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William Gargan:

The Real Deal, Before the Magic Slate
& After
Mike Thomas

William Dennis Gargan was born on July 17th, 1905, in Brooklyn, New York. He was a man that didn't seem to waste time dreaming of what he wanted to do; He took his aspirations by the tail and diligently followed them down the path of decorated success. Determined to perform, and fresh out of high school, he pounded the pavement seeking a door of opportunity and landed on a well known road named Broadway. That famous place was not just a beginning but would always remain his first love. Not Broadway itself, of course but rather acting before a live audience.

At the very young age of 6 or 7 years old he had a bit part in an old silent film made at Vitagraph Studios, as a baseball player. He got paid \$3.85 a day and became the envy of his friends. Growing up in that era found "Tiny Bill" doing the normal things one could expect. There were times that he and his friends would have serious rock fights against the Italian boys and get into other kinds of trouble. By the age of 13 he had worked many adventurous jobs including Ringling Brothers Circus and other odd jobs like wrapping gifts at a department store and even cleaning up an ice rink. It was at this time that the love of his life appeared.

She skated right by him, so he followed after and literally swept her off her feet, or in this case, her skates. He knocked her down with the rink broom accidentally on purpose, if you know what I mean. Her name was Mary Kenny and would become his one and only



girl until death parted them many years later.

Gargan found ways to see plays even if he ditched school to do it. He was destined to act and eventually did so. He had parts in many plays and traveled around the country doing them. He was discovered by Hollywood for his work in a play called "The Animal Kingdom" in 1932 which led him to the west coast for a career on the silver screen, old time radio, and television. He made several movies a year and got nominated for an Oscar as Best Supporting Actor for his work in a movie called, "They Knew What They Wanted" in 1940. By that time he was well known and had friends all over the industry.

This man loved his job and enjoyed life more than most people. It was evident to any who knew him that he was indeed a happy man.



Life, for Bill, was a great time all the time. Whether he was acting with Carol Lombard, Joan Crawford, or Myrna Loy, fishing with Bing Crosby, gallivanting around town with Spencer Tracy and Ralph Bellamy, or helping JFK out a back alley to avoid the media—it was fun.



They Knew What They Wanted

The early years of entertainment for Gargan featured dozens of movies throughout the 1930's, then suddenly we hear him in an episode of *Lux Radio Theater* in 1939 called "One Way Passage." After that the *Maxwell House Coffee Show* had him penciled in for several weeks the first two months of 1940. From 1940-1946 he acted in nearly 40 movies under the old studio system. These would include the ever popular "The Bell's of St. Mary's," "The Canterville Ghost," and three Ellery Queen

films done in 1942.



Gargan was a guy who became known as a worthy and notable detective. Whether it was radio, television or the big screen, he did it well. As a matter of fact, he had a little experience as a real life detective for a brief period in his younger years and before that, followed and collected debts for a suit company where he once got shot at. That enlightenment was ever helpful when he played the likes of Ellery Queen, Ross Dolan, Martin Kane, or Barrie Craig; for he made those characters believable with an ease other actors would long for.

On the radio, Gargan played a few parts in shows that had a brief run. The Blue Network came out with a sitcom called *Captain Flagg and Sergeant Quirt*, that ran from late September 1941 to late January 1942. It was about a pair of marines who engaged in constant conversational strife. Gargan read Sergeant Quirt's lines in early 1942. There was controversy, however, when the lower ranked officer would be chewing out the captain. This, coupled with the recent attack on Pearl Harbor, did not bode well with real life marines. There was an attempt to re write the show with Quirt getting the boot and a new character being added, but it lasted only six weeks longer (Dunning).



In January 1945, ABC's west coast network birthed a mystery-quiz show called *Murder Will Out*, running until mid 1946. Gargan came along early in the show's run to play Inspector Burke. The interesting gimmick here was that four contestants were chosen from the audience to participate and potentially win a \$50.00 war bond and Gold Detective Certificate if they could guess who the killer was along with the correct clue. Another short lived show of Gargan's was called *G.I. Laffs* which ran on CBS for two months in the summer of 1945. G.I.'s would send in their gags to the show. Gargan was the host and Martha Mears did the singing on that one. Meanwhile we can see him continue making films through 1946 but slowing down some. Occasionally he would be on the radio in shows like *Command Performance*, *Philco Radio Time*, *Family Theater*, or *Stars on Parade*.



A detective drama called *I Deal In Crime* came about in very early 1946 with Bill as Ross Dolan. This show ran on ABC and lasted until the fall of 1946 with the stories being written by Ted Hediger. Later on we see Bill and Ted's next adventure in 1949 as they teamed up for radio's *Martin Kane, Private Eye*, on Mutual's network. The radio show didn't have a long run. Incidentally, the

only circulating episode does not have Gargan in it, but by this time in his career, Gargan was a household name. Martin Kane saw Gargan on T.V. as the first real syndicated private detective show and if you tuned in Sunday afternoons, you could also hear him on the radio doing different *Kane* scripts.



The television show was a success-- so much so, that the BBC would later revive it in England under the title "The Return of Martin Kane." However, there was a small problem or two with the original run of *Martin Kane, Private Eye*, according to Gargan himself. Apparently, the show was too short. The thirty minute programs were lacking in plot and proper character development due to time constraints. Another issue surfaced; the show began to feature pretty ladies, but they could not always remember their lines, and since the show was actually filmed live it began to falter. According to Gargan "They were blowing their lines all over the lot!" He went to the people in charge and asked for better scripts, to drop the pretty faces from the cast and get some pros or get another lead. He got canned and they got another lead.... then another, then another and finally a fourth before the show folded.



A few months later Gargan made an appearance on NBC's Dr. Paul inviting listeners to turn the radio dial to a new show, *Barrie Craig, Confidential Investigator*, in which he plays the lead. Alongside him was one of radio's consistent actors, Ralph Bell, who plays his second (Lt. Travis Rogers) with it being directed by the famous Himan Brown. This was another delightful detective drama that you wish would have lasted longer. Although Dunning seems to place this as "B" Grade, the show was solid in most ways with the writing being fine and the acting too as you could hear other well knowns like Santos Ortega and Parley Baer doing their just to the medium.

Barrie Craig ran for about four years before ending in the summer of 1955. If you have these shows, they are a treat, as it's the last radio series he did before having his larynx removed.

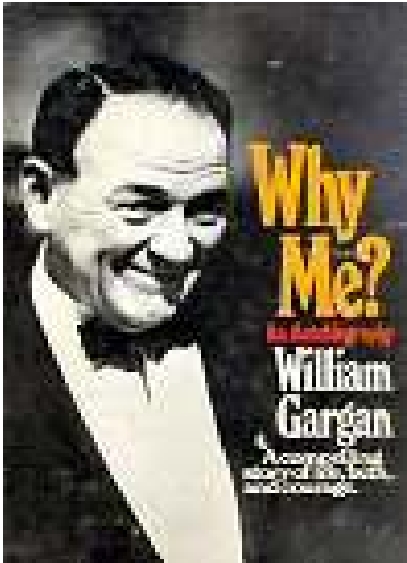
Between the *Barrie Craig* run and The UK's *Return of Martin Kane* in 1957-58, Gargan slowed down and enjoyed life with friends and family. You could see an occasional appearance in shows like *Pursuit*, *Studio One* or *The 20th Century Fox Hour* and he even made one movie in 1956 called "Miracle In The Rain." Other than that he was living life as usual and having fun. In the spring of 1960 he was asked to play an ex-president who was (Ironically) dying of cancer in a live play called "The Best Man." He jumped at the chance as a couple of his oldest acting buddies were in the play. When the show began, Gargan started to lose his voice. At first he

dismissed it as a minor issue but it would not go away and began to hurt. By his own doctor's request he saw a laryngologist who discovered a cancerous growth in his throat. He recommended surgical intervention be done right away and just like that, William Dennis Gargan became a laryngectomee.

The emotions were high for him quite a while after the diagnosis and surgery. There was no guarantee that he would survive coupled with the realization that his career was over. No one would hear his voice as it once was. He tried to keep his chin up in front of others but by himself he would often cry. While he was in the hospital recovering from surgery he decided to go to the nurses station and get his mail. In his stuff was a new golfing book inscribed by his friend Clark Gable, encouraging him to get well. He went back to his room and laid down to rest, then turned on the news to discover that Gable had passed away. This scared him and his attitude was down as he realized how frail life was.

The support from his friends and family brought his spirits up and his sense of humor began to slowly return. He was given gifts that included several slates to write on as he could no longer speak. He got all sorts of them including one that was gold plated. Gargan called them his magic slates. At this time so many flowers were being delivered that he asked his wife to put a stop to it. He explained that laryngectomees could not smell anything. He went on to say that the flowers were beautiful, but he would prefer scotch. He loved Scotch!

After being discharged from the hospital he went home to learn a new way of communication called esophageal speech. When he went upstairs to his room he ran into the TV repairman who was fixing the television set for him. He had been a family friend for years and as he was tinkering with the set Gargan sat down. The squiggly lines disappeared from the screen only to be replaced by an image of Gargan speaking his lines in one of his old movies. The man's face turned white as he groped for the knob to turn it off and Gargan was faced with another depressing moment. His faith in God was the pillar of truth that held him up. He would often ask, "Why Me?"



It wasn't too long after that when he began to meet others in the same situation as him and he became a figure of strength and hope to many. He became active in the fight to find a cure for cancer and began to put on benefits. Before long he was traveling all over the US giving speeches with his new voice and encouraging others to live their lives. He went from being an honorary chairman of a local cancer organization to speaking several times a year for the American Cancer Society. He was helping people and inside, was truly happy. He stopped asking God why and began to think "Why not, me?" The last years of Gargan's life were the most fulfilling to him. He was the real deal, before the magic slate and after. William Gargan died in 1979 from a heart attack. He finished the race strong!



Ron Speagle getting some of the coffee OTTR provided.

Even his Initials were BS

Jack French © 2008

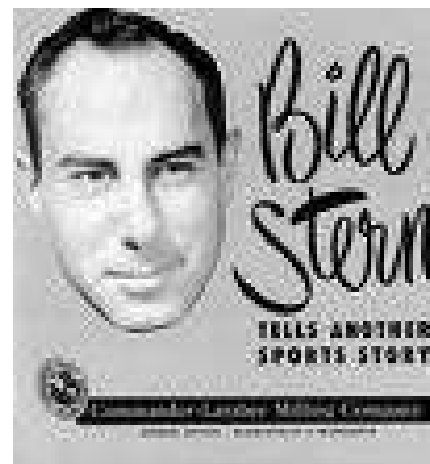
When Bill Stern was inducted into the Radio Hall of Fame in 1988, he had been dead for seventeen years and he had not been heard regularly on network radio since the 1960s. However, the induction sponsors knew that Stern's years of spouting pure hokum disguised as historical fact had not yet been forgotten by the American public. To put his decades of prevarication at the microphone in the best possible light, they carefully crafted this explanation:

"He told tales of sports legends and strange occurrences which kept listeners eagerly waiting for the climax. Although some of his reports stretched the limits of credibility, no one doubted that Stern was a master storyteller who used emphasis, repetition, and pauses to perfection."

It was a fitting epitaph to the sports announcer who had flim-flammed his listening audience for a quarter of a century.

William Stern was born July 1, 1907 in Rochester, NY. He was a Jew; his ancestors were Prussian Jewish immigrants, one of whom had anglicized the family surname, Sterngold, to Stern. While still a teen-ager, he got his first job in radio at WHAM in Rochester, broadcasting local football games. He dabbled in both theater and vaudeville as a director and manager which doubtless led him to later favor creative drama over actual facts when at the microphone.

Most of his early work in broadcasting, both regional and network, involved play-by-play commentary at sporting events. He handled boxing, football, and baseball with equal facility. Generally in describing these events, he stuck to an accurate recitation of what was actually happening in these sports venues. Occasionally he made mistakes. During one football game, a player broke loose



on a long run and Stern misidentified him, not once but several times, as the runner closed in on the goal line. Just before he sped into the end zone, Stern realized he had the wrong name so he quickly told his radio audience the runner had lateraled the football to the correct player who had scored. Months later, a rival sportscaster, Clem McCarthy, named the wrong horse winning at the race track. When Stern rebuked McCarthy for this error, McCarthy replied, "Well Bill, you can't lateral a horse."

But it wasn't until the late Thirties when NBC hired Stern to host the *Colgate Sports Newsreel* that his predilection for prevarication reached full flower. On this 15 minute program, sponsored by Colgate Shaving Cream, Stern had an open field to talk about anything even vaguely related to sports. He did brief interviews with celebrities (including Mickey Rooney, Bruce Beemer, "Ellery Queen", Boris Karloff, Eddie Cantor, Fred Waring, etc.) on some aspect of athletics. A musical quartet sang songs in the background while he recited some sporting announcements. Stern ended each show with snappy bits of Hollywood gossip and sports trivia. But the keynote of every program was a tale of some fantastic occurrence, usually combining a sports hero with a historical personage.

Stern told each flamboyant tale with an organist providing the punctuation. Usually he narrated his stories without help but occasionally he employed radio actors to provide dialogue, especially if the character were a woman or a child.

One of his typical stories involved the death of Abraham Lincoln. In his best "true-as-gospel" voice, Stern told of the dying President sending for Union General Abner Doubleday, who some have credited with inventing baseball. "Keep baseball alive," gasped the President to Doubleday as Booth's bullet was ending his life, "In the trying days ahead, this country will need it." Then Stern described Lincoln's head falling back on the bloody pillow as he expired.

Of course, in actuality, the wounded President never uttered a single word after being shot in Ford's Theater but since Stern told this fabrication to his radio audience with his characteristic intensity and conviction, he probably convinced many of them that it was historical fact. For in addition to his sincere and energetic delivery, Stern had credentials, based upon his voice being trusted by thousands who heard him broadcasting sporting events and narrating news reels at movie houses.

John Dunning, in summarizing the *Colgate Sports Newsreel*, pointed out that Stern would "tell the same story twice, a year or so apart, using conflicting facts and passing off both versions as true." Dunning lists a number

of Stern's fairy tales including the blind man who won a track meet, the dead jockey who rode his horse to a first place finish, and a legless but very successful baseball player.

There was virtually no limit to Stern's audacity in creating these phony stories and passing them off as incredible but true narratives. But the NBC network officials eventually got nervous enough to add some innocuous disclaimers to the program, along the lines of terming Bill "America's most famous collector of yarns and stories...some legend....some hearsay...but all interesting."

However Stern never missed a beat. In one show, he solemnly assured his radio fans that Thomas Alva Edison's deafness was the direct result of an incident on the baseball diamond when the inventor was playing semi-pro ball. The opposing pitcher had accidentally beamed Edison on his ear with a fast ball and the resultant injury eroded Edison's hearing. "And that pitcher was..." intoned Stern into the microphone, "Jesse James!" In reality, Edison had never played semi-pro baseball, and of course, had never met either of the James brothers.

Another whopper concerned George Gershwin, who according to Stern, was once just a struggling song writer until he met a famous athlete who inspired him to greatness. "Listen George, take my advice before it's too late, will ya?" Stern quoted the athlete, "Don't just write another song. You can write the greatest one of all and I hope I'm alive to hear it." Stern claimed that Gershwin then composed his greatest musical piece, *Rhapsody in Blue*, and when he played it for the first time in Manhattan's Aeolian Hall, Gershwin said under his breath, "This one's for you, Christy." Stern ended his story by explaining the athlete who had inspired Gershwin's composition had died, but somewhere up there, he was listening when the piece debuted. "And that man was Hall of Fame pitcher, Christy Mathewson!"

Other than the fact that Gershwin did write *Rhapsody in Blue*, every other detail in the story was a lie. The piece was inspired, and commissioned, by band leader Paul Whiteman. Gershwin never even met Mathewson. In the early 1920s Mathewson, who had been gassed overseas in World War I, was slowly dying of tuberculosis in Saranac Lake, NY. But he was still alive in February 1924 when *Rhapsody in Blue* was first publicly performed since his death occurred on October 7, 1925.

The practice of taking one tiny fact and festooning it with a multitude of falsehoods was routine for Stern, despite his denials to his critics. He once claimed the Colgate program "wasn't a sports show; it's entertainment. If there's a story that I know is not factual,

I'll say so---but that's seldom the case." However, many of his radio concoctions must have left his audience slack-jawed with incredulity. One such story was that of a Wisconsin boy whom Stern called "Al Wenger."

Supposedly in 1939 this lad tried to walk home in knee-high snow drifts during a below zero night. He got lost, collapsed in the snow, and was found the next day, virtually frozen solid. "But he lived" Stern assured attentive listeners, "and one year later, in 1940, he won a swimming championship, although both his arms and legs had been amputated!"

In the mid Forties most of his programs ended with his male quartet singing:

"Bill Stern the Colgate Shave Cream Man is on his way. Bill Stern the Colgate Shave Cream Man had lots to say. He told you tales of sports heroes. The inside dope he really knows."

But instead of the inside dope, his listeners got a steady dose of stories well outside the boundaries of truth and reason. While Stern usually focused on tales of deceased stars and personalities, he'd occasionally feature a celebrity of that era who would then challenge his perversion of the truth. One evening Stern told a tale in which Grantland Rice was hanging around a boxing gym, watching a skinny kid sparring in the ring. Later, Rice heard that same thin boxer singing in the shower. When the kid came back out, Rice took him aside and predicted that his real future would be in music, not pugilistics. And that young fellow was Frank Sinatra, Stern concluded. There wasn't a scintilla of fact to the story and Grantland Rice, normally a cool customer, was furious at this network radio deception.

Another person who became very upset over a Stern broadcast was a little lady in Milwaukee whose son was a Hollywood star. She was listening the night Stern blithely related the story of two prize fighters, Harry Greb and Mickey Walker, who battled in the Polo Grounds in 1925. After the event, they had dinner and drinks at a nearby restaurant, but after tossing down a few, they decided to resume the fisticuffs in back of the restaurant. Their alley brawl was interrupted by a young uniformed officer who was about to take them both to the precinct holding cell. Greb successfully begged for leniency, and when granted, gratefully staked the policeman to \$200 so he could find his dream in Hollywood. That forgiving police officer, revealed Stern in the climax, was Pat O'Brien. This was startling news to Pat's mother since he had never been in law enforcement, not in New York City, nor anywhere else.

Radio critic John Crosby in his November 24, 1949 column explained that terming Stern's stories "hearsay" or "legends" was quite misleading since his lurid legends originated with his writers and only began their legend status when Stern put them on the air. Some of Stern's former scripters confessed that they would concoct a fanciful tale of some incredible hero whose name was left blank until the end. That last part would be filled out later--usually by Stern, with the name of a recognizable personality.

This happened during the creation of a tale the writers worked on about Frankie Frisch of the New York Giants. In their version of his career, he was signed right out of Fordham in 1919 but spent his entire first year on the Giants' bench. Discouraged and feeling unappreciated, the ball player returned to Fordham where a university priest counseled him. The cleric cautioned Frisch to be patient, encouraged him to return to the Giants and respect the decisions of his manager, John J. McGraw. Frisch did as the priest suggested and went on to become a great star for the Giants, and later, the St. Louis Cardinals. Now it was time for Stern and the writers to fill in the name of the priest. "How about Pope Pius XI?" offered Stern, naming the reigning pontiff. Fortunately cooler heads prevailed. One of the writers, a Catholic, explained that Pius XI had never been near Fordham and most American Catholics would not appreciate their spiritual leader being factitiously dragged into a baseball story. In the end, an obscure song writer was identified as the Fordham priest.

Not every story Stern related on his program was false. On rare occasions, he would tell a factual story, devoid of his customary prevarication. During one of these he gave listeners a true summary of Stalin's rise to power, disguising the tyrant at first as "Joe from Georgia." Not until the climax did he identify this revolutionary as Jozef from Georgia, Russia. In a May 1944 show Stern's guest was J. Edgar Hoover and perhaps the presence of one of America's top law enforcement officials encouraged Stern to come up with a factual narrative. So on this program, Stern provided listeners with a true story of Bobby Feller's mother being injured in the stands while watching her son pitch. In a May, 1939, game the Cleveland Indians were playing the White Sox in Chicago with Feller's mother in attendance. The Sox third baseman, Marv Owen, ripped foul a Feller fast ball that shot into the stands, striking the mother in the face and injuring her. The irony of this accident was that it happened on Mother's Day.

The Colgate Sports Newsreel lasted until 1951 on NBC; it was renamed *Bill Stern Sports* when he lost his sponsor. But he continued at the microphone, moved to

ABC, and finally ended this long run in 1956. His physical condition was probably most responsible for the show's eventual cancellation. Stern's health had been deteriorating due to his dependence on pain-killers, dating back to 1935 when his leg was amputated following a serious auto accident in Texas. In his 1959 autobiography *The Taste of Ashes*, (co-written by Oscar Fraley) he discussed his drug addiction in detail.

This colorful radio personality died of a heart attack in his home in Rye, NY on November 19, 1971 where he had lived for fifteen years, doing occasional radio work. His obituary in the *New York Times* related both his successes and his frauds. The piece lauded him for his popularity and longevity but acknowledged that "some radio and television critics contended that Mr. Stern's stories were sometimes taller than the highest infield fly." After his death, significant honors began to accumulate. He was elected to the National Sportscasters and Sportswriters Hall of Fame in 1974, the American Sportswriters Hall of Fame in 1984, the Radio Hall of Fame in 1988, and the International Jewish Sports Hall of Fame in 2001. And last year, his horoscope was added to Astrotheme, an internet astrological site run by a group in France.

In his lifetime, Stern broadcast live on radio and television hundreds of sporting events, including the Olympics. He appeared in six major motion pictures; the last was *Pride of the Yankees* in which he played himself. He narrated countless news reels which were screened in movie houses. But most of his fame and lasting popularity today rests in the surviving audio copies of the *Colgate Sports Newsreel*. There we can still hear Stern, in his most loquacious and flamboyant vocal style, relay to us again his strange and incredible tales, unencumbered by any parameters of truth.



Some of the CDs that OTRR donated to the raffle.

Cincinnati Old Time Radio Convention - 2008

Jim Beshires

At approximately 4:30 am on Thursday, April 10, the Georgia delegation of OTRR loaded up and hit the road to Cincinnati for the annual Old Time Radio Convention. This is always a much anticipated trip and this year was no exception.

We took along with us, a box load of OTR magazines for the OTRR Print Library [which your editor has enjoyed reading], and two big boxes of our certified archival series, stuff, including the most recent and highly anticipated *Gunsmoke* for the raffle table. Dollar value was about \$300. This bought our total donations to the support of the convention to about \$800. The \$500 we gave in cash was used by Bob to supply the coffee and hot tea table. He placed a nice sign over it stating - 'Compliments of the Old Time Radio Researchers'. Needless to say this was a popular spot at the convention.

We checked into the hotel about 3:30 pm. After the bad experience with the hotel last year, and learning that even though new owners were in place nothing had been renovated, we were a little worried. I had requested a refrigerator for medication purposes when I made the reservations, and the desk clerk was quick to say that one would be in the room within five minutes. And it was. The room was adequate, with good cooling, and the bathroom linens looked brand new. Maid service was prompt every day, as compared to none last year!

Ryan Ellett woke us up from a short nap, and we quickly got him settled in. Tried to touch base with David Oxford, who'd also arrived early, but we missed him. So the three of us went out to supper. Doug Hopkinson and Diana arrived about 6:30 and we chatted briefly with them.

Breakfast the next morning, in the hotel dining room, was a total disaster. It took about one hour for us to be served, and the food was not good. People were walking out in disgust. That's an area that the hotel definitely needs to work on, as the same thing happened last year.

I don't believe that there was as many people in attendance as in prior years, but it was really hard to tell as so many came and went, and we were really never all together in one spot at one time.

I found the dealers' pickings to be few and far between, and only managed to pick up a few *Academy Award Shows*, and a couple of DVDs of cartoons on Friday. Ron, however, was in seventh heaven, as he quickly found a dealer with a lot of OTR based movie serials for the

Lending Library.

In attendance Friday, was myself, Ron Speegle, Travis Connor, David Oxford, Matthew Oxford, Ryan Ellett, Doug Hopkinson and Diana, Bob Olday and his wife. We all had a nice time talking with each other.

There was an authors panel Friday afternoon that I found enjoyable and picked up a new book "Cat's Whiskers and Talking Furniture." I also had a chance to meet Jack French, who is a frequent contributor to our magazine, and Jim Cox was also in attendance. I think Ryan was able to talk with him. Jim Widner was also reported to be there, but I could not find him.

Our 'entourage' had a very nice time hanging out Friday night, and discussing 'all things OTR'.

About nine of us went out to breakfast on Saturday together. More of the same with browsing, but I did manage to pick up about 25 cassettes of new materials from our friend Ted Davenport's table. Terry Salmonson and I had a nice chat, as well as Martin Grams and myself. Hopefully we convinced Martin to write an article for The Old Radio Times.

There were several radio re-creations scattered over the two days, but, for me, they were not up to the usual standard. I didn't get the Suspense re-creation at all, and one or two of the others were lacking as well. Some of the others commented on that.

The banquet Saturday night was the highlight of the convention, and OTRR had a reserved table right up on the front row with all the "notables." This was a nice touch by the convention organizers.

To our joy and great surprise, our very own Ryan Ellett, was awarded the 2008 Stone/Waterman award (with Fred Berney) for "outstanding contribution to the preservation of old time radio for 2008." This was for his fine job as editor of The Old Radio Times, and quite an honor for the group. We were also mentioned for our work in researching and preserving OTR for the community also.

We returned to the room late Sunday night, tired, but glad we went again this year. We are talking about going to FOTR this year as well.

Bob Burchett has already announced the 2009 convention [see flyer later], set for April 24-25.



Jim Beshires and Jack French



Jim Cox and Ryan Ellett



Jim Beshires, Ron Speegle, Travis Connvers, Dick Olday, Mrs. Olday at Saturday night banquet.



Diane, Doug Hopkinson, Bob Burchett, Matthew Oxford, David Oxford at Saturday night banquet.



Jack French, Jim Cox, and John Rayburn during Saturday's authors panel.



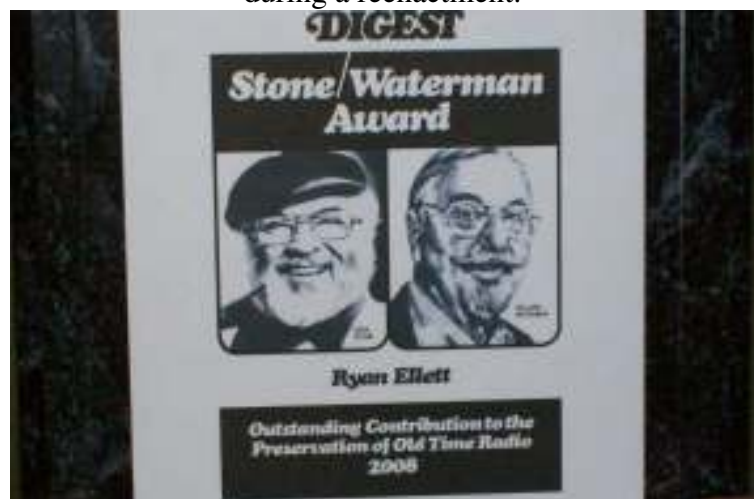
Terry Salmonson and Paul Urbahns



John Rayburn, Bob Hastings, and Karen Hughes (?) during a reenactment.



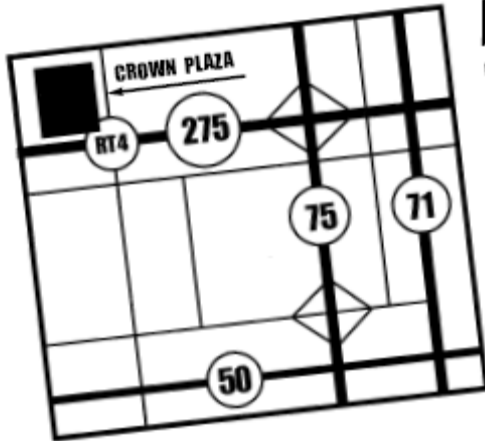
Ryan Ellett with the 2008 Stone/Waterman Award



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- LONE RANGER FILM AND TELEVISION PRESENTATION BY MIKE NEVINS •
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- SUPERMAN FILM AND TELEVISION PRESENTATION BY MIKE NEVINS •

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Dick Beals
 Voice of *Speedy Alka-Seltzer* and
Dan Reid on *Lone Ranger*
 radio shows.

Fred Foy
 Radio Hall of Fame announcer whose
 golden throat graced the *Lone Ranger*
 radio and television series.

Dolores Fuller
Ed Wood actress who guested on
 the "Wedding of Superman" T.V.
 Episode

Dick Jones
 guest starred on "Rustlers Hideout" and
 "Man Without A Gun" episodes of
The Lone Ranger.

Laurie Mitchell
 Sci-fi queen and *Superman* guest
 star on "The Man Who Made
 Dreams Come True."

Kenny Miller
 Had memorable roles in such
 sci-fi/horror classics as "I Was A
 Teenage Werewolf" and "Attack
 of the Puppet People"

Gregory Moffett
 Former child actor who
 appeared in "The Stolen
 Elephant" episode of *Superman*.

Lisa Montell
 Featured in *The Lone Ranger*
 and *the Lost City of Gold*.

Noel Neill
 Superman's favorite reporter
 who will be autographing her
 new book, "Beyond Lois Lane."

Gregg Palmer
 Guest starred on
 "The Globe" episode of
The Lone Ranger.

Janine Perreau
 Teenage actress who guest
 starred on "Joey" episode of
Superman.

Gigi Perreau
 Janine's older sister who starred
 in major films as a child and was
 later a frequent television
 guest star.

Lanny Rees
 Former child actor who
 appeared in "The Map"
 episode of *The Lone Ranger*.

Beverly Washburn
 Featured in "Superman and the Mole
 Men" and the 1956 *Lone Ranger* movie.

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DRAMA VARIETY AND COMEDY, INC.

Exploring Radio

Ryan Ellett

In a rut? You find that you can't muster the initiative to listen to another old time radio episode, even of your favorite series? If you're broadly interested in radio, or think you could be so interested given the right nudge, then peruse my list of suggestions for expanding your field of radio pursuits. I have found that in involving myself in different radio-based hobbies I keep my interest in all of them sharper. I avoid burnout by moving from one area to another, sometimes over the course of days, weeks, or even months.

I'm going to start with the assumption that the reader's experiences with radio-themed hobbies are no more extensive than downloading or acquiring digital mp3 files of old time radio programs. Some of these activities may be old hat to many of you, but perhaps one will pique your curiosity and lead you down a new path of discovery of radio history and technology.

In my mind I've divided my radio interests into three broad categories, some of which I know more about than others. These categories are: old time radio, antique radios, and amateur radio. Let's take a quick look at these three interconnected yet distinct hobbies.

1. Clearly, old time radio is going to be the most familiar to our readers. The listening and research of old radio drama, however, is probably the most obscure of these three facets to the general public. I include under this umbrella collecting radio premiums and transcription discs, both of which could be considered distinct mini-hobbies themselves.

2. Collecting and restoring antique radios is more widespread, in my opinion, than serious collecting of OTR programs, but certainly not as popular as amateur radio, our third branch of radio hobbying. Based on the number of antique radio clubs around the country and the auction activity for these items I would say there are many radio restorers than OTR hobbyists. Many of these restorers also appreciate OTR.

3. The largest radio-related hobby must be amateur radio, with a few hundred thousand licensed hams in this country alone. I'm going to include under this umbrella activities such as shortwave (SW) and scanner listening and DXing (pulling in distant stations) on SW, AM, and even FM. Many hams also tinker with antique electronics and enjoy OTR though not necessarily enough to be considered hobbyists in those fields.

So, when you find yourself bored with Johnny Dollar and Jack Benny, check out one of these other radio

activities and expand your experiences with the wonderful world of radio.

Old Time Radio

We'll start with activities closest to your presumed area of highest interest.

1. Read a book about OTR. There are more high-quality books on various aspects of old time radio being published than ever before. Even without budget limitations it would be almost impossible to read all the books hitting the market about the field. McFarland and Bear Manor offer the most choice, though many are published independently. Ebay always has a decent selection available.

2. Download and read the hobby fanzines scanned and available on the OTRR website. These old magazines are gems just waiting to be discovered by more folks, full of great information that you won't find on the web. They will also give you a greater appreciation for our hobby and those who have worked so hard to make it what it is today.

3. If you happen to live in an area with an organized OTR club, visit and make some new friends. If you don't, get together with other local fans and have an informal meeting. There's nothing like talking OTR in person with others who share your passion.

4. Browse ebay or a local antique mall for OTR-related premiums or products. While some premiums command top dollar, there are plenty of goodies within the average Joe's reach. I picked up an Aunt Jenny cook book and radio promotional form for about three dollars this summer. There are a couple Fibber McGee and Molly board games that appear regularly on ebay for 10 or 15 dollars.

5. Attend one of the OTR conventions. We're lucky to still have five quality conventions (REPS, Cincinnati, FOTR, SPERDVAC and Martin Gram's nostalgia convention in Maryland). Many expect a short future for some of these events so get to one while you can. You won't regret it.

5. If your pockets are deeper, spring for a reel-to-reel deck and dub some shows from the countless reels available from group members. Group members can give you good ideas for the software necessary for recording and cleaning them once they've been transferred to the computer.

6. If you have even deeper pockets (deeper than mine), move into the world of digitizing electrical transcription discs. New material continues to be unearthed on a regular basis and most of it comes from ETs that hobbyists happen upon.

7. Join one or more of the OTR groups out there even if

not in your area. Many members of the Metro Washington club, SPERDVAC, and the Puget Sound group live out of the area.

Antique Radios

1. Pick up a beautiful old radio to set on the shelf next to your OTR cds, tapes, and reels. It doesn't even have to work. Many of those old sets, especially from the late 20s to 30s are lovely pieces of furniture to display, can be great conversation starters, and are plain classy. If you don't care if the set works, you can pick one up for a few bucks if you look around. Avoid ebay and antique stores; instead, hit up a local auction. I have a couple dozen, most of which have been picked up at auctions. If you've got room for a console set, you'll do well. They literally go for a few bucks, at least around here, assuming it's a common one, not a collectible Zenith model. I got a gorgeous 1929 Atwater Kent low-boy for \$6. If you want one that works, you'll pay a bit more, especially if you don't know anyone that works on them. I don't buy refurbished ones, but you're probably looking at about \$100 minimum to buy a basic 30s or 40s radio that's been cleaned and put into working order. Which leads to

...

2. Learn to restore old radios. Much easier said than done, I'm discovering, especially if you don't have any electronics or mechanical background. There are a few books to teach you how to do some restorations but I have not found them overly helpful. I have found working through radio manuals, books, and learn-at-home courses from the 30s and 40s to be the most helpful in getting a feel for old radio technology. This is not for everyone, certainly, but a lot of fun and a tremendous challenge if you're up for it.

3. Poke around general radio memorabilia and historical items. You may not find a lot on the programs themselves, but reading about early stations, chains, and figures can bring added dimension to reading about the programs.

Amateur Radio

1. If you want to get on the air, study up and get your technician's ham ticket. It's fairly easy and likely as close as most of us will get to radio broadcasting. Study harder and get your General or Extra class ham ticket which gives you many more places on the radio spectrum to get on the air. You don't have to learn Morse code anymore, but I did and that's all I use. As a radio history buff I don't think you can beat tapping out dits and dahs to people around the world as radio and telegraphy men (and women) have been doing for more than a century and a half.

2. Buy a short wave radio. No license needed and they're

considerably cheaper than a ham rig. I have a Grundig Yachtboy model that works well and was very affordable. Shortwave is not what it was even ten years ago, but there's a whole fascinating world of broadcasting out there beyond the FM and AM bands. Pick up the latest copy of the Passbook to World Band Radio while you're at it; It's like a TV Guide to all the SW stations broadcasting from around the globe.

3. Buy a scanner. Again, no license needed and they're even cheaper than a shortwave radio. Most now have trunking capabilities which will allow you to track local police and fire traffic, but if you buy an older one make sure it has that. You can buy a scanning book for your state at the local Radio Shack which will have frequencies for all the government, commercial, and industrial radios around your city. While most of what you hear is not overly exciting, you can hear some good conversations at times, and you'll know why the cops just sped down your street with sirens blaring. Buy one from Canada and you can get the capability to monitor cell phone conversations as well.

4. Try some AM dxing (long distance listening). Any radio will do. You might be surprised just what distant AM stations will reach your house late at night.

I hope you found something in this list that sparked your interest. You may even find yourself with an exciting new hobby. Radio is really a broad field and one could spend a lifetime exploring one or all of these branches. Feel free to contact me about any of these sub-hobbies; I mess with all of them except transcription discs.



Dick Oday, OTRR member from New York.

New Broadcast History Parallels Author's Life

A book review by Jim Cox

John Rayburn has an enchanting way of telling a story, even tales that are familiar because you've heard or read them on many previous occasions. There is munificence in his disposition that carries over to his storytelling, so much so that one can find himself smiling—inwardly, at least—while contemplating the descriptive encounters this author shares.

Heretofore, for Rayburn, that has been almost altogether with listening audiences as he appeared in sundry settings before charmed crowds. But now he has put his best yarns on paper, wrapping them in a softcover tome tagged "Cat Whiskers and Talking Furniture: A Memoir of Radio and Television Broadcasting." The handle results from a fine-pointed wire contacting a crystal in radio's embryonic epoch to tune in a station, dubbed a "cat's whisker" by some applicants, and the fact that when comic Fred Allen inquired of Allen's Alley denizen Titus Moody what he thought of radio, the reply came: "I don't hold with furniture that talks."

A gregarious, durable ex-radio-TV announcer-sportscaster-newscaster-anchorman in the nation's hinterlands, Rayburn interweaves his personal biographical pilgrimage into his recollections. There he often intersects with numerous luminaries of the ether as well as stage and screen—large and small. Using his life's story to recollect some of the highlights, he cites manifold intersects in a profoundly intriguing ethereal pilgrimage.

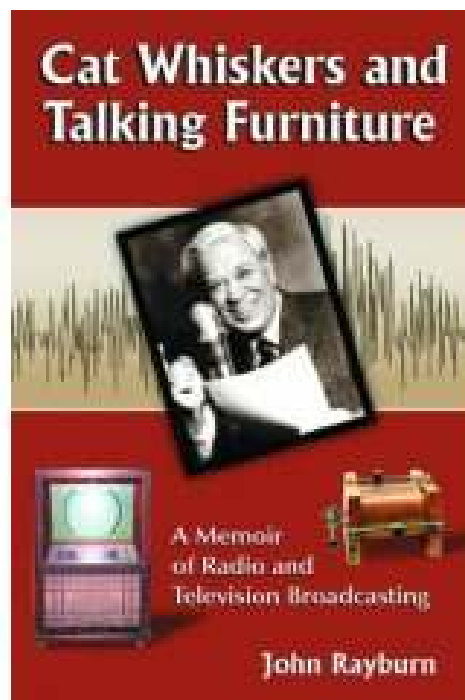
While many of his subjects might have remained in obscurity except for the persistent coaxing of an intrepid interviewer, other names he chatted with are better known, among them: Durward Kirby, Lurene Tuttle, Johnny Unitas, Joe Garagiola, Leo Carrillo, Jimmy Carter, Milton Berle, Bill Stern, Burl Ives and more among a cadre from entertainment, political and sports venues. Rayburn furnishes lots of photos to back up his descriptive narratives, too, in which he is often pictured—microphone in hand—with some of his stellar subjects. Occasionally he temporarily brushes against network exposure while performing his job in the nation's midsection.

Although the volume is largely anecdotal, it's a historical guide through American broadcasting in the 20th century. Therefore it reflects some of the challenges (such as TV) that radically impacted the aural medium. That one, for example, turned a number of

audio personalities into video "stars," including Rayburn, who for some years was a news anchorman at a Denver television outlet.

Rayburn writes in compelling fashion and most readers of radio books will enjoy the trip down memory lane, even if they've heard some of his stories already. The tome is available from McFarland and Company at \$35 plus s/h and may be ordered from www.mcfarlandpub.com or 800-253-2187 or fax 336-246-4403.

April 13, 2008



David Oxford, Purchasing Group Seeder.

mystery and

Partially Transcribed

Jim Harmon

The word "transcribed" was considered by broadcasters to be almost a dirty word. They felt that listeners vastly preferred to hear "live" shows and did not want to hear recorded ones. The word "recorded" was almost totally avoided, on the theory that the public might not know exactly what "transcribed" meant.

In reality, most people never paid much attention to the word "transcribed" and there was no evidence that transcribed programs had smaller audiences than live ones. When a network show was recorded to only delay it for a few hours the announcer would say "This program has been transcribed to bring it to you at this more convenient time." When a show was recorded days in advance the word "transcribed" was often hidden.

A program might have its standard opening, with Mr. District Attorney intoning his oath of duty, and there might even be an opening commercial. Then the announcer: "As our transcribed story begins..." An extreme example, but the word "transcribed" was always sort of swallowed by the announcer, revealing he certainly wasn't proud of it.

Sometimes there was dubious use of the word "record". A minor sports show began with the commentator saying "And for the record", i.e. the recording. *Tales of the Texas Rangers* were also a "matter of record". It was unusual for *The Lone Ranger* to begin "By Special Recording" but that was because Special Recording was the name of the company who provided the transcriptions (but not the owner of the overall show).

"Partially Transcribed" could mean several things. It might mean the show was basically ALL recorded but the announcer might do the commercials live so they could claim it was only partly transcribed, again in a phobia about the word. I believe this was the case with the Gildersleeve shows a correspondent [earlier poster to the Old Time Radio Internet Digest] referred to. Sometimes it meant the opposite -- some singing commercials might be on disc. Other times it meant a brief portion of the show with celebrity guest was recorded, such as director John Ford appearing briefly after a version of "Stagecoach."

In the early days, there was a tendency for transcribed programs to be syndicated on discs to local stations, and most of these shows were of lesser caliber than the live network shows. Such shows included music programs like *Singin' Sam*, adventure serials like *Jimmie Allen*, and

horror programs including *Haunting Hour*.

Bing Crosby was the first major star to record his program on tape from the new process invented in Germany. As he got older, he had more trouble hitting those high notes and he did not want to embarrass himself on the air. Tape allowed for retakes.

Taping or transcribing programs made it much more convenient. Busy stars did not have to be in one place at one time. They could do a show when convenient. They could do two or more shows at one time and have weeks of free time. Even on lower budget shows, it was more economical to do several episodes all at one time.

Carlton Morse told me the cast of a series like *One Man's Family* might get together only once a month and do twenty fifteen-minute episodes (as the format became in later years) over several days.

This articles was originally posted to the Old Time Radio Internet Digest on January 31, 2008. It has been reprinted here with permission of the author.



There 5 CDs or 1 DVD in this release, which represents

OTRR Releases New Archival Set Danny Clark

In its' continuing effort to bring the best of old time radio to the collectors, the Old Time Radio Researchers recently announced the release of a new 'Non-certified' set. By 'Non-certified', they mean that the set is basically a collection of episodes from various series grouped together around a common theme. In this case, it is 'American History Through The Eyes of Radio'.

Through the magic of radio this unique collection of shows captures American History like no other medium can. From dramatizations of events prior to the formation of the United States and our fight for freedom from England through manifest destiny and our push to the Pacific Ocean. From live radio broadcasts of a date which will live in infamy to the resignation of a defeated and humiliated President and so much more. These shows will offer hours of entertainment bringing our early history alive and remind of us what it was like to be glued to our radios before we were glued to 24 hour news channels and instant access internet connections.

Additionally, this collection of over 600 audio files would make an excellent teaching aid for American History classes in schools, as it would not only be educational but entertaining as well.

The Old Time Radio Researchers Group on Yahoo -

<http://groups.yahoo.com/group/OldTimeRadioResearchersGroup/>

The Series Researchers, Log Researchers and Database compilers of the Old Time Radio Researchers(OTRR) 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 MARCH 16, 2008, this series is as complete as possible, with the most current information included as to broadcast dates, episode numbers, episode titles, number of episodes broadcast, and best encodes at the time of Certification.

Each file has been named in accordance with the Uniform Naming Code as based on the OTR Database to be found at -

<http://groups.yahoo.com/group/Otr-Project/>

The Old Time Radio Researchers Group now declares this series to be
CERTIFIED – ACCURATE

the most up to date and accurate version endorsed by the OTRR. In order to ensure that only the best possible version of this series is in circulation, we recommend that all prior OTRR versions 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 at 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 them 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 Coordinator - Jim Beshires

Series Compilers - Members and Friends

Missing Episodes - Clorinda Thompson

Series Synopsis - Danny Clark

Audio Briefs Announcer(s) - Fred Bertlesen, David Schwegler, Paul Urbahns

Audio Briefs Compiler(s) - Jim Beshires, Paul Urbahns

Artwork - Brian Allen

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

An old time radio group near you will soon be announcing the distribution of this collection. It will also appear on archive.org at some future time.



Doug Hopkinson and Diana, OTRRers.

that the 15 minute radio show *Introducing Bing Crosby*

Bing Goes Solo

Excerpts from Bing Crosby — The Radio Directories, Pt. 4 (out of print)

compiled by Lionel Pairpoint
reprinted by permission

Bing and the Rhythm Boys left Whiteman in April or May 1930. Most biographers indicate that the parting took place in Portland, Oregon but there is evidence to indicate that it may have been in New York. It has been suggested that whilst in New York they were approached by John Wiggin to appear on the *Camel Pleasure Hour* show on radio.

However, the boys returned to Los Angeles where they obtained a contract to appear on a new NBC radio series from station KFI. The show was sponsored by the Union Oil Company with Walter O'Keefe as the m.c. The show was first broadcast at 8:30 p.m. on June 27, 1930 and little is known about it. However part of one broadcast is extant and on this the Rhythm Boys sing "A Bench in the Park," and "Everything's Agreed Upon." The songs appeared on the LP Arcadia 5001 - Bing Crosby and the Rhythm Boys.

In July, the Rhythm Boys were signed to be part of the entertainment at the Hotel Ambassador's Coconut Grove and the show was broadcast each night over station KNX, whose transmissions could be picked up as far away as Portland, Oregon. Bing's solo work became the real attraction at the Grove and on the radio show but sadly we have few examples of it at that time. The LP Take Two TT112 - Gus Arnheim and his Coconut Grove Orchestra 1931, contains the tracks "Out of Nowhere" by Bing and "What Is It?" by Bing and Loyce Whiteman, both of which come from radio performances broadcast live from the Coconut Grove.

Bing continued at the Grove until May, 1931, when he, Al Rinker, and Harry Barris failed to turn up for performances on May 16. Within days Bing was making a solo radio appearance on the *Sunkist Musical Cocktails* programme which was broadcast nationally on CBS from station KHJ. Accompanied by Raymond Paige and his Orchestra, he sang "Just One More Chance" which was apparently its first rendering on air.

During the summer months, contact was made with Bill Paley of CBS who signed Bing for an unsponsored radio show due to commence on August 31st, 1931. The story of Bing's failure to appear on August 31st and September 1st due to what was said to be laryngitis is well known and will not be repeated here. Suffice to say

commenced at 11 p.m. on September 2nd, 1931, and continued daily (except Sundays) with Bing giving an extra broadcast at 8:45 p.m. each Tuesday. By September 22, the daily broadcasts were switched to the earlier time of 7:00 p.m. to put Bing in direct competition with *Amos 'N Andy*.

To summarise, an outline of Bing's radio appearances following the ending of the *Old Gold* series and leading up to the Cremo show is given below.

1930

June 27 (8:30 p.m.) The Rhythm Boys commence broadcasting a new NBC radio series from station KFI. Walter O'Keefe is the m.c. The Rhythm Boys are said to have a 13 -week contract.

July 5 (8 - 10 p.m.) The Rhythm Boys appear in a revue over station KFWB sponsored by Sanders Chain Stores.

July 14 - May 15, 1931 (10 p.m. - midnight) Bing and The Rhythm Boys are frequently featured in the Gus Arnheim broadcast over station KNX.

September 3/4/5/8/10/11/15/18/19/22 The Rhythm Boys are thought to have appeared in further shows over station KFI at times varying between 11:30 a.m. and 11:45 a.m.

October 7 The Rhythm Boys guest on the *RKO Radio Pictures Hour* on NBC and sing "Three Little Words." 1931

May 20 (4:30 - 5:00 p.m.) Bing appears on the *Sunkist Musical Cocktails* programme.

September 2 - October 31 Unsponsored radio show for CBS.

December 15 (5:15 — 5:30 p.m.) Bing is interviewed by Bob Taplinger on station WABC in New York.

Details of these programmes are sketchy and the following represents the only details of their content that has, so far, come to light. Acknowledgements are made to the research conducted by the late Larry F. Kiner.

Next month - Part Five - *Chesterfield Time*

changed from *Challenge of the Yukon* to *Sergeant*

Challenge of the Yukon Reaches Certification

Dale Beckham began working on *Challenge Of The Yukon* over two years ago, bringing together as many episodes as possible. He re-encoded many of them as some extremely poor quality episodes were in circulation. The Old Time Radio Researchers is extremely proud to announce this certified archival release.

Challenge of the Yukon was a long-running radio series that began on Detroit's station WXYZ (as had *The Lone Ranger* and *The Green Hornet*), and an example of a Northern genre story. The series was first heard on February 3, 1938.

The program was an adventure series about Sergeant William Preston of the Northwest Mounted Police and his lead sled dog, Yukon King, as they fought evildoers in the Northern wilderness during the Gold Rush of the 1890s. Preston, according to radio historian Jim Harmon, first joined the Mounties to capture his father's killer, and when he was successful he was promoted to Sergeant. Preston worked under the command of Inspector Conrad, and in the early years was often assisted by a French-Canadian guide named Pierre.

Preston's staunchest ally, who was arguably the true star of the show and indeed often did more work than he did, was the brave Alaskan husky, Yukon King. Typical plots involved the pair helping injured trappers, tracking down smugglers, or saving cabin dwellers from wolverines. Sgt. Preston's faithful steed was Rex, used primarily in the summer months, but generally Yukon King and his dog team were the key mode of transportation (as signalled by Preston's cry of "On, King! On, you huskies!").

Following the success of *Lone Ranger* and *Green Hornet*, George W. Trendle, the station owner, asked for a similar adventure show, but with a dog as the hero. According to WXYZ staffer Dick Osgood, in his history of the station, Trendle insisted that it not be "a dog like Lassie because . . . this must be an action story. It had to be a working dog."

Challenge of the Yukon began as a 15-minute serial, airing locally from 1938 until May 28, 1947. Shortly thereafter, the program acquired a sponsor, Quaker Oats, and the series, in a half-hour format, moved to the networks. The program aired on ABC from June 12, 1947 to December 30, 1949. It was then heard on The Mutual Broadcasting System from January 2, 1950 through the final broadcast on June 9, 1955. The title

Preston of the Yukon in November 1951, and remained under that name through the end of the series and into television.

The Series Researchers, Log Researchers and Database compilers of the Old Time Radio Researchers (OTRR) 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 APRIL 22, 2008, this series is as complete as possible, with the most current information included as to broadcast dates, episode numbers, episode titles, number of episodes broadcast, and best encodes at the time of Certification.

Each file has been named in accordance with the Uniform Naming Code as based on the OTR .

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

CERTIFIED ACCURATE

There are 2 DVDs/9CDs in this release, which represents the most up to date and accurate version endorsed by the OTRR. In order to ensure that only the best possible version of this series is in circulation, we recommend that all prior OTRR versions 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 at (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 them 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 Coordinator - Dale Beckham

Quality Listener(s) - Dale Beckham, Jim Beshires, Clorinda Thompson,

Series Synopsis - Terry Caswell

Audio Briefs Announcer(s) - Andrew Serenkos, Clyde Kell, Alicia Williams

Audio Briefs Compiler(s) - Danny Clark

Additional Episodes, etc - Rob Chatlin, Art Sjostrom, Rick Andrews

Pictures, other extras - Larry Maupin, Jessica McGeary Artwork - Brian Allen

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

This certified archival series will be released in the next few weeks by the OTRR Distribution Group, followed by others in the community, available on the OTRR Hub, and eventually on archive.org, as well as other free sites.

First Anniversary Report on RadioWebLinks

Larry Husch (aka topologyprof)

Around the end of January, 2007, work on RadioWebLinks was started with a listing of OTR programs that were available on the website www.otr.net and then was followed by a listing of the series that were certified by OTRR. Now, a year later, I want to summarize what has been done since on RadioWebLinks and what are the plans for the near future.

As a relatively new collector of OTR, I found it very frustrating that it took me over a year to find many of the fine resources that were available on the Internet. When I did a Google search on the name of a program, it felt like that I wound up with ninety-nine and 44/100 percent worth of useless results!. Having had experience as a joint developer of one of the first web portals for the teaching of mathematics, the Mathematics Archives, I decided to use this experience to organize links and references about OTR by the names of programs.

First, let me write that it is NOT the goal of RadioWebLinks to become the ultimate guide to OTR! I believe that we already have two examples of excellent guides in the books by Dunning and Hickerson which, by the way, should be in the library of every OTR collector. I like to think of RadioWebLinks as a giant index that will help collectors and researchers find information about OTR. In a certain sense, RadioWebLinks is an expansion of RadioGOLDIndex. On RadioWebLinks, there are many links to David Goldin's website which provides much information about many OTR programs. However, every program listed on RadioWebLinks has at least one link or reference other than one of these three sources.

Over 5490 series were listed in the first year of RadioWebLinks. With over 109 books and over 900 online articles listed on the website, there are over 10,000 links to just these resources. In addition, there are over 1600 links to articles in TIME Magazine and over 500 references to published articles. There are over 1700 links to online websites from which programs can be downloaded. Adding to this over 9000 links to other web resources, you will find over 22,800 links and references on RadioWebLinks.

Two significant changes to RadioWebLinks were made during the year. During the summer on the OTR TRADE website, Gandalf and Terry Flynn were involved in a discussion on using a database to store information about available OTR programs. I decided to see how a

database could be used to generate the pages for RadioWebLinks. In September, the database was in operation and, in January of this year, the transfer of all information to the database was completed.

The database approach makes it a lot easier to modify web pages and the database can be used to generate a lot of useful information. For example, all of the data in the previous paragraph was obtained from the database. As another example, an alphabetical listing of all online articles can be generated from this database. The second significant change was the inclusion of Ronald Sayles' data on radio personalities. Ron has compiled information on over 6800 people who were involved in some way with radio. Information includes date of birth, place of birth, date of death and a listing of several programs including roles. Ron agreed to the inclusion of his data on RadioWebLinks. The database approach simplified the integration of Ron's data and, so far, over 23,600 links exist between both sets of data. As mentioned above, the links and references about OTR are organized by programs. What I would like to do now is to describe the structure of a page for a program. Such a page can contain up to ten sections. Popular programs as the *Jack Benny Program* and *Gunsmoke* contain nine or the ten sections; some programs contain as few as two sections.

1. As a recognition of the fine work done by members of OTRR, the first items that are seen on a page for a program that has been **certified** are three links. The first is to a description of the OTRR Group's Certified Series on the OTRR site, the second is to a log of the program on the OTRR site and the third is to a page on the Internet Archive where one can download the programs.
2. There are many programs that may have used more than one title. For example, so far I have found twelve other names that have been used for the *Bing Crosby Program* at one time or another. These names are listed in **Alternate Titles and/or Related Programs**.
3. Reacting to initial criticism of the site, a small section called **Basic Information** was added. The years of the first and the last broadcast are given along with genre, country of origin, and network. Much of the information contained here is from the OTRR site; we are grateful to Jim Beshires for granting us the permission to use this and other information from the OTRR website. The description mentioned in Basic Information is not utilized except for a very nice collection of short descriptions about soap operas written by Larry Maupin.
4. The fourth possible section is a collection of links for **Logs** most of which are to the websites of OTRR, Jerry Haendiges and Frank Passage.

5. The next possible section is primarily a link to the OTRR's Wiki for **First lines**.

6. Most collectors are interested in the **Download episodes** section which provides links to websites from which programs may be obtained. This section now contains many broken links with the demise of many such sites in the past few months. Once we are convinced that the site is permanently down, we will remove the links. We only provide links to sites that has been organized by series. Consequently, most blog/podcast sites are not included.

7. Currently, the section entitled **Scripts** primarily contains links to OTRR and the Vintage Radio Script Library.

8. The **Additional Information on the Internet** is probably the largest section for most programs. In addition to links to Wikipedia, RadioGOLDIndex, Radio Hall of Fame, and Danny Goodwin's currently unavailable ratings site, there are links to the magazines and newsletters archived on the OTRR site. Bibliographic information of articles that mention the program is given. Other links to websites containing information about the program are also listed.

9. The **References from Printed Sources** can be broken down into four different categories. The first category consists of six encyclopedia types of books written by Dunning, Terrace, Buxton and Owen, Lackman and Hickerson. The page numbers for the programs are listed. The second category consists of any other book; here page numbers are given only if substantial information about the program is provided in the book. The third category contains bibliographic information on articles published in TIME Magazine. The fourth category contains bibliographic information on any other printed articles not in the previous section.

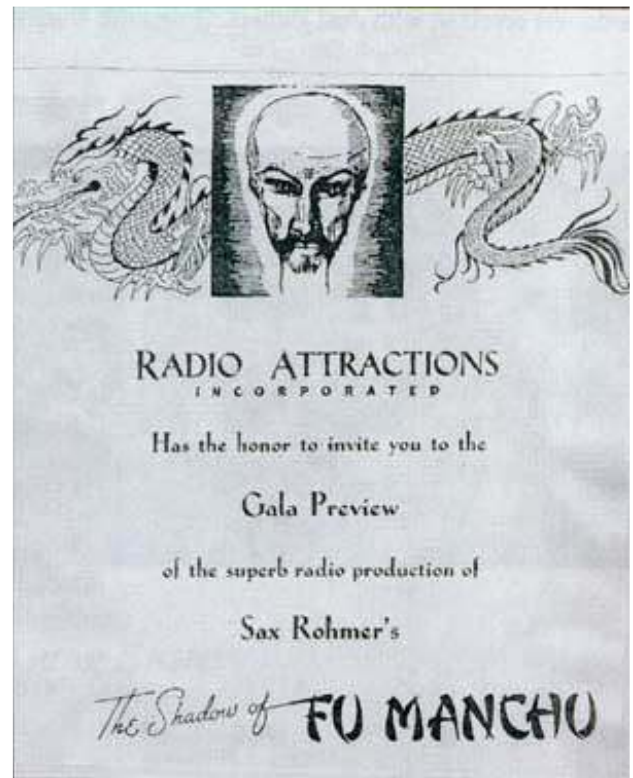
10. The last and newest section consists of a listing of people from the above-mentioned Ronald Sayles' database of **Radio Personalities** who had something to do with the program. Each person is linked to a page that contains not only the information from Ron's database but also other items in Sections 8 and 9 that refer to the person.

Currently, I am adding information from the issues of the Illustrated Press that have been archived on OTRR and from the book, Harrison B. Summers' "A Thirty-Year History of Programs Carried on National Radio Networks in the United States 1926-1956." With the completion of the latter, it is hoped that I have every network program listed on RadioWebLinks.

There will be a new section on RadioWebLinks called something like Special Projects. Look for it.

As I wrote in the May 2007 issue of The Old Radio Times,

"We have a lot more work to do; we are only in our infancy. We have many ideas. We invite you to visit the site, make suggestions for the website and, more specifically, for additional links. Please give us feedback on the site. If you are willing to share information with us about particular programs then please contact us. There is a blog associated to the site that can be used for including such information and we can set up the appropriate links. We hope to make this a site that will be useful for both the beginner and the researcher in OTR and everyone in-between."



Gunsmoke Revision Released

In October of 2006, OTRR released what it felt to be the best version of *Gunsmoke* in circulation. Many members and groups contributed materials to it, and a number of people previewed the episodes.

Shortly after the release, we found out that many of the episodes were 'cut' versions. Although in great sound, someone at some time in the past had cut out the music bridges, public service announcements, many commercials, and in some cases dialogue. It was believed to have been done in the early days of CDs in order to get the most 'story' on a disk for the lowest cost.

Fortunately many of those original episodes were in the hands of a private collector and were immediately made available to the community.

Steven Smith, an avid *Gunsmoke* fan, stepped forward and volunteered to work on returning those episodes to their original broadcast purity, as much as possible. Over the next year and a half Steven worked tirelessly on re-encoding those episodes, and in many cases, purchasing additional episodes from various dealers to compare with the ones in his possession. Our great friends at the Cobalt Club served as second listeners to make sure that every episode was as complete as possible, with no problems. Steven has spent many hundreds of hours on this project, and has officially released his work to the Old Time Radio Researchers Group for official distribution to the old time radio community.

The Old Time Radio Researchers salutes and thanks Steven for his great work on this set. Not only has he re-encoded the majority of episodes, he has prepared a 275 page 'Definitive Guide to Gunsmoke', in pdf format, for inclusion with the OTRR release. Additionally, he's provided a large number of Gunsmoke related pictures.

This Fourth Archival Certified Version of Gunsmoke contains a great many extras - the two pilots and prequel, rehearsals, Australian versions of the series, AFRS versions, the four part 'Story of Gunsmoke', the first TV episode, copies of trading cards, puzzles, paperback book covers, comic book covers, bloopers, several pdf books, TV Guide Covers, and more, and more, and more. So much in fact, that the release contains 11 CDs full! Nearly a gig and a half of supporting materials are included. This is THE set for all Gunsmoke fans!

A number who've already previewed the release say it's the best set ever. In fact, Andrew Steinberg, one of the hobbies most ardent researchers says 'When you get this set, throw out all your other copies!'

The Old Time Radio Researchers will quickly begin distribution of this archival series, and it's already available on our hub for downloading. As soon as possible it will be made available on archive.org as well.

The Old Time Radio Researchers Group on Yahoo - <http://groups.yahoo.com/group/OldTimeRadioResearchersGroup>, The Series Researchers, Log Researchers and Database compilers of the Old Time Radio Researchers(OTRR) 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 APRIL 4, 2008, this series is as complete as possible, with the most current information included as to broadcast dates, episode numbers, episode titles, number of episodes broadcast, and best encodes at the time of Certification.

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

There are 2 DVDS/11 CDS in this release, which represents the most up to date and accurate version endorsed by the OTRR. In order to ensure that only the best possible version of this series is in circulation, we recommend that all prior OTRR versions be discarded.

As always, it is possible that more information will surface which will show us that some of our conclusions were in error. Please e-mail Steven Smith at grachii@msn.com to let us know what corrections may be necessary.

The Old Time Radio Researchers Group would like to thank the following people for their contributions to this archive certified series -

Series Coordinator - Steven Smith

Quality Listener(s) - Steven Smith, members of the Cobalt Club

Series Synopsis - Jim Beshires (wikipedia)

Audio Brief Announcer(s) - Archie Hunter, Sue Sieger, Alicia Williams, Fred Bertelsen, Jim Beshires

Audio Brief Compiler(s) - Jim Beshires, Sue Sieger, Fred Bertelsen

Pictures - Art Sjoström, Steven Smith, Jim Beshires, www.gunsmokenet.com

Other Extras - Steven Smith, Stewart Wright, Jim Beshires

Artwork - Archie Hunter, Kevin Harber

Stars Bios - Wikipedia, Sue Sieger

And all the members and friends of the Old Time Radio Researchers Group for their contributions of time, knowledge, and financial support.

Whodunit?

Submitted by Ed Sehlhorst

In the following episode of *The Falcon*, 52/06/08, Episode 381, "The Case of the Dirty Dollars," there is a promotional announcement to look in the July issue of *True Detective* that contains The Falcons' mystery challenge, "Whodunit." Mike Waring, is the lead character in *The Falcon* series.

Below is the text of the Whodunit and the solution. I've also include the photos that supported the article. I've cleaned them up as best I can, but copy of a copy never turns out well. You'll have to decide.

One of the images is a textual layout of the deal of the poker hands. It's essential to the Whodunit.

Be an armchair detective and solve this murder. All the clues are in the picture.

At 3 A.M. a flurry of telephone calls reporting a mysterious gunshot sent Lester Barnes, night clerk of the Aureole Hotel, hurrying to the 6th floor where a group of guests stood outside the locked door of Room 612. The clerk banged on the panel and demanded admittance. A key grated in the lock and the door opened. Barnes took one quick look inside and called the police.

By the time Lieutenant Gene Hurley of Homicide reached the midtown Manhattan hotel, uniformed police were already posted at Room 612, keeping watch on its occupants, who were already well known to the lieutenant.

The dead man, sprawled on the chair in front of a heap of poker chips, was Lucky Lou Baker, the notorious gambler. The three other chairs at the table had been occupied by Vance Collins, Snapper Manyon, and Studs Sanders, all prominent in gambling circles. These three now stood at the far end of the room.

But which of the trio had fired the lethal bullet into Lucky Lou's heart? And why? That one of them was the killer was apparent. The death-dealing revolver, Lou's own, as revealed by the empty holster under his arm, lay on the table. The door had been locked from inside, the windows closed and the blinds drawn.

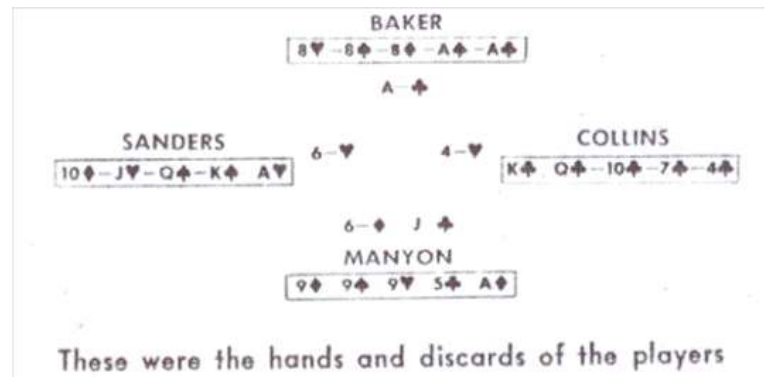
Vance Collins described that last fateful hand of draw poker. He had sat at Baker's left, facing Sanders, with Manyon in the fourth chair across the table from Baker.

"Lou dealt," Collins began. "Manyon opened and we all went along."

Hurley knew that big-time gamblers neither welch nor kill to avoid an honest payoff. Shrewdly studying the

discards, he questioned the players. The trio denied knowing which one had shot Baker, and claimed they had no reason to suspect Baker of cheating. But analysis of the clues proved Baker had cheated. and revealed the identity of the one player who could, and must, have spotted the fraud.

The killer was arrested by Burley and soon confessed. Why was the sleuth so certain Baker had cheated? What evidence showed that one of the trio was lying? What circumstances establish the identity of the murderer? Match your wits with Lieutenant Hurley. The clues are all in the photograph of the reconstructed death scene.



(SOLUTION)

The following clues enabled Lieutenant Burley to solve the case:

1. The diamond ace in Snapper Manyon's hand.
2. The two aces in Lou Baker's hand.
3. The heart ace in Studs Sanders' hand.
4. The club ace in the discards.
5. The fact that Collins bought to a club four-flush.
6. The fact that Sanders bought an ace to fill a straight.
7. The fact that Baker seemingly discarded a club ace

SOLUTION: Hurley could think of only one motive for the shooting. He reasoned that one of the players learned that Baker had cheated. Had Baker in fact cheated? Scanning the poker hands, the sleuth noted that Manyon held an ace of diamonds, Sanders an ace of hearts, and Baker the ace of spades and the ace of clubs. In the discards, however, there was another club ace, making five aces in all! One of the players had cheated! The discarded club ace did no one any good. The additional club ace was in Baker's hand, giving him a full house and enabling him to win the \$70,000 pot! Manifestly it was he who had introduced the extra club ace. But Baker, seemingly, had discarded a club ace!

Hurley knew that this could not be so. Why cheat by substituting one club ace for another?

The inference was clear. Baker had not discarded the

ace. One of the other players had, and then lied about it. But why? Because he knew he was the one player in a position to detect the cheat and have a motive for the murder. Admitting the discard of the ace of clubs would have revealed him as the killer. Seeing four more aces on the table in the displayed hands of his fellow gamblers, he would at once know that five aces were in play and that Baker had cheated.

But which of the three players had actually discarded the club ace?

Hurley reasoned thus: If Sanders had held the ace, it would have filled his straight; certainly he would not have thrown it away. If Collins had held the club ace, it would have completed his club flush; there would have been no reason for him to discard it.

Only Manyon was left. A study of his hand showed that the ace would not have helped his three nines. Hurley knew by a process of elimination that the killer was Manyon.

He confronted Manyon with this unassailable reconstruction and the gambler then broke down and confessed. He, indeed, had thrown away the club ace only to see another show up in Baker's hand. He switched of the light, pulled Baker's gun from its holster, and shot the gambler point-blank in the darkness. (All names used are fictitious.)



Editorial Policy of the Old Radio Times

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 groups 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 oldtimeradio@yahoo.com.



Martin Grams, Jr,

The Treasurer's Corner

Tony Jaworowski

Over the past two years, The Old Time Radio Researchers has spent over \$8400.00 in bringing new and better quality material to the OTR community. All material is released freely to anyone desiring it.

The Old Time Radio Researchers currently has \$1598.53 in the treasury. Funds recently disbursed include \$6.20 to Tony Jaworowski for shipping reimbursement of new material on CD.

Many thanks to our monthly supporters who include : Tony Adams, Del Ahlstedt, Dale Beckman, Jim Beshires, Robert Booze, Krys Bulding, Scott Carpenter, Terry Caswell, Pete Cavallo, Greg Coakley, Gary Costel, Dee DeTevis, Scott Erickson, Lisa Fittinghoff, Allan Foster, Michael Galbreath, Allan George, David Gibbs, Charlie Henson, Roger Hohenbrink, Archie Hunter, Larry Husch, Donald Husing, Tony Jaworowski, Dave Johnson, Jim Jones, Ben Kibler, Robert Lenk, Toby Levy, John Liska, Thomas Mandeville, Gary Mollica, Henry Morse, Jess Oliver, David Oxford, Robert Phillips, Lenny Price, Peter Risbey, Ron Schalow, David Shipman, Gary Stanley, Daryl Taylor, Gregg Taylor, Lee Tefertiller, Clorinda Thompson, Allan Turner, Eugene Ward, Joseph Webb, and Gordon Whitman. We would also like to welcome new members Jim Wood, David Taylor, Larry Brist, Doug Stivers, Charles St. George, Richard Sheckman, Robert Johnson, Tony Galati and Larry Maupin. This monthly support assists us in bringing new and better quality old time radio programming to the entire OTR community.

Donations were also received from : Tony Galati, Joseph Trifun, Fred & Christine Eldridge, Jess Oliver, Gerald Anderson, Lloyd SeEVERS and Lisa Fittinghoff. These donations went towards our support of the 2008 Old Time Radio Convention being held in Cincinnati. Thanks to all who contributed, it is truly appreciated.

If you are interested in becoming a monthly supporter of the Old Time Radio Researchers, please contact the treasurer, Tony Jaworowski via email : tony_senior@yahoo.com Monthly support dues are currently \$5.00 per month, and monthly supporters receive advance releases of all purchases made, usually high quality MP3 files distributed on DVD media in a 'round robin' fashion. As always, one time contributions of any amount are also welcome and will greatly be appreciated. Donations can be made with PayPal by using the ID ajaworowski@ameritech.net or via cash, check, or money order made out to

Tony Jaworowski
15520 Fairlane Drive
Livonia, MI 48154

Thanks to all for their continued support!

Wistful Vistas

Ryan Ellett

By now I am recovered from the four-day whirlwind that makes up my annual pilgrimage to the Queen city of Cincinnati. This year's edition was a success, albeit slightly smaller than last year's. Bob Burchett has admitted his promotion was late because the status of the host hotel remained somewhat up in the air until well into 2008. Promotion for the 2009 convention has already begun and everyone involved hopes it will be a banner year in attendance and enthusiasm.

I admit, attending really kindled my love for the hobby and has prompted me to get back to several of my unfinished tasks, like scanning fanzines, cataloging a reel collection that I received last summer, and encoding some rare tapes in a local collection. Naturally, my monthly task of getting this monthly rag out to the hobbydom remains high on the list.

I don't do it often enough, but I must give a hearty "thank you" to the many contributors that make the Times possible every month. This magazine is the face of the Researchers to a great many people in the hobby and the quality pieces we provide every month is noted by everyone I talk to. A publication like this, with the number and quality of articles included every month, is a Herculean effort that really is not replicated by any other OTR fanzine. Group members should take a lot of pride in calling this "your" magazine.

Enjoy your spring; get out and enjoy the weather. There will be plenty of hot, miserable days come July and August in which to huddle inside next to the AC and work on OTR projects.

This month's contributors:

Jim Beshires * Danny Clark * Jim Cox * Ryan Ellett * Jack French * Jim Harmon * Larry Husch * Lionel Pairpoint * Ed Sehlhorst * Mike Thomas *

News from the Community

Conventions

SPERDVAC - May 2-4, 2008. Sportsman's Lodge, Studio City, CA. Scheduled guests - Fred Foy, Dick Beals, Casey Kasem, Ivan Cury, and Ben Cooper. Friends of Old Time Radio 33rd - Oct 23-26, 2008. Holiday Inn, NJ. For more info, check the website www.fotr.net.

Hopalong Cassidy Festival - May 2-3, 2008. Cambridge OH. Website - www.visitguernseycounty.com

Windy City Pulp Con - 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 Con - May 15-18, 2008, The Newtown Theater, 120 N State St, Newtown, PA 18940. For more information check the website - www.serialsquardron.com.

Roy Rogers Festival - June 4-7, 2008. Ramada Inn, Portsmouth, OH. Check the website - www.royrogersfestival.org.

Memphis Film, Radio And TV Festival - June 5-7, 2008, Whispering Woods Hotel and Conference Center, Olive Branch, Mississippi. For more information check the website - www.memphisfilmfestival.com.

Western Film Fair - July 16-19, 2008. Clarion Sundance Plaza Hotel, Winston-Salem NC. Website www.westernfilmfair.com.

3rd Annual Mid-Atlantic Nostalgia Convention - Sept 18-20, 2008. Clarion Hotel, Aberdeen, MD. For more information, call 443-286-6821 or visit the website - www.midatlanticnostalgiaconvention.com.

Tom Mix Festival - Sept 27, 28, 2008 - Sponsored by the City of Dewey, OK. More info at website www.cityofdewey.com.

OTR on the Air

Station	Freq	Place	Days	Time
California				
KQMS	1400	Redding	Sat.	7pm - 12am
Canada				
CHQR-AM	770	Calgary	Daily	11pm - 1am
CHED-AM	630	Edmonton	Daily	11pm - 1am
CHML-AM	900	Hamilton	Daily	10pm - 2am
CJCS-AM	130	Stratford	Mon	7pm - 8pm
CKNW-AM	980	Vancouver	Daily	12am - 3am

CHWO-AM	740	Toronto	Mon	11pm - 12am
Connecticut				
WICC-AM	630	Bridgeport	Sun	9pm - 12am
Illinois				
	1710	Antioch	Daily	24/7
WBBM	780	Chicago	Daily	12am - 1am
WDCB-FM	90.9	Chicago	Sat	1pm - 5pm
Louisiana				
WRBH-FM	88.3	New Orleans	Sat	6am - 7am
			Sun	6am - 7am
			Mon-Fri	11pm - 12am
Missouri				
KMOX-AM	850	St. Louis	Sun	1am - 5am
New Jersey				
WTCT-AM	1450	Somerset	Sat	11pm - 12am
			Sun	10pm - 11pm
New York				
WRCU-FM	90.1	Hamilton	Daily	9pm - 12am
WRVO-FM	89.0	Oswego	Daily	9pm - 12am
WRVD-FM	90.3	Syracuse	Daily	9pm - 12am
WRVN-FM	91.9	Utica	Daily	9pm - 12am
WRVJ-FM	91.7	Watertown	Daily	9pm - 12am
Ohio				
WMKV-FM	89.3	Cincinnati	M-F	12pm - 1pm
				7pm - 8pm
			Sat	7pm - 11pm
Oregon				
KKRR-AM	1680	Albany	Daily	7pm - 7am
KKRR-FM	105.7	Albany	Daily	7pm - 7am
OPB*			Fri	8pm - 11pm
			Sat	1pm - 3pm
				8pm - 11pm
			Sun	12am - 1am
				12pm - 3pm
				9pm - 11pm
			Mon	12am - 1am
Pennsylvania				
WNAR-AM	1620	Lansdale	Daily	24/7
Texas				
KTXK-FM	91.5	Texarkana	M-F	1pm - 2pm
			Sat	7pm - 8pm
			Sun	1am - 4am
Utah				
KLS-AM	1160	Salt Lake City	Daily	11pm - 12am

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Publications received

Return With Us Now - April 2008 - 'Superman' by Paul Barringer, new additions to Cd Library, Article - 'What Jeff Foxworthy Had to Say About Coloradans' Radiogram - April 2008 - New Board Elected, Norman Corwin to be at Convention, New additions to rental library, Convention Schedule, Letters to the Editor. Illustrated Press - February 2008 - 'Kate Smith', by Tom Cherre, '1948 In Review' by Jerry Collins, Librarian's Notes, Letters to the Editor, 'Being There' by Rick Payne,
AirCheck - March 2008 - 'The Early Radio Adventures of Sam Spade', by Martin Grams, 'Pontiac Bay Symphony Orchestra Presents', REPS Acquires New Sound System, New Additions to the CD Library, 'The Life Of A Radio Actor', by Dick Beal, Book Review "Radio Speakers", by Jim Cox, Information on June Convention, Editorial.
Hello Again - Mar-Apr 2008 - Publications Received, 2000 FOTR Script Contest, Web sites listed, Catalogs and new shows, Old Friends.

If you would like information on your club, convention, or nostalgia organization reviewed, please e-mail beshiresjim@yahoo.com with the information. If you publish an old time radio catalog, please send your latest copy for mention.

CATALOGS - Attn: Dealers, if you would like your latest catalog reviewed, send it to OTRR, 123 Davidson Ave, Savannah, GA 31419, or beshiresjim@yahoo.com.

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



Three OTRR'er's at the banquet.
David Oxford, Ryan Ellett, and Jim Beshires.

New Acquisitions

The following is a list of newly acquired series/episodes. They may either be new to mp3 or better encodes. They were purchased by funds donated by members and friends of OTRR.

If you have cassettes that you would like to donate, please e-mail beshiresjim@yahoo.com. For reel-to-reels, contact david0@centurytel.net, and for transcription disks tony_senior@yahoo.com.

Brace Beemer Tribute 65-03-02.mp3

CBS Radio At 50 77-09-18.mp3

Charlie McCarthy 370509 ep01 Ann Harding.mp3
Charlie McCarthy 370516 ep02 Carole Lombard.mp3
Charlie McCarthy 370523 ep03 Mary Boland.mp3
Charlie McCarthy 370530 ep04 Josephine Hutchinson.mp3
Charlie McCarthy 370606 ep05 Constance Bennett.mp3
Charlie McCarthy 370613 ep06 Joan Blondell.mp3
Charlie McCarthy 370620 ep07 Mae Robson.mp3
Charlie McCarthy 370627 ep08 Sonja Henie.mp3
Charlie McCarthy 370704 ep09 Zazu Pitts.mp3
Charlie McCarthy 370711 ep10 Gladys George.mp3
Charlie McCarthy 370801 ep13 Bruna Castagna.mp3
Charlie McCarthy 370808 ep14 Nelson Eddy.mp3
Charlie Mccarthy 390813 Ep119 Joan Blondell.mp3
Charlie Mccarthy 390827 Ep121 Miriam Hopkins.mp3
Charlie Mccarthy 390903 Ep122 Wendy Barrie.mp3
Charlie Mccarthy 390917 Ep124 Helen Broderick.mp3
Charlie Mccarthy 390924 Ep125 Anita Louise.mp3
Charlie Mccarthy 391112 Ep132 Jean Arthur.mp3
Charlie Mccarthy 391119 Ep133 John Garfield.mp3
Charlie Mccarthy 391126 Ep134 Loretta Young.mp3
Charlie Mccarthy 391203 Ep135 Maureen O'hara.mp3
Charlie Mccarthy 391210 Ep136 Lansing Hatfield.mp3
Charlie Mccarthy 391217 Ep137 Geraldine Fitzgerald.mp3

Fort Laramie 56-01-22.mp3
Fort Laramie 56-01-29.mp3
Fort Laramie 56-02-05.mp3
Fort Laramie 56-02-12.mp3
Fort Laramie 56-02-19.mp3
Fort Laramie 56-02-26.mp3
Fort Laramie 56-03-04.mp3
Fort Laramie 56-03-11.mp3
Fort Laramie 56-03-18.mp3

Fort Laramie 56-03-25.mp3
Fort Laramie 56-04-01.mp3
Fort Laramie 56-04-15.mp3
Fort Laramie 56-04-22.mp3
Fort Laramie 56-04-29.mp3
Fort Laramie 56-05-06.mp3
Fort Laramie 56-05-13.mp3
Fort Laramie 56-05-20.mp3
Fort Laramie 56-05-27.mp3
Fort Laramie 56-06-03.mp3
Fort Laramie 56-06-10.mp3
Fort Laramie 56-06-17.mp3
Fort Laramie 56-06-24.mp3
Fort Laramie 56-07-01.mp3
Fort Laramie 56-07-08.mp3
Fort Laramie 56-07-15.mp3
Fort Laramie 56-07-22.mp3
Fort Laramie 56-07-29.mp3
Fort Laramie 56-08-05.mp3
Fort Laramie 56-08-12.mp3
Fort Laramie 56-08-19.mp3
Fort Laramie 56-08-26.mp3
Fort Laramie 56-09-02.mp3
Fort Laramie 56-09-09.mp3
Fort Laramie 56-09-16.mp3
Fort Laramie 56-09-23.mp3
Fort Laramie 56-09-30.mp3
Fort Laramie 56-10-07.mp3
Fort Laramie 56-10-14.mp3
Fort Laramie 56-10-21.mp3
Fort Laramie 56-10-28.mp3
Salute To Labor 41-09-10.mp3
Seventh War Bond Drive 45-06-05 Pt 1.mp3
Seventh War Bond Drive 45-06-05 Pt 2.mp3
Seventh War Bond Drive 45-06-05 Pt 3.mp3
Seventh War Bond Drive 45-06-05 pt 4.mp3



Matthew Oxford, first time at a convention.



Ron Speegle, OTRR DVD Librarian buying new serials.



Jack French, 'Old Radio Times' staff member'



More of OTRR's donations.



Ryan and Ron waiting on breakfast. It took about two hours.



'The Old Radio Times' editor is honored by the otr community.



The Old Time Radio Researchers Group made a \$500.00 donation to provide coffee, hot tea, and ice water to the convention attendees.