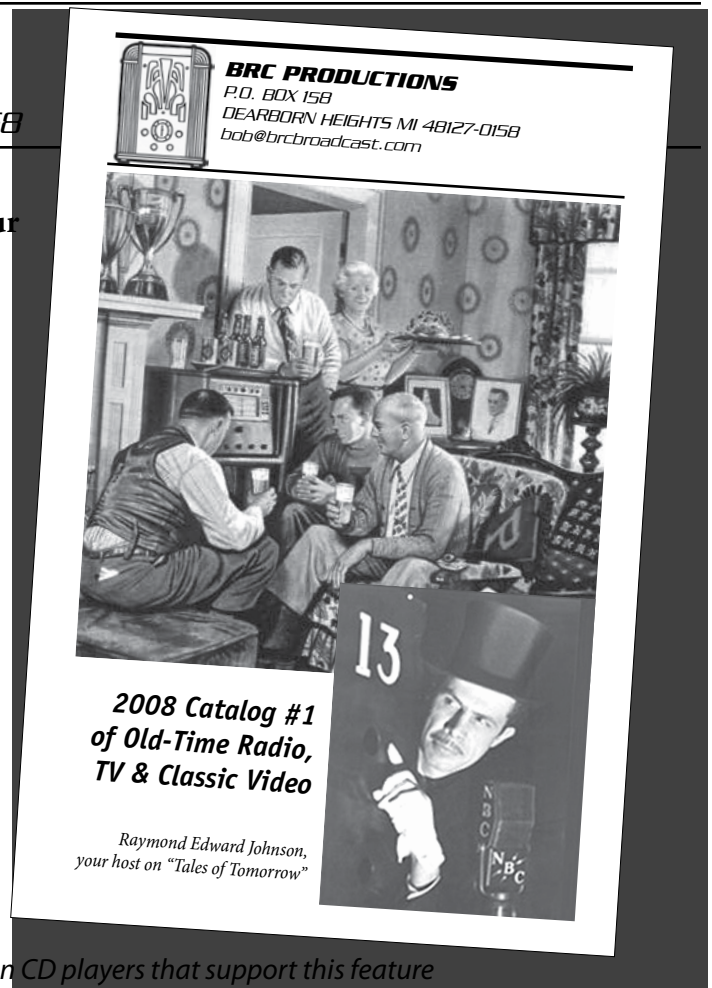
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**Collector's Comments
from Bob Burnham**

The purpose of this ad is simply to get acquainted! For those of you who don't know who I am, for over three decades, I have been involved with old-time radio primarily as a dealer, but also as a writer and activist. The last few years have been spent re-restoring and transferring the shows I have to the more popular digital formats. As William Conrad said, at the beginning of Gunsmoke, "It's a chancy job and it makes a man watchful... and a little lonely..." I am NOT trying to re-invent the wheel but there are literally thousands of shows that only exist as primitive collector airchecks that the bigger old-time radio entities tend to ignore. Those shows along with the more mainstream material have a high priority in my restoration work. As I complete each show, they become readily available to anyone who wants them. That would be **YOU!** - BB

The Old Time Radio Researchers

Webpage: A Review

Jim Beshires

When the subject of the Old Time Radio Researchers having a website of our own first came up in the middle of 2004, there was not a whole lot of excitement. We had a prosperous Yahoo working group and a Log group. Many members thought that those two groups were enough to provide all the information that the collecting community might ever want or need. Boy, was that theory ever wrong!

Even so, no-one had any idea as to how to start a website, and on the surface it appeared that another OTR website would never succeed. After all, a cursory search on Google on the term 'old time radio' turned up over two hundred eleven million (yes, you read it right) sites on the subject! That would be more sites than a person could ever attempt to check out and more are being added each day.

Nevertheless, a determined group felt that a website was in order. So I, with no webmaster experience whatsoever, foolishly said that I would create a site. I did not realize what a daunting task lie before me.

The first attempts were crude, hard to decipher, and not easy to navigate. My menus were a disaster, and the name we picked - www.otterprojectonline.com was not an easy one to remember or search on.

We persevered, however, and slowly the site began to gain in popularity. We submitted it to every free search engine under the sun, and posted links in many different forums.

The site was doing pretty good 'as was,' averaging about 4,000 different visitors each month from over 40 countries. We were moving up in the search engine rankings as well, reaching as high as the third spot on Google, MSN, Yahoo, and several others.

In the latter months of 2006, the group decided it was time to move to a new server, as the one we were using was not proving very reliable. We had started an on-line magazine The Old Radio Times, in December of 2005, with about 1,000 on the mailing list. Utilizing the servers mailing program was a disaster, with many people failing to receive their copy each month.

One of the groups' members, Jim Jones, was taking a web building class and volunteered to create a new site for the group. Jim is also known for the work he and Ben Kibler did in building the newspaper radio database, which was a group project. You can view their excellent work at <http://www.jjonz.us/RadioLogs/>.

Since we were moving to a new, cheaper server, with

unlimited storage space, we decided to register a new name for the site. The name chosen was www.otrr.org. This name reflects the group's initials and the fact that we are an organization, not a commercial site.

One of the unfortunate side effects of the move was that many people had bookmarked the old site, and now they were lost. People were wondering what happened to the OTRR site. We did try to advertize the new address in as many places as possible but still, the number of visitors dropped to a low of 2,247 for December, 2006, the first full month on the new site.

Jim has done a wonderful job of creating, maintaining and improving the site. Many other members also provide help where they can.

The current site has a multitude of features and is proving to be a 'must visit' site for old time radio fans. The group receives a steady stream of new members whose first contact is a visit there.

Where to begin to describe all the features on the site is a difficult choice. The home page located at www.otrr.org gives a brief introduction to the site, with a full menu of the various sections that a person can explore. It also shows the total number of visitors to the site, and has a link to a world map where visitors can indicate where they are from, include a brief message and a link to a website. Currently the map shows that we've had visitors from at least thirty-two countries.

One of the most popular sections is Project OTRdb. Housed at http://otrr.org/pg02_otrdb.htm, you will find one of the hobby's most extensive collections of radio logs. These logs, submitted by group members, are constantly in a state of being added to or revised, as more information about series becomes available. The individual text file logs are maintained by Jim Sprague. The Log database currently contains information on 1750 series and 161,000 episodes.

A program called OTTER utilizes these logs to aid the collector in both cataloging their holdings and letting them know what series or episodes they may be missing. This cataloger/database is provided free to collectors and a basic copy is available for download.

The on-line version of the log files is updated on a weekly basis. This collection of logs is considered by many to be the benchmark by which other collections are measured. Additionally, over 60 other OTR web-sites have pointers directing their visitors to this portion of the OTRR website.

An extremely valuable part of the site is the Wiki, or First Line of Dialogue Project found at www.otrr.org/pmwiki/.

As circulation of mp3 files began to widely spread

throughout the hobby, so did the number of mis-named and misdated episodes. In the early days it was not uncommon to find copies of the same episode available under a dozen different names. This was due to the problem that many episodes bore no 'official' title and each collector just made up one that reflected their view of the episodes contents.

It became very frustrating to a collector who may have been attempted to get a complete set of a series only to find that he or she may have had what they thought were undiscovered or unknown episodes, only to find that the majority were just duplicates of the same broadcast! Hence the OTRR group designed the First Line of Dialogue project.

A template was designed for each series, based on the OTRdb which enabled collectors to enter various pieces of information about an episode that would definitely identify it. A general area for each series was created for miscellaneous information to be included. Then an area for each individual episode within that series was provided so that the date aired (if known) could be entered, the episode number, the availability of the episode, information about the Title/Plot/Host could be noted, if the episode had an 'aka or also known as', and most importantly, the first line(s) of dialogue of each episode could be shown.

A further section enables other information about the episode to be included. This information is vital for collectors wishing to weed out all the duplicates, mis-named and mis-dated episodes in their collection, and collectors took to this section of the website like ducks to water. So much so, that information on many series grew to total as many as 500 pages! The OTRR is considering publishing this valuable material in book format for those collectors who want paper copies, or are not yet computer-savvy.

A section that receives a large number of visitors is the 'Certified Series.' Here you can find a list of all the series that the group has certified. By certified, we mean that all known episodes are included in the best sound quality, with correct dates, episode numbers and titles. Much other information that helps make the series interesting is also included in 'certified' sets. Each certified set passes through rigorous tests designed by the group.

Of course the group wishes to publicize our various branches and information is included on the three main branches, with pointers directing visitors to sign up for free membership.

Many of our members maintain their own web-sites as well and we are happy to include information as to where to go to view these. Web addresses are also shown for

many other OTR groups or sites that contain materials that are of interest.

A continually growing area is the 'Scripts Library'. At http://otrr.org/pg06a_scripts.htm you can find scripts for over a thousand different broadcasts, many of them scans of the actual script with actor notations, directions, etc. We have about 3,000 additional scripts that will be added in coming months.

In the Authors Section, you can find articles written by Jack French and Martin Grams, two of the hobbies most respected authors. Plans are in the making to increase the number of authors and articles in this section.

Looking for otr artwork? Take a look at <http://otrr.org/4img/index.php> The Art Gallery currently has over 4,000 jpeg images of cd artwork, pictures of radio celebrities, scans of the covers of a large number of pulp magazines, otr print ads, movie posters, radio premiums, and much, much more.

Without a doubt this is the internet's largest collection of OTR artwork, and it is added to on nearly a daily basis. A weekly visit will reveal at least 25 or more new files. Artwork for cds and dvds have over 1800 images, and members of the group are constantly creating new designs. If you don't find the artwork for your series, check back in a few weeks. Chances are that it will be there then!

Unlike other sites which charge for their artwork, the OTRR site provides theirs free of charge to collectors. Unfortunately, in recent months, some unscrupulous dealers have been downloading our artwork, erasing or covering up our logos and passing them off as 'their' creations.

As was stated earlier in this article, the group launched an on-line magazine called The Old Radio Times. A complete archive of back issues is available from http://otrr.org/pg07b_timesarc.htm and many collectors download and print out paper copies. The magazine has received critical acclaim for the excellent articles it carries, and the most prominent writers in the OTR community are regular contributors to its pages.

As a courtesy, the publication carries free ads for all new books written by and for OTR fans, and information on other otr clubs is also provided.

Recently some major publishing firms have begun to provide the editors with advance copies of their new releases in hopes of obtaining favorable notices about them. I think this speaks very favorably for the publication and the place it has earned in the community. It is provided free of charge to anyone wishing a subscription. The mailing list stands at 1,810 right now with about 500 additional downloads directly from the website.

One of the newest and most exciting projects

undertaken by the group is the Old Time Radio Magazine Archive. It has proved to be a huge success with copies on file dating back to the very early beginnings of organized collecting. You can see the list of available publications at http://otrr.org/pg06b_magazines.htm

Complete runs are available for some publications, and in many cases, the pdf file we have may be the only record of a publication in existence. Jay Hickerson's Hello Again holds the record for the publication with the largest number of copies on file with 117 issues available.

Recently scans of radio magazines from the 30s, 40s and 50s have been made available. These are beautiful full color high density scans. At the time of this publication about 75 issues of various magazines are available, but we have many, many more to upload.

Collectors are raving about the Magazine Archive and the invaluable reference material you can find there. We believe it is the hobby's most widely available collection. A great feature is that the entire Archive is indexed. This is most important for those doing research as they will not have to look through hundreds of issues to find material on their subject. By utilizing the index they can go directly to the issue containing the information they need. This index is updated every time new publications are added. Terry Caswell is our Archives Editor.

There are a wide number of other features that constantly delight visitors as they discover them, and we urge you to poke around and see the hidden nuggets of information that you will not find anywhere else.

Since moving to the new server, the number of visitors has continued to rise with the latest monthly information showing that 4,267 individuals paid nearly 10,000 visits to the site. Seventy-one percent have the site book-marked, with fifteen percent finding the site through a search engine and fourteen percent coming from a link on another website. In September www.genericradio.com provided the largest number of visitors from a link, with www.otrawardspace.com coming in second, and www.wikipedia.com coming in third. About 600 other sites link to ours now.

Search engines return various levels of information concerning the website. A Google search on 'Old Time Radio Groups' shows our website in both second and third place. Only the Australian Old Time Radio group at www.australianotr.com.au, led by one of our members, Ian Grieve, beats us out! What is your secret, Ian?

Using 'old time radio', we don't even show up until the fourth page on Google! However, various other search engines put the site at number three or four, depending on the search terms.

All in all, the Old Time Radio Researchers website, like Topsy, just grew. Members and others have made valuable contributions to the materials available here, and we think that it is a 'must visit' site for otr collectors!

A Trip Down Nostalgia Row, Part 1: The Newspaper Strips Ryan Ellett

Winter weather has set in now, so I'm spending most of my free time indoors. While my various radio pursuits gobble up most of that free time, lately I've been trying to acquaint myself better with other genres of entertainment nostalgia. I hope to share my new acquaintances with you in a small series of articles. From film to pulp to comic books, our favorite hobby, radio, intersected with pop culture all over the place.

This month I'd like to take a look at the widening recognition being given to classic newspaper comic strips, an important forerunner to many of the electric entertainment mediums, from film to radio to television. Of course they would eventually contribute to the birth of the comic book industry as well.

I am not well-versed in the history of this medium nor in its development over many years so I will leave that to your investigation. However, considering the number of strips that crossed over into radio, I thought an overview of newer offerings of this old material would be of interest to many readers.

While early comic strips have been reprinted in various formats over previous decades, the last few years have seen a renewed interest in this early form of mass entertainment that has resulted in the publication of some extremely fine reprint books. My introduction to this genre was the first volume of Chester Gould's Dick Tracy strips, published by IDW. This hardback 350-page volume contains all the daily and Sunday strips published between October, 1931, and May, 1933.



Even not having much personal experience with Dick Tracy in any medium, it was a thrill to open this book and read these strips that introduced one of America's iconic figures. The art is somewhat primitive, though comparable to other action/adventure art of the time. Much of the art

in early comic books, including Superman, seems to pale in comparison to that of more recent decades. Still, there is an elegance to it that is appealing. Even if one does not get involved in the ongoing story arcs, nostalgia buffs will enjoy the depiction of everyday life from the early 30s. If you look closely you'll see some beautiful radios in the background.

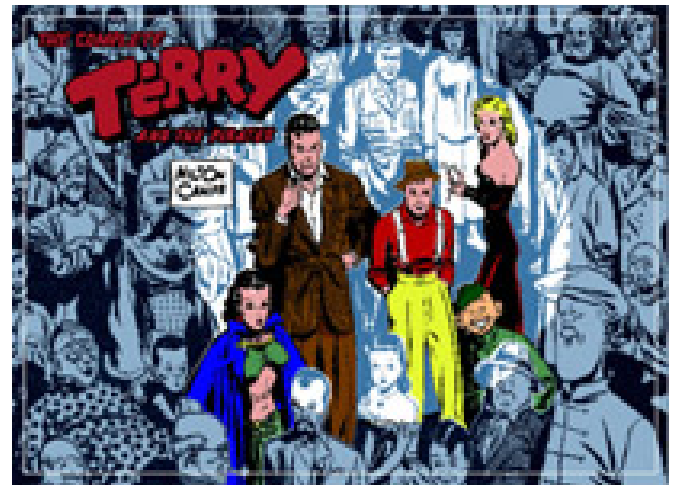
I found myself quite shocked by the content of Dick Tracy; in many ways some of these strips would not be published today. The sheer number of "on screen" murders caught me off guard. While not graphically depicted, plenty of thugs and gangsters get plugged in plain view. In one early sequence Tracy has been kidnapped by a big gangster to be ransomed for a handsome sum. To "persuade" Tracy to write the note demanding the ransom, the criminal scorches Tracy's feet with a blowtorch until his will is broken. While foul language in the form of "#@*\$!" is not uncommon in the funny pages today, Gould would insinuate a bit more in the form of "h---" or "d---." There is even one panel in which Tracy's girlfriend, Tess, is taking a bath and her breast is clearly outlined.

Beyond the grit of Dick Tracy, I've also spent some time with the first volume of Walk & Skeeze, commonly called Gasoline Alley. This strip hit the papers in 1918 or 1919 and is still being published today. Admittedly, this was not a strip I grew up reading and don't have any fond connection to. However, after reading outstanding reviews of the first volume of reprints and remembering it did have a brief radio life, I decided to give it a shot.

This first volume begins with the strips published in 1921 and 1922, when happily single Walt discovers a mysterious baby, whom he names Skeeze, on his doorstep. The strip follows the daily travails of this overweight, car-loving bachelor as he attempts to raise this infant. I wouldn't draw too many comparisons between it and *Great Gildersleeve*, but it does seem to be a series which draws you in slowly, that isn't full of belly-rocking guffaws, and is best appreciated over a period time.

I've enjoyed these two volumes enough that I hope to add them to my own library at some point. These books can be found on Amazon for \$25 and \$20 apiece, an attractive price for these attractive pieces of pop culture history. However, if thug-busting cops or subtle domestic humor aren't your cup of tea, there are plenty of other reprints to choose from. Among those that hit the airwaves for a period are Popeye, Terry & the Pirates, and Little Orphan Annie. One collection that I found particularly stunning while browsing the local Border's was a volume of Little Nemo in Slumberland, reprinting in full color this gorgeous, full-page strip from the turn of the century.

For all of you general nostalgia buffs, I'd encourage a long look at the volumes above. They're a great opportunity to revisit the funny pages when they actually mattered; when comics sold newspapers and were given space and attention accordingly.



Bing Crosby — The Radio
Directories, Pt. 1
(out of print)
compiled by Lionel Pairpoint
reprinted by permission



EDITORS NOTES -

We are pleased to announce that The Old Radio Times has been granted permission to re-print “Bing Crosby – The Radio Directories.” Excerpts will be in the next several issues.

We will start with the Authors notes and continue with Bing’s career in radio beginning with Bing’s appearances on ‘Old Gold Presents Paul Whiteman and his Orchestra’ in the next issue.

Authors Notes -

It seems that these directories have taken most of my life to prepare and sometimes I believe I would have been better employed, working in a mattress factory. I have wandered down countless blind alleys, reversed into innumerable brick walls and with some notable exceptions, most frustratingly of all, have encountered a stony silence, when I have called upon some of the scions of Crosbyana for information. Fortunately, I am still able to publish a list of “credits” and I am indebted to the following, Ron Bosley, Charlie Campbell, Philip R. Evans, Gary Hamann, Ralph Harding, David W. McCain, Malcolm & Pat Macfarlane, George O’Reilly, Joyce Pairpoint, Jim Reilly, Greg Van Beek, E. Scott Whalen and Wig Wiggins. Some of these are acknowledged for their knowledge of matters concerning Bing Crosby, some for their unqualified support and assistance and others for their forbearance of a hobby that has got completely out of hand! There may be those who would have preferred not to have their names associated with this enterprise and here, I should point out that any opinions expressed or errors perpetrated in the main directories are my responsibility, alone.

This is not intended to be “Bing Crosby For Dummies.” If you are reading this, it is fairly safe to assume that you will probably know more than a little about the man and his background. I hesitate to make any sweeping claims on his behalf. I am not even going to suggest that he was the greatest singer of popular songs that ever lived, in the certain knowledge that, on this point, he would have agreed with me. I have only a personal statement to make “he had the ability to sing the songs that I enjoyed, in the manner in which I liked to

hear them”.

From the outset, he displayed a universal appeal. His endeavours in every chosen medium reached the heights. His record sales are still, legend. In the main, his movies were lightweight and required no profound thought process to be enjoyed but enjoyed they were, establishing him as a top box office star for over fifteen years. There is no need to go too far out on a limb to say that the fountainhead of his success was radio and that he was the first popular singer to benefit from the world - wide representation offered by the medium. Without pretentious vocal gymnastics, he had a fundamental ability to make the most prosaic lyric sound as though he meant every word that he was singing and he portrayed a relaxed, easy -going persona that would prove to be a boon to his script writers.

The claim that, over a long period, Crosby’s voice was, “the most heard voice in the world” cannot be dismissed as extravagant “hype” when it is remembered that, in addition to his own, long running, weekly radio series, many stations, world wide, ran complete programmes, composed entirely of his recordings. Some were enterprising (or devious), enough to insinuate to the listeners that what they were hearing was live, as the following quote from Variety of 29th April, 1936, will illustrate, “¼¼copy has the announcer open periods, hailing them as entertainment by Crosby and then mumbling the word “recordings”. From then on the warbler is addressed as though he were delivering songs in the flesh. Sample spiels: “Well, Bing, what are you going to sing for us today?¼¼. Let’s see now. I notice we have you down to give us your rendition of (and at the record”s conclusion): Fine work, Bing. You were never in better voice, etc., etc.” (And then as the programme nears end): “Just have time for one chorus of Bing’s next song” (Then after orchestra on record barely gets through the opening bars) “Sorry, Bing; we just couldn’t squeeze that one in. We’ll have to do it on tomorrow’s programme”.”

As well as a massive proliferation of these “platter” programmes, there were guest appearances on the radio series of others. There were countless interviews, examining his film and recording career, his sporting and business interests and his private life. He participated in star-studded celebrations of, not only his own anniversaries but also those of other personalities, including, presidents, composers and even the radio networks, themselves. There were sporting commentaries, Bond Drives, Christmas Seal Campaigns, propaganda broadcasts and charity appeals for the Red Cross, religious institutions, medical research and Boys’ Clubs. Both before and after his death, bulky radio biographies were compiled of his life and times and indeed, it will be a “black” Christmas should his voice not be heard on radio at that season of the year.

I am indebted to [Malcolm Macfarlane](#) for his work in supplying a representative catalogue of many of the guest appearances. Although sections of these Directories are still incomplete, every known piece of information has been included and for the sake of posterity, I can only hope that others will step forward and add their greater knowledge to anything that has been set down here.

The Programmes

These directories detail in chronological order, every programme of the various series. To facilitate reference, the programmes have been numbered consecutively within the dates of the original broadcasts. It should be noted that Bing Crosby’s name has been accorded priority in musical items and/or sketches, no matter how small his contribution to such items may have been. Those items in which he participated are indicated by an asterisk (*). No special reference has been made to the spoken commercials featured in these programmes, although Bing may have been involved in these.

PRELUDE

Over many years, Lionel Pairpoint has been preparing this definitive tome of Bing’s major radio series starting with the *Old Gold* shows in 1929 and finishing with the *General Electric* series from the 1950s. The depth of his research will become apparent as you read these volumes, and the indices where Lionel differentiates between various versions of the same song are quite simply breathtaking. To have details of the *Command Performance*, *Mail Call* and *G.I. Journal* shows is a very welcome bonus too. To supplement Lionel’s magnificent work, we have given brief details of Bing’s other radio appearances plus a schedule of the many songs recorded by Bing with Buddy Cole for use in various radios shows

of the late 1950s and early 1960s. But first, let’s set the scene.

Harry Lillis Crosby was born on May 3, 1903 and after picking up a childhood nickname of “Bing” he was educated at Gonzaga High School in Spokane, Washington State. He entered Gonzaga University in 1920 and when he reached his junior year in 1922 he elected to study law. During his time at university he had become heavily involved in the Dramatic Club and enjoyed some success in several roles. Singing in public had followed naturally and Bing soon became part of a small band called The Musicaladers. His part time earnings from that source were greater than he was likely to earn as a lawyer and he dropped out of his University law course in the final year to follow a show business career. When the Musicaladers disbanded, Bing and his friend Al Rinker entertained locally in the Spokane area as The Clemmer Entertainers for a while before travelling down to Los Angeles to seek their fortune. The act, which was known as Crosby and Rinker, prospered and within a year, was signed up by Paul Whiteman, one of the biggest names in the entertainment world. Early successes with the Whiteman organisation were followed by abject failure with the result that “Crosby and Rinker” were amalgamated with another entertainer called Harry Barris and became The Rhythm Boys. The trio was very popular on the vaudeville stage and on record, but then came radio. . .

On January 4, 1928, the Paul Whiteman troupe starred in a nation-wide broadcast over NBC which was sponsored by Dodge Brothers Automobile Company and known as the *Victory Hour*. Bing took part in this but was not mentioned much to the chagrin of his family listening in Spokane. Radio was still in its infancy and Bings radio work until February 1929 when he joined Whiteman on the *Old Gold Show* can be summarised as follows.

1928

January 4 (10:30 - 11:30 p.m.) The *Victory Hour*. The band plays “Rhapsody In Blue”, “Among My Souvenirs” and “Changes”.

March 29 (9:00 — 10:00 p.m.) Whiteman takes part in a second Dodge Brothers radio show which is entitled “Film Star Radio Hour”. The Whiteman Orchestra plays “Chloe”, “Ramona”, “Mississippi Mud”, “My Heart Stood Still”, “Changes” and “Sunshine”. It is reasonable to assume that Bing participated in some of these.

NEXT MONTH - OLD GOLD PRESENTS

*Many Thanks to Malcolm MacFarlane
from Bing Publications for his assistance
in bringing this to our readers.*

---NOW AVAILABLE---

Supplement #2

The 3rd Revised Ultimate History of Network Radio Programming and Guide to All Circulating Shows

Written by Jay Hickerson
October, 2007

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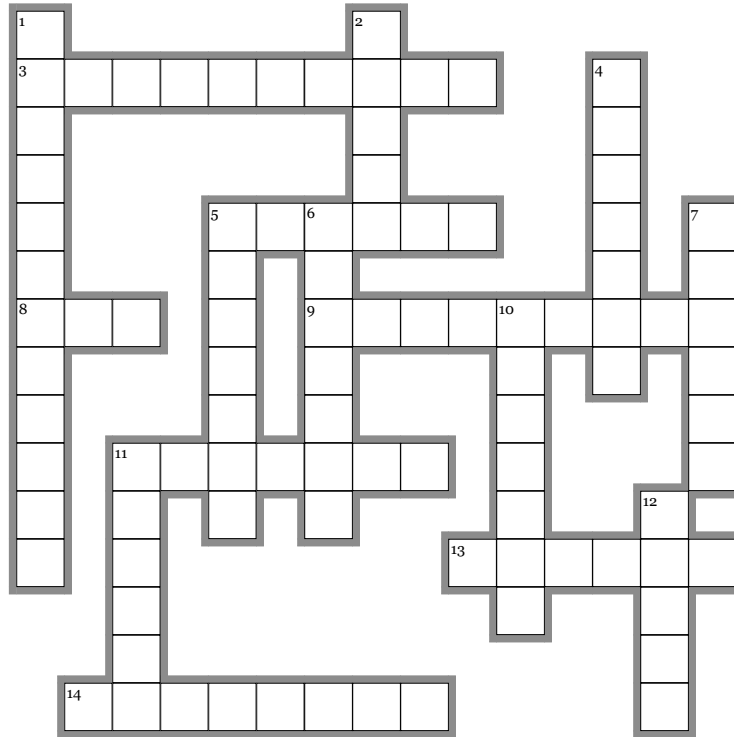
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SPECIAL!!!!

Cost of entire 540-page book with all supplements \$50.00, (includes postage) to those who mention this ad in 'The Old Radio Times'.

The Abbott Mysteries

By
Fred Bertelsen



Created with EclipseCrossword – www.eclipsecrossword.com

Across

3. In 1954, The Abbott Mysteries was revived and known as The _____ Of The Abbotts'.
5. The Abbott Mysteries was a _____ detective series.
8. The revived series ran for 35 episodes on ____.
9. In 1946, Jean Abbott was played by Alice _____.
11. In 1945 and 1947, Jean Abbott was played by Julie _____.
13. In the revival, Claudia _____ was Jean Abbott.
14. In 1946, Pat Abbott was played by Les _____.

Down

1. The series was set in _____ (2 wds).
2. The characters in this series were based on the novels by Frances _____.
4. In the 1954-55 revival the show featured the same female lead as The _____ (2 wda.)
5. In 1945 and 1947, Pat Abbott was played by _____ Webster.
6. The Abbotts' were a young _____ couple who regularly solved murders.
7. The original series was broadcast over _____.
10. _____ Watches was the series sponsor from 1945 to 1947.
11. In 1946 and 1947, the series was only broadcast in the _____.
12. Les _____ was Pat Abbott to Claudia's Jean.

Hawthorne Court: First Commercial Introduced On Radio Broadcast Danny Goodwin

"Visit our new apartment homes in Hawthorne Courts, Jackson Heights, where you may enjoy community life in a friendly environment."

-- H.M. Blackwell

If you're familiar with infomercials on TV, you already know it's an annoying half hour of people endlessly talking about and selling a product to the viewing audience.

While we think of the infomercial as a new idea, it wasn't. A primitive form of this idea began on radio in 1922 with the very first radio commercial. The only difference was the material presented on the radio commercial could not contain a sales pitch to the listeners. This was due to direct selling on the air wasn't allowed.

On station WEAJ in New York, a 10-minute radio program was presented on the air. It was a brief talk by H.M. Blackwell, a representative of the Queensboro Corporation. The subject matter of the program consisted of some apartment homes at a complex called Hawthorne Court in Jackson Heights, New York. Blackwell talked about care free life in the suburbs (where the complex was located) that was free from the hustle, bustle, and congestion of living in the city.

When the broadcast was coming to its conclusion, Blackwell closed it out with, "Let me close by urging you to hurry to the apartment house near the green fields . . . the community life and friendly environment that Hawthorne advocated."

Since direct selling wasn't allowed, Blackwell's presentation was considered to be an "indirect direct" way of selling the people on the idea of moving to Hawthorne Court. Blackwell didn't mention anything about the rates the apartment complex charged, and he mentioned the Queensboro Corporation name only once.

News from the Nostalgia Community

Conventions

Cincy OTR Con - April 11,12 2008 - Ramada Inn, Cincinnati, OH

Windy City Pulpcon - April 25-27, 2008. - Westin Lombard Yorktown Center, 70 Yorktown Center, Lombard, IL 60148. For more information, check the website - www.windycitypulpandpaper.com.

Movie Serial Convention - May, 2008(dates tba) - The Newtown Theater, 120 N State St, Newtown, PA. For more info, check the website - www.serialsquadrone.com

SPERDVAC (otr) - May 2-4, 2008. Sportsman's Lodge, Studio City, CA. Scheduled guests - Fred Foy, Dick Beals, Casey Kasem, Ivan Cury, and Ben Cooper.

PulpCon (pulp magazines) - July 30-Aug 3, 2008 - Dayton Convention Center, Dayton, OH. For more information, check the website - www.pulp.org.

Friends of Old Time Radio 33rd - Oct 23-26, 2008. Holiday Inn, NJ. For more info, check the website - www.fotr.net.

Publications

Hello Again - Nov/Dec 2007 - regular features including info on organizations and websites, also a report on the 2007 FOTR convention.

Air Check - Oct 2007 - Lead story on Dimension X, New CDs available, article on Larry Albert.

Radiogram - Nov/Dec 2007 - William Shakespeare and Radio, review of a new Don Ameche book, new cassettes available, article on WARC in Rochester, NY.

Old Time Radio Digest - Winter 2007 - Reprints about Pot o' Gold and Jack Benny. Private eye series reviews.

Radio Recall - December 2007 - Kellogg's sponsorship of Superman, book reviews, many other short pieces.

If you would like information on your club, convention, or nostalgia organization, please e-mail beshiresjim@yahoo.com with the information.

ATTN: OTR or Nostalgia publications, please add us to your complimentary subscription list - OTRR, 123 Davidson Ave, Savannah, GA, 31419

Treasury Report

The Old-Time Radio Researchers currently has \$1658.35 in the treasury.

Disbursed during the month of November was \$217.50 to Joe Webb for transcription disks he purchased on behalf of the group, \$59.00 to Aaron Mintz for cassettes, and \$28.96 to Alibris for cassettes.

In the past two years, the Old Time Radio Researchers has spent over \$6,000.00 in bringing new materials to the community. All materials are released free to anyone desiring them.

Many thanks to everyone who has agreed to make a monthly contribution in 2007. They include Tony Adams, Del Ahlstedt, Dale Beckman, Jim Beshires, Robert Booze, Krys Building, Scott Carpenter, Pete Cavallo, Greg Coakley, John A Davies, Dee DeTevis, Ryan Ellett, Lisa Fittinghoff, Allan Foster, Mike Galbreath, Gary Mollica, Allan George, David Gibbs, Archie Hunter, Roger Hohenbrink, Tony Jaworowski, Dave Johnson, Jim Jones, Ben Kibler, Robert Lenk, John Liska, Tom Mandeville, Henry Morse, Jess Oliver, David Oxford, Robert Philips, Leonard Price, Ron Schalow, David Shipman, Gary Stanley, Gregg Taylor, Daryl Taylor, Clorinda Thompson, Lee Tefertiller, Alan Turner, Joe Webb, Toby Levy, and Gordon Whitman. If anyone has been left off please let us know.

One time contributors include Mike Galbreath, Bill Barille, Michael Moles, John Affayroux, Pat Patterson, William Hartig, Gerald Anderson, Archie Hunter, Keith Allan, Louis Shepherd, John Liska, Bruce Forsberg, Tony Galati, and Daniel Gendron.

If you are interested in becoming a monthly supporter of the OTRR, please contact the treasurer, Tony Jaworowski at tonysenior@yahoo.com. Support is \$5.00 per month. Monthly supporters receive advance releases of all purchases, either encoded at 128, 64, or WAV.

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

tonysenior@yahoo.com

Editorial Policy

It is the policy of 'The Old Radio Times' not to accept paid advertising in any form. We feel that it would be detrimental to the goal of the Old Time Radio Researchers organization to distribute its' products freely to all wishing them. Accepting paid advertising would compromise that goal, as dealers whose ideals are not in line with ours could buy ad space.

That being said, 'The Old Radio Times' will run free ads from individuals, groups, and dealers whose ideals are in line with the group's goals and who support the hobby.

Publishing houses who wish to advertise in this magazine will be considered if they supply the publisher and editor with a review copy of their new publication. Anyone is free to submit a review of a new publication about old time radio or nostalgia though.

Dealers whose ads we carry or may carry have agreed to give those placing orders with them a discount if they mention that they saw their ad in 'The Old Radio Times'. This is in line with the group's goal of making otr available to the collecting community.

We will gladly carry free ads for any other old time radio group, or any group devoted to nostalgia. Submit your ads to oldradiotimes@yahoo.com.



William Gargan, a.k.a. Barrie Craig

STATIONS CARRYING OLD TIME RADIO PROGRAMS

This is a listing of Radio stations that carry old time programs. If you have any additions to this list, please send them to beshiresjim@yahoo.com, for inclusion on this list.

Station	Freq	Place	Days	Time	
Canada					
CHQR-AM	770	Calgary	Daily	11pm - 1am	
CHED-AM	630	Edmonton	Daily	11pm - 1am	
CHMK-AM	900	Hamilton	Daily	10pm - 2am	
CJCS-AM	130	Stratford	Mon	7pm - 8pm	American Jewish Hour 40-11-24 First Song - Bridegroom Special.mp3
CKNW-AM	980	Vancouver	Daily	12am -3am	
CHWO-AM	740	Toronto	Mon	11pm - 12am	Carson Robinson 3x-xx-xx First Song - Blue Skys.mp3
Connecticut					
WICC-AM	630	Bridgeport	Sun	9pm -12am	Dr John Brinkley (XERA) 39-10-01 Memories.mp3
Illinois					
	1710	Antioch	Daily	24/7	Dr John Brinkley (XERA) 39-xx-xx His Book.mp3
WDCB-FM	90.9	Chicago	Sat	1pm - 5pm	Dr John Brinkley (XERA) 39-xx-xx Kidney Test.mp3
Louisian					
WRBH-FM	88.3	New Orleans	Sat	6am - 7am	Dr John Brinkley (XERA) 44-8-22 Message to Johnny Boy.mp3
			Sun	6am - 7am	
			Mon-Fri	11pm - 12am	Dr John Brinkley (XERA) Exerpts from 1939-41 Broadcasts.mp3
Missouri					
KMOX-AM	850	St. Louis	Sun	1am - 5am	
New Jersey					
WTCT-AM	1450	Somerset	Sat	11pm - 12am	Lone Ranger 39-03-13 (956) Curiosity Traps The Killer.mp3
			Sun	10pm - 11pm	Lone Ranger 39-03-15 (957) False Wagon Train Guides.mp3
New York					
WRCU-FM	90.1	Hamilton	Daily	9pm - 12am	
WRVO-FM	89.0	Oswego	Daily	9pm - 12am	Mind Your Manners 48-05-29 Am I Too Young To Wear A Strapless Evening Gown.mp3
WRVD-FM	90.3	Syracuse	Daily	9pm - 12am	
WRVN-FM	91.9	Utica	Daily	9pm - 12am	Mind Your Manners 48-06-12 Should Parents Double- date with their Kids.mp3
WRVJ-FM	91.7	Watertown	Daily	9pm - 12am	
Oregon					
KKRR-AM	1680	Albany	Daily	7pm - 7am	Oklahoma Roundup 4x-xx-xx First Song - Kellafena.mp3
KKRR-FM	105.7	Albany	Daily	7pm - 7am	
OPB*			Fri	8pm - 11pm	
			Sat	1pm - 3 pm	Old Timers Program 5x-xx-xx First Song - Borrowed Knife.mp3
				8pm - 11pm	
			Sun	12am - 1am	Old Timers Program 5x-xx-xx First Song - Upfight Ladies.mp3
				12pm - 3pm	
				9pm - 11pm	
			Mon	12am - 1am	Pickard Family(XERA) 39-xx-xx First Song - Walk The Streets of Glory.mp3
Pennsylvania					
WNAR-AM	1620	Lansdale	Daily	24/7	
Utah					
KLS-AM	1160	Salt Lake City	Daily	11pm - 12am	Red River Dave 44-03-11 First Song - The Old Chisholm Trail.mp3

New Acquisitions

The following is a list of new episodes acquired by the OTRR. Many of them were purchased using funds donated by group members. Some were donated. If you have cassettes you'd like to donate to the group, please e-mail beshiresjim@yahoo.com. If you have reel to reels, please contact david0@centurytel.net. For transcription disks, contact tony_senior@yahoo.com.

American Jewish Hour 40-11-24 First Song -
Bridegroom Special.mp3

Carson Robinson 3x-xx-xx First Song - Blue Skys.mp3

Dr John Brinkley (XERA) 39-10-01 Memories.mp3

Dr John Brinkley (XERA) 39-xx-xx His Book.mp3

Dr John Brinkley (XERA) 39-xx-xx Kidney Test.mp3

Dr John Brinkley (XERA) 39-xx-xx Testing the
Radio.mp3

Dr John Brinkley (XERA) 44-8-22 Message to Johnny
Boy.mp3

Dr John Brinkley (XERA) Exerpts from 1939-41
Broadcasts.mp3

Lone Ranger 39-03-13 (956) Curiosity Traps The
Killer.mp3

Lone Ranger 39-03-15 (957) False Wagon Train
Guides.mp3

Mind Your Manners 48-05-29 Am I Too Young To
Wear A Strapless Evening Gown.mp3

Mind Your Manners 48-06-12 Should Parents Double-
date with their Kids.mp3

Oklahoma Roundup 4x-xx-xx First Song -
Kellafena.mp3

Old Timers Program 5x-xx-xx First Song - Borrowed
Knife.mp3

Old Timers Program 5x-xx-xx First Song - Upfight
Ladies.mp3

Pickard Family(XERA) 39-xx-xx First Song - Walk The
Streets of Glory.mp3

Red River Dave 44-03-11 First Song - The Old Chisholm
Trail.mp3

Speaking Of Liberty 41-04-17 (01) Guest - Carl Van Doren.mp3
Speaking Of Liberty 41-04-24 (02) Guest - Edmund Taylor.mp3
Speaking Of Liberty 41-05-01 (03) Guest - Christopher Fraddim.mp3
Speaking Of Liberty 41-05-08 (04) Guest - Lin Yu Tang.mp3
Speaking Of Liberty 41-05-15 (05) Guest - Fannie Hurst.mp3
Speaking Of Liberty 41-05-22 (06) Guest - Gerald Van Patten.mp3
Speaking Of Liberty 41-05-29 (07) Guest - Louis Adamek.mp3
Speaking Of Liberty 41-06-05 (08) Guest - Herbert Agar.mp3
Speaking Of Liberty 41-06-12 (09) Guest - Max Eastman.mp3
Speaking Of Liberty 41-06-19 (10) Guest - Alexander Wolcott.mp3
Speaking Of Liberty 41-06-26 (11) Guest - Florence Harriman.mp3
Speaking Of Liberty 41-07-03 (12) Guest - Eve Curie (no op or cl).mp3
Speaking Of Liberty 41-07-17 (14) Guest - Carl Crowle.mp3
Speaking Of Liberty 41-07-24 (15) Guest - Bertram Russell.mp3
Speaking Of Liberty 41-07-31 (16) Guest - Ernest Hauser.mp3
Speaking Of Liberty 41-08-07 (17) Guest - Douglas Miller.mp3
Speaking Of Liberty 41-08-14 (18) Guest - John R Tunis.mp3
Speaking Of Liberty 41-10-09 (26) Guest - Carl Karmer.mp3
Speaking Of Liberty 41-10-16 (27) Guest - Walter Miller.mp3
Speaking Of Liberty 41-10-23 (28) Guest - Margerite Leach.mp3
Speaking Of Liberty 41-11-06 (30) Guest - Pearl Buck.mp3
Speaking Of Liberty 41-11-13 (31) Guest - Frank Gervozzi.mp3
Speaking Of Liberty 41-12-04 (34) Guest - Dorothy Fisher.mp3
Speaking Of Liberty 41-12-11 (35) Guest - Erskine Caldwell.mp3

Story Behind The Headlines 38-02-17 Appeasement Marches On.mp3
Story Behind The Headlines 38-10-14 Minorities and the threat to world peace.mp3
Story Behind The Headlines 38-10-21 Great Britian and the Four Power Pact.mp3
Story Behind The Headlines 39-10-27 The Outbreak Of The European War.mp3
Story Behind The Headlines 40-05-24 Third Invasion Of France.mp3
Story Behind The Headlines 45-08-12 The False Peace Flash.mp3
Story Behind The Headlines 45-10-28 The French Elections.mp3
Story Behind The Headlines 46-04-21 The First Peacetime Easter.mp3
Story Behind The Headlines 46-07-21 The British Labor Government.mp3
Story Behind The Headlines 46-08-18 President Truman's Trial Balloon.mp3
Story Behind The Headlines 46-10-13 The So-Called Peace Conference.mp3
Story Behind The Headlines 47-02-09 The Scurity Council of the UN.mp3
Story Behind The Headlines 47-03-09 The Big Four Meet.mp3

Tennesse Jamboree 50-04-11 First Song - Somebody Else's Trouble.mp3

Texas Rangers Show xx-xx-xx First Song - We Want To Sing.mp3

Texas Slim Rinehard 46-xx-xx First Song - Don't You Believe It.mp3
Texas Slim Rinehard 46-xx-xx First Song - I'll Never Let You Go.mp3
Texas Slim Rinehard 46-xx-xx First Song - Red River Valley.mp3
Texas Slim Rinehard 46-xx-xx First Song - They're All Going Home.mp3

The Reviewers 40-04-23 The Magazine Stand.mp3
The Reviewers 40-05-14 The World's Fair.mp3
The Reviewers 40-06-18 The World Of Music.mp3
The Reviewers 40-09-29 Nightlife.mp3
The Reviewers 40-10-06 WSM's 50th Anniversary.mp3
The Reviewers 40-11-03 20th Anniversary of Radio.mp3

War Telescope 44-02-26 A European View of the War.mp3
 War Telescope 44-03-04 Men on the Front Line.mp3
 War Telescope 44-03-18 Targets Bombed in Southern Germany.mp3
 War Telescope 44-04-01 A Decorated Fighter Pilot.mp3
 War Telescope 44-05-06 The Bombing of The Pascara Dam.mp3
 War Telescope 44-05-20 Guest - The Zimmerman Twins.mp3
 War Telescope 44-06-03 A Great Daylight Air Raid.mp3
 War Telescope 43-04-04 What money will we use in Germany-.mp3
 War Telescope 43-04-11 Victorious Week for the Allies.mp3
 War Telescope 43-05-15 War Carried to the Axis.mp3
 War Telescope 43-05-29 The Week of Decision.mp3
 War Telescope 43-06-05 Censorship in Britain.mp3
 War Telescope 43-06-12 The Thousand Bomber Raid.mp3
 War Telescope 43-07-03 Special Guest - Bob Hope.mp3
 War Telescope 43-07-10 Invasion of Sicily.mp3
 War Telescope 43-07-17 The Russian Offensive.mp3
 War Telescope 43-07-24 The Young Reporters (second half).mp3
 War Telescope 43-07-31 Mussili's Resignation.mp3
 War Telescope 43-08-07 Report from the German Information Beauru.mp3
 War Telescope 43-08-14 The Clasablanca Epic.mp3
 War Telescope 43-09-04 The Planing and Organization of the War.mp3
 War Telescope 43-10-02 Ten Shopping Days til Christmas.mp3
 War Telescope 43-10-16 The German Rocket Guns.mp3
 War Telescope 43-10-23 Swedish airline shot down.mp3
 War Telescope 43-10-30 The fifth winter of the war.mp3
 War Telescope 43-11-13 Will the war be over by next spring.mp3
 War Telescope 43-11-20 Waiting for the curtain to go up.mp3
 War Telescope 43-12-18 Berlin Marred by Ruins.mp3
 War Telescope 44-01-08 Amazing Examples of Allied Power.mp3
 War Telescope 44-01-22 Will Hitler Survive This War.mp3
 War Telescope 44-01-29 800 Planes Attack Frankfort.mp3
 War Telescope 44-02-05 A French Underground leader.mp3
 War Telescope 44-02-19 Britian is a Fortress.mp3

We Came This Way 45-01-05 (14) Koscidsko.mp3
 We Came This Way 45-01-12 (15) Poet Of Liberty.mp3
 The World Is Yours 37-12-19 Drugs & Medicine.mp3
 The World Is Yours 37-12-26 Christmas in the Colonies (speed flux).mp3
 The World Is Yours 38-01-02 The True DeSoto.mp3
 The World Is Yours 38-01-09 Masters Behind the Mellon Masterpieces.mp3
 The World Is Yours 38-01-16 Land vs Weather.mp3
 The World Is Yours 38-01-23 The Saga of the Sewing Machine.mp3
 The World Is Yours 38-02-13 Snakes, Big & Little.mp3
 The World Is Yours 38-02-20 The Lincoln Legend.mp3
 The World Is Yours 38-02-27 Electricity.mp3
 The World Is Yours 38-03-06 Man Against Insects.mp3

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