



The Old Radio Times

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REPS Showcase June 2009

Doug Hopkinson

I'm happy to report that this year's REPS convention was a resounding success! For those of you that may not know, REPS is an acronym for **R**adio **E**nthusiasts of **P**uget **S**ound.

Prior to this year I had only ever attended the Cincinnati convention run by the kind and venerable Bob Burchett. This year I decided to go to Seattle, Washington, for the REPS event after having met several folks connected with that group (at the Cincy convention). Having never attended REPS before, I'm unable to say how this year's showcase compares to previous events. I can only make comparisons to Cincinnati's event. There are certainly many much more qualified individuals than I, who could compare and contrast REPS to the other major OTR conventions put on every year, i.e. SPERDVAC and FOTR. Unfortunately, for you the reader, you are stuck with my viewpoint, as the editor asked me to write this. I shall endeavor to give you all a thorough report.

This year's event was held at the Coast Bellevue Hotel in Bellevue, Washington. Bellevue is a nearby suburb of Seattle. The hotel itself was very nice. I was fortunate to have been upgraded to a suite that had a spiral staircase leading up to a bedroom loft. La-Dee-Da! There was an outdoor courtyard area with tables and chairs underneath a canopy of trees. There is a restaurant / bar within the hotel that is not fancy but the food was good and the drinks were strong. It seemed at times to be a bit understaffed but there are plenty of dining establishments within walking distance

Thanks for the Memories

Ryan Ellett

Welcome back, old time radio fans. This is the last issue of the Old Radio Times for me; I'm going on an indefinite vacation.

Various times in the past I have looked to hang it up and Jim Beshires has always talked me into keeping the Times running. Now, however, I've decided it's time to take a break. Some of you know I'm married with three kids twelve and under, working full-time as a special education teacher, and working toward my Ph.D in Curriculum and Instruction at the University of Kansas. It's time to drop this monthly responsibility off my plate.

We've had some great writers and researchers in these pages, the best in the field. I won't name them because I'd inevitably leave some out. I've received very little feedback over the years, but what I have received has been mainly positive. There have been complaints and negative comments about different features and about overall quality but I'm proud of all 44 issues.

Jim Beshires deserves extra thanks because he's really prodded a lot of folks to contribute the last year or two as I had less time to do. Thanks to Doug Hopkinson who is not only one my oldest OTR friends but the man who suggested the name Old Radio Times back in November, 2005.

I hope to do more of my own writing and, who knows, the Times may be back sometime under my editorship.

So, until we meet again, happy listening and good health to all.

of the hotel.

Due to circumstances well beyond my control, I arrived late to the event. By the time I had checked in, cleaned up and fed my face, I had missed the first eight events! Yes, eight. This convention was a solid two days chock full of recreations and talks. The convention was unquestionably overseen and organized by Bryan Haigood and Walden Hughes but there were many, many others involved in the planning that made this a very successful venture.

Guests included: Golden Age actors; Bob Hastings, Rosemary Rice, Esther Geddes McVey, Gloria McMillan, Shirley Mitchell, Stuffy Singer, Beverly Washburn, Dick Beals, Paul Herlinger, Bob Hudson and Dave Parker. There were two great directors on hand, Gregg Oppenheimer and Tim Knofler. Other talented performers attending included Eddie Carroll, Frank Ferrante, Heather Woodruff Perry, Jenn Ollivier, Ron Cocking, Bryan Hendrickson, Elizabeth Ripley, Barbara Watkins, Pat French and Ilona Herlinger. There were also several extremely talented young people that performed that included Katherine McKnight and Sean Kelly Uminski.

The two day schedule ran non-stop from 9 a.m. to 9 p.m. with only a couple of breaks a day. The recreations that were performed included: *The Bickersons* (Hastings and Rice), *CBS Radio Mystery Theater*, *Lum and Abner*, *Fibber McGee and Molly* (Singer and McMillan), *It Pays to be Ignorant* (Hastings, Beal, Mitchell and Carroll), *Lux Radio Theater*, *The Great Gildersleeve* (French and Mitchell), *Red Skelton*, *The Shadow* (Herlinger), *You Bet Your Life* (Ferrante, Carroll and Albert), *I Remember Mama* (Rice), *Gunsmoke*, *I Love a Mystery* and *The Jack Benny Show* (Carroll).

There was a nice "mingling" room where everyone registered upon arrival and received an information package, schedule of events, dinner ticket and a name tag. There were tables set up in this room that displayed items for a raffle and other perimeter tables that displayed a large variety of items for a silent auction. There were also a few tables that had audio cds for sale from the REPS collection and from Imagination Theater. There was also a table full of Martin Grams' books for sale. (Marty is everywhere.)

I found all the recreations to be very well done without exception, despite Gregg Oppenheimer's claim that he was given little or no time for rehearsals. I would have to say that the best of all of them was the *Lux Radio Theater* - Wizard of Oz. Bob Hastings was the wizard (enough said). Ron Cocking was outstanding as the Scarecrow. He has a dead-on Ray Bolger voice that is very similar to his actual voice. I'm still not sure if he was trying to sound

like Ray Bolger or not but it was a fantastic likeness regardless.

The Cowardly Lion was portrayed by Bryan Hendrickson who did a wonderful impersonation of Burt Lahr. Dorothy was played by teen-ager Katherine McKnight. She has a lot of talent which was no secret once she sang *Over the Rainbow*. It's my understanding she started performing at a very young age and continued throughout high school and has been attending REPS showcase for the last 10 years. She certainly has a future in entertainment. Jenn Ollivier portrayed Toto. To some it might seem like a dog of a role but she certainly made the most of it! The effervescent barks, whimpers and growls were not only realistic they were anthropomorphic, making Toto, very much, a full fledged character. Jenn's performance was delightful and brought many smiles and laughs from the audience. The Wicked Witch of the West was played by Elizabeth Ripley. She also did a great job of it and was especially adept at the laugh. Glinda was played by Heather Woodruff Perry and the Tin Man by Dave Selvig. While Heather is no Billie Burke (who really is?) she still did an awesome job as did Dave. I don't want anyone not mentioned here to feel slighted or affronted. The entire cast of this production was simply fantastic!! They all must have worked very hard in rehearsals to make this the very, very special presentation that it was.

One of the other recreations that stood out was *You Bet Your Life* with Frank Ferrante as Groucho Marx and Eddie Carroll as Jack Benny (incognito). Both Frank and Eddie have made their careers by portraying Marx and Benny respectively and doing it well. This recreation was no exception. It took very little imagination to believe you were watching the real deal.

Tim Knofler produced, directed and presented an early and lost episode of *I Love A Mystery* that detailed the events that brought the trio of Jack, Doc and Reggie together. It was well done and left you wanting more.

Tim is currently deeply involved in a project that will culminate in all new productions from original Carlton E Morse scripts of *I Love A Mystery*. Somehow, Tim was able to convince the Morse Estate to give their permission for this project. This is huge and many OTR fans, myself included, anxiously await to hear these new productions. Hats off to Tim!!

On the last night of the showcase, after dinner, there were two related recreations. The first was a *Visit With the Jack Benny Beavers* wherein the Beavers portray all the characters in *The Jack Benny Show*. The cast was comprised entirely of kids. (No offense to those of the cast that may be reading this and saying 'I'm NOT a kid!'). The

major role in this was of course Jack Benny and Sean Kelly Uminski did a great job as Jack. In fact they all did a great job. I have a feeling some of them didn't understand some of the humor expressed in their lines but the audience did. This was followed by a recreation of *The Jack Benny Show* with Eddie Carroll (who else?) as Jack. The performance of the entire cast was excellent and a great way to close out the convention.

A last observation on the recreations would be of course, how well they were done and directed but also how well everyone seemed to work together and it appeared they really, truly enjoyed themselves. When there were mistakes, and there were, the humor imparted with ad-libs was often better than what was originally intended. Bob Hastings, Eddie Carroll and Frank Ferrante all seem to be masters at ad-libbing without missing a beat.

The banquet on the final night was very nice. The food was quite edible and I know of no one that became ill from it. They even did their utmost to cater to special dietary needs.

Entrees included Steak, Salmon and meatless Lasagna all served with rice or vegetables. There was a dinner salad served individually. There were plenty of dinner rolls on all the tables. Everyone received a small ice cream dessert. Beverages served were water and coffee. Seating was 8 persons to a table. Your seat was determined by your registry number. The earlier you registered, the lower your number, the closer to the stage was your seat. This applied equally to all including the guest stars. This I found was an excellent arrangement as there was no VIP table. My girlfriend (best friend, love of my life, she who is all) and I, found ourselves seated with Ron Cocking, his wife Gloria McMillan and their grandson, Sean Kelly Uminski. It would appear talent can be genetic.

The end of the convention was marked with closing words by Walden Hughes and a group gathering on stage of all the performers in all the recreations for photos. This reporter noted the absence of Bob Hastings and Rosemary Rice from this photo-op. Hastings was overheard to say if anyone wanted him they would find him at the bar quenching his thirst, as he wended his way through the banquet hall to the exit.

A comparison to the Cincinnati Convention is apples to oranges. Both have good points and bad. Cincinnati has a lot more free time that allows for mingling, dining, shopping or as in my case, a nice nap. It seems to me that guest stars, while much fewer in number, are much more accessible and approachable in Cincy.

REPS has a much more intense schedule which keeps

you entertained while also anchoring you at the same time. REPS costs more for admission and dinner (not to mention travel expenses in my case) but gives you a lot more OTR in return.

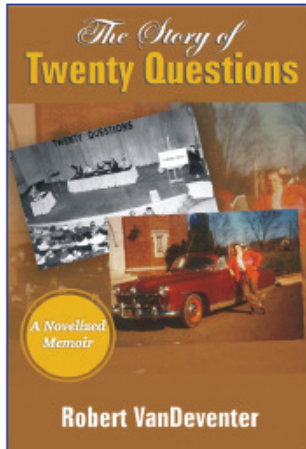
I hate to say one has more raw talent than the other as I admire anyone that has the guts to get up in front of a group and perform. I've been going to Cincinnati for quite a few years and have always enjoyed the professional and the non-professionals that perform there year after year. REPS was very different, as it seemed that half the folks attending were performers. Not only that, they were talented performers. It may have a lot to do with location. It may have a lot to do with organizers. It may be the difference between one man's convention and an organized group's convention. Either way, I like both for what they have to offer. I was very impressed with REPS and plan to attend next year.

Cincinnati is where my heart is (God bless Bob Burchett) and I'll always attend that one.



Diana, Eddie Carroll, Doug Hopkinson

Bear Manor Media



The Story of Twenty Questions
by Robert VanDeventer



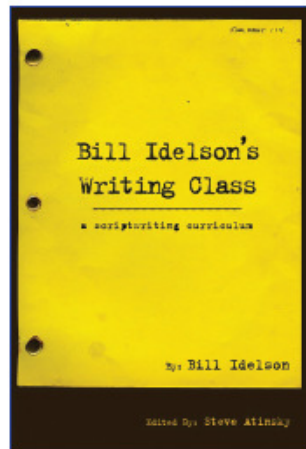
The Eternal Light
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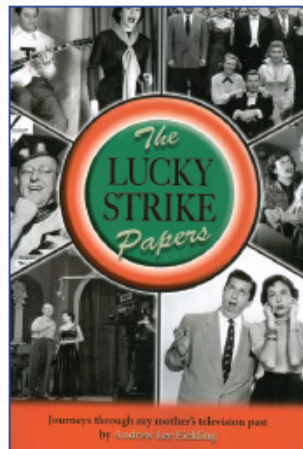
Fibber McGee's Scrapbook
by Clair Schulz



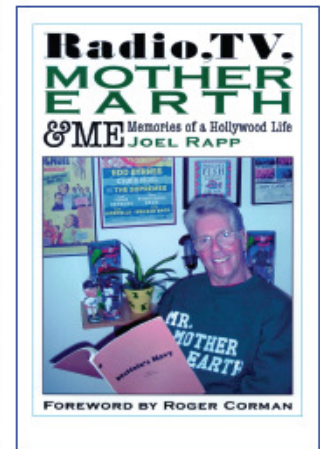
Bill Idelson's Writing Class
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by Janet Cantor Gari



The Lucky Strike Papers
by Andrew Lee Felding



Radio, TV, Mother Earth & Me
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Remembering the Ladies: A Salute to the Women of Early Radio

Donna L. Halper

Women were involved in broadcasting right from the beginning, although you might not know it if you read the majority of the textbooks. Because most historians have concentrated on the technological development of early radio, their focus has been on the inventors and the corporate entrepreneurs, most of whom were men - Guglielmo Marconi, Reginald Fessenden, Lee DeForest, Edwin Howard Armstrong, and David Sarnoff. Given this approach, it is difficult to show how important (and how necessary) the women of early broadcasting were. If you find women mentioned at all, it is usually as performers: early radio needed live talent, and as a result, numerous women, and even a few young girls, worked as singers and accompanists. (Even back in the days when women were not supposed to want a career, the study of music was encouraged; many women who had received some formal training suddenly found themselves invited to entertain an invisible audience of thousands, rather than just performing for family and friends.) But although a few of radio's earliest singing stars were female (most notably Vaughn DeLeath, "The Original Radio Girl"), it is also true that a few of radio's earliest managers, several station owners, and even a couple of engineers were female.

Whether you support the idea of feminism or not, the fact remains that women who took non-traditional jobs in the 1920s faced many more challenges than women do today. Back then, there were no laws about equal pay; station executives could (and did) say they would never hire a woman; and some journalists who believed that radio should be a man's job wrote columns that were highly critical of women announcers. Although the 20s brought great social change (women got the vote, many more women attended college) old attitudes refused to die: the common wisdom said that women who worked in radio should confine themselves to being secretaries or playing the piano or possibly doing an occasional program about cooking or fashion. But women doing the news? Women managing the station? Unthinkable! Yet in spite of all the opposition from their society (and at times from their own colleagues and families), certain women refused to accept a limited role. It has always seemed unfair to me that these pioneers and their achievements are seldom acknowledged, so let me

introduce you to some of them.

Perhaps the first woman to be both an announcer and an engineer was Eunice Randall (later, Eunice Randall Thompson). At the age of 19, she was broadcasting on 1XE, a Boston-area radio station owned by AMRAD--the American Radio and Research Company, which manufactured radio receivers and various types of ham equipment. The year was 1920, and the station operated from studios on the campus of Tufts College, (at Medford Hillside, MA) with a dedicated staff comprised of student volunteers and AMRAD employees. Eunice Randall had come to radio by accident, having been raised on a farm and intending to go to art school. But needing extra money, she found a job as a draftsman in AMRAD's factory (the first woman they ever hired), and this provided her introduction to the growing wireless industry. It wasn't long before she was deeply involved with both professional and amateur radio: she soon built her own ham station, and ultimately became one of the first woman in New England to hold the first class license (her ham calls were 1CDP, and later W1MPP). Interestingly, she had no role models in her family for any of this-- I have met several of her relatives, and as far as they recall, none of the Randalls was a "radio bug".

To Boston radio fans of the early 20s, Eunice Randall was "The Story Lady"; two nights a week from late 1921 through 1923, she had a sponsored program (the station's first-- brought to you by "Little Folks Magazine"), reading stories to children. She also did the Police Reports, gave Morse code practice, sometimes announced the news, and when guests didn't show up, she and one of the station's engineers would sing duets! She even became the assistant chief announcer. 1XE (which was re-named WGI in February of 1922) was heard all over the United States, and Eunice received fan mail (and more than a few marriage proposals) from many different cities. Gradually, her technical skills and her willingness to do whatever it took to keep the station on the air-- including climbing the tower if necessary-- earned her the respect of her male colleagues at AMRAD, most of whom had been vehemently opposed to hiring a woman when she first applied. Eunice was frequently written about in the Boston and suburban newspapers, and unlike some other female announcers who encountered ridicule and hostility, what was written about her was very complimentary. (In case you are wondering if perhaps she was extremely attractive and the columnists wished they could take her out, Eunice was very tall for a woman of her day-- at least six feet

tall-- and while pictures of her show a woman with a wonderful smile and a pleasant face, she does not look like a potential model. Rather, those who knew her say it was her dedication to her work and her outgoing personality that won over even her critics.)

While she had fun on the air, Eunice truly loved the technical side of radio, and studied hard to keep up with the much more experienced men at AMRAD. The company soon expressed their confidence in her credibility by making her a member of the team of experts sent to discuss and demonstrate AMRAD's newest equipment at conventions and radio shows. Given how few women were in the technical end of radio back then, we can only imagine the impression it must have made on people who met her at the AMRAD booth and discovered she wasn't the receptionist-- in several cases, she had helped to test or build that equipment!

If 1XE/WGI's parent company, AMRAD, had not been beset with financial problems-- by 1925 it was bankrupt-- Eunice might have stayed on the air much longer. As it was, she did remain a dedicated ham radio operator for her entire life, and although she left commercial radio, she continued to do drafting and engineering work till she retired. Occasionally, she appeared as a guest on women's shows during the 1930s and 40s, talking about her adventures in radio's early years. Eunice Randall was by all accounts an amazing and courageous woman. Her desire to enter the all male world of radio totally mystified her father, and I am told he never accepted her decision. But she must have been an inspiration to numerous young women of the early 1920s who heard her voice on the radio and thought that maybe someday they too could be like her.

Another woman who had never planned to be in radio was Bertha Brainard. She grew up in New Jersey, and as a child, dreamed of being a movie star or performing on the stage. After serving as a nurse during World War 1, she pursued her love of theatre; in the fall of 1921 when professional radio came to Newark, she volunteered to do a program of theatre reviews and news of up-coming shows. (Like most performers and announcers from radio's early days, Bertha didn't expect to get paid for her work on the air. She did it because it was fun to be a part of a brand new mass medium.) Her show, "Broadcasting Broadway" marked the first time a woman had been on the air at station WJZ, which, not long afterward, moved from New Jersey to New York City, making it even easier for her to interview the actors and actresses. In fact, she had such excellent contacts that she was hired in

a paid capacity to find and book the talent for WJZ. This led to more responsibilities, and by 1925, she was working directly with the management in running the station; she even developed new programs and hired announcers.

Before I continue, I should explain that in radio's early days, titles often meant something very different from what they mean today. For example, a Program Manager did in fact manage the programming-- by finding enough musicians and guest speakers to fill the demands of live radio. And a station secretary-- while usually a "woman's job" with a comparatively low salary and not much prestige -- was often pressed into service on the air, especially if she could sing or had some expertise in domestic arts such as cooking or sewing. In Boston, the woman originally hired to be executive secretary to John Shepard the 3rd (he was president of the Shepard Stores and owner of station WNAC), ended up doing a successful daily show for homemakers-- she became so well-known that when she left, the name remained; a succession of women who filled the secretarial role also served as "Jean Sargent" on WNAC. Thus, while it is true that many women in early broadcasting were listed as 'secretary' or 'studio hostess', a closer look at what they actually did proves their role was far more extensive than just typing letters or answering the phone. Many were doing work we associate with managers-- they often produced their own shows, hired the talent, brought in the guests, and even surveyed the audience to find out what topics interested them! As a result, women who worked as station secretaries often felt very lucky-- it was much more exciting than the typical office job. They met interesting people, their duties changed constantly, and sometimes they even got on the air themselves. Early stations could not have functioned effectively without these versatile women!

The original "Jean Sargent" had something in common with Bertha Brainard-- both worked for men whose attitude about women's proper role was very traditional. Unlike Bertha, who stayed on at WJZ despite a boss who was less than supportive of her goals, "Jean Sargent" left WNAC because her boss refused to give her more opportunity to move beyond a 'women's show'. As long as she remained in the role considered normal for a woman, she was encouraged, but when she asked to do shows considered men's jobs, she was not even considered for a try-out. Frustrated by this, she ultimately moved to the mid-west, where she took a radio job with

more opportunities. Meanwhile, Bertha Brainard was working for a Program Manager (Charles Popenoe) who said in a magazine interview in September of 1924 that he believed women lacked the skill to be announcers, and if it were not for Bertha's reputation as a credible theatre critic, he would have taken her off the air long ago! We can only imagine how she felt seeing that quote, but then, Bertha Brainard seemed to have an attitude similar to that of Eunice Randall-- disapproval did not stop her, and she handled criticism with remarkable poise. Based on what I have read about her duties, Bertha was the equivalent of the Assistant Program Manager; yet her boss persisted in minimizing her role, speaking about her as if she only did clerical work. Several books by and about the men who founded WJZ give a very different picture, however: the announcers themselves stated that it was Bertha Brainard who helped them improve their air-work, and trained the staff in how to do their jobs more effectively. Quotes from these men and women who worked at WJZ indicate she was regarded as a "Big Sister", and her opinions were respected.

One man she had to impress was David Sarnoff, whose company purchased her station in 1926. Nothing I have ever read about Sarnoff suggests that he had a modern attitude about women; in fact, he seemed quite old-fashioned. Yet he must have been pleased with her competence because he certainly could have replaced her when NBC took over WJZ. Not only was Bertha retained-- she was promoted. By 1928, she held the title of Program Manager for the NBC Radio Network, and eventually became National Commercial Manager. She was profiled in a number of magazines and newspapers (including the New York Times), and several books about opportunities for women in radio spoke highly of her. She was certainly one of the first women network executives, and she worked for NBC for the next twenty years, until she retired.

Another woman who found similar success with NBC got her start in Chicago on a small station known as WGU, which broadcast from a department store several times a week in the spring and summer of 1922. The station didn't last very long, but the woman who managed it (which meant that she booked the talent, did the publicity, performed classical selections if a guest failed to appear, and almost single-handedly kept WGU operating) would go on to a long and successful radio career. Judith Waller had hoped to become a journalist; when radio beckoned, she was working for the American Red Cross and considering her options. She had recently

tried to get a job at the Chicago Daily News; to her surprise, the man who had interviewed her called her one evening to tell her he had just bought a station (WGU), and he asked her to help him run it. Not long after that phone call, she found herself named station manager. WGU ultimately folded-- early stations were fun to own but expensive to maintain. Judith's radio career was far from over, however; she was soon back in radio with WGU's next incarnation, WMAQ. As one of the few women Station Managers, she quickly became known for her ability to persuade famous classical musicians and opera stars to perform (back then, talent was not always paid-- radio was still a volunteer activity at many stations), and for putting on high quality programs. By the late 20s, Judith Waller was developing educational programming on WMAQ-- she strongly believed that radio should not only entertain but also be a vehicle for learning.

In 1931, NBC took over WMAQ, and again, David Sarnoff found he had a talented and very competent woman running the station. She had established an arrangement with the University of Chicago to have debates, panel discussions, and even some courses on the air; she was developing programs in music education for children, and thinking up creative ways to do more public service. Her diligence was rewarded-- Judith was named head of NBC's new Educational Division, responsible for all of the educational programming on NBC stations throughout the midwest. During her years in radio, she wrote many articles for scholarly journals as well as a book about broadcasting and public service, "Radio: the Fifth Estate." She was an eloquent spokeswoman on behalf of the importance of public service, and while she loved music and radio drama, she did not want her industry to ignore the need for programming that would inform the audience and make them think. Judith Waller's career with NBC spanned more than 25 years, and numerous civic and professional organizations-- from the Parent/Teachers Association to the American Medical Association-- thought of her as Chicago's First Lady of Radio.

And then there were the station owners. In the early 20s, a small number of women were active in amateur radio, building and operating their own stations. But professional radio was more of a challenge-- it required an outlay of cash that most women did not have. However, in the small town of Vinton Iowa, in the summer of 1922, a unique event occurred: Marie Zimmerman put a station on the air. The daughter of

immigrants, Marie had grown up on a farm and had never thought much about radio until she married Robert Zimmerman, an electrician who was fascinated by the new radio craze which was sweeping the country in 1922. He introduced Marie to ham radio, and they both decided to try to put a professional station on the air. Bob built it (he had to ask for donations to pay for the equipment), but the license was issued to Marie, who operated it and did all the things that station managers in those days had to do. WIAE was typical of small "mama/papa" stations of the early 20s-- Marie and Bob were the entire staff of the station, since they couldn't pay anybody to work for them. Studios were in the living room of the Zimmerman home, sometimes in a rented office, and sometimes in Bob's truck, which he drove around Vinton-- Marie did the announcing as they demonstrated the magic of broadcasting to people who had not seen it before. The station operated on a shoestring, relying on local volunteers to sing or perform, and when no talent could be found, Marie played a few phonograph records. It was an election year, and suddenly local politicians discovered that giving a talk on radio reached many more people than going around town campaigning. The public was amazed when their radio set brought them the voice of a candidate for local office telling why he deserved their vote. It was the first time radio and politics had met in Vinton: to us today, candidates giving speeches are commonplace, and probably boring. But in 1922, listeners had a sense of wonder about broadcasting: they would put on their headphones and marvel at what they heard. WIAE broadcast live from the County Fair that year, and tried to maintain a presence at other local events. Marie's living relatives do not remember her station (they were too young to have heard it), but they all commented on what a warm and outgoing personality she had, so undoubtedly the people in Vinton must have enjoyed listening to her, and they were probably very grateful to have a radio station, even a small one.

Marie Zimmerman seemed to have a remarkably egalitarian relationship with her husband Bob. He fixed the equipment; she did the paperwork the government required for license renewal and hired all the performers-- and they both did their part to maintain a regular schedule of three (sometimes four) broadcasts a week. Had it not been for the fact that the two of them were not rich, and that right up the road, a powerful new station with a large budget (WJAM) went on the air not long after WIAE did, the little station might have lasted longer

than it did. But for nearly a year, there it was, bringing local residents a chance to perform and to hear their neighbors on the air. In the summer of 1923, the Zimmermans totally ran out of cash and Marie did not renew the license. There would be several other women who owned and operated stations in the late 1920s, but Marie Zimmerman did it first. She later went on to a career in business, becoming head buyer for a midwest department store.

One other woman owner was Ida McNeil, who ran a one woman station from her house (like Marie Zimmerman, her husband had built it for her in 1922; unlike Marie, she was still running it twenty years later); she gave the audience weather reports, farming tips, some music, messages of interest to the community, and whatever else she felt would be helpful to local people. The station began as an amateur operation, but by 1932, KGFX in Pierre, South Dakota, was a full-fledged commercial station, although Ida was still 99% of the staff. KGFX occupied such a positive place in the hearts of her listeners that Ida and her little station were written up in Time magazine in 1941!

There are so many more women I want you to meet-- such as Eleanor Poehler of WLAG in Minneapolis. She overcame personal tragedy (the unexpected death of her husband after they had only been married a year and she had just given birth to their first child) and not only become a respected singer but she was then hired as Minneapolis' first woman station manager, in August of 1922. A critically acclaimed soprano who had studied in Europe, Eleanor became a vocal supporter of classical music on radio; when the owners of WLAG went bankrupt, she worked as Music Director for their successor, WCCO.

There was also another famous vocalist who managed an early station-- Vaughn DeLeath, who had a long and very successful career as a singer and a recording artist, but who also served as Program Manager for a New York station, WDT, in 1923-24. As mentioned earlier, many of the first Program Managers were performers themselves, mainly from classical music or opera backgrounds, or playing for an orchestra. This made it easier for them to find colleagues who would be willing to volunteer at the station-- the exposure was good for a performer's career, since it gave him or her free publicity. And while not every station had the good fortune to be run by a vocalist as famous as Vaughn DeLeath, most stations tried to have at least one announcer on staff who could step in and perform in an emergency.

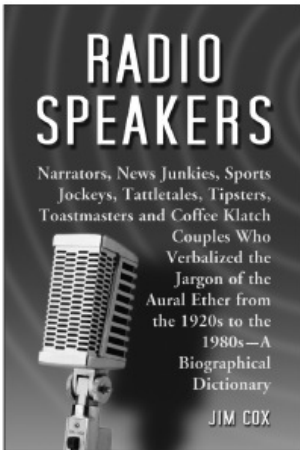
Other women in early radio did the "women's shows", but many took their show beyond just recipes and fashion tips to bring in interesting guest speakers on topics as wide ranging as foreign policy and current events. Caroline Cabot of WEEI in Boston was typical of this genre of women's show; she received huge amounts of fan mail from grateful female listeners, and she soon had her own staff and her own office, where her daily show could be produced more efficiently. By the 30s, some women were even doing a sort of talk show-- the best known of these was WOR in New York's Mary Margaret McBride.

I haven't even begun to discuss such pioneering women announcers as Jessie Koewing or Halloween Martin, or women radio columnists such as Jennie Irene Mix, or other women owners like Mary Costigan-- perhaps I can do part two at some point!

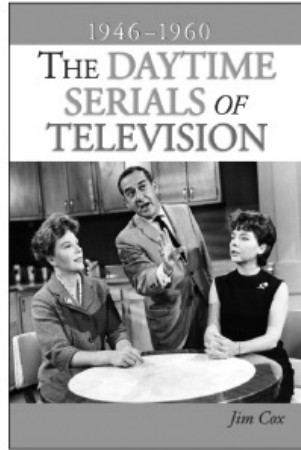
Today, few people think about the Bertha Brainards, Eunice Randalls, Judith Wallers or Marie Zimmermans of early broadcasting. There are a number of women on the air in nearly every format; and while the majority of the owners are still men, there are more women in sales and in management than there were in previous generations. Hearing a woman read the news or announce a song no longer brings forth newspaper editorials predicting the end of life as we know it if women are allowed to continue doing "men's jobs". But were it not for the determination of the first women in broadcasting, perhaps radio would still be for men only. The more I read about the 1920s, the more I am amazed at how courageous these women were-- nobody expected them to be successful, some people even wanted them to fail. Yet they not only succeeded, but more important, they proved to skeptics that when given the chance, a qualified woman could get the job done. Their efforts earned the respect of their industry, and they served as role models in a society where few young girls thought they could ever work in the media. I hope one day the historians who write the textbooks will agree that the achievements of broadcasting's women pioneers deserve to be remembered.

Donna L. Halper is a radio consultant, educator, and broadcast historian. She is a contributing editor to the Boston Radio Archives, and is on the faculty at Emerson College in Boston. She completed her third book in April 2001, Invisible Stars : A Social History of Women in American Broadcasting published by M.E. Sharpe.

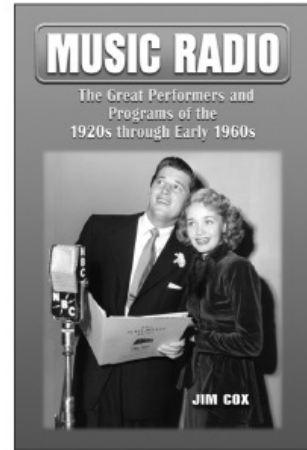




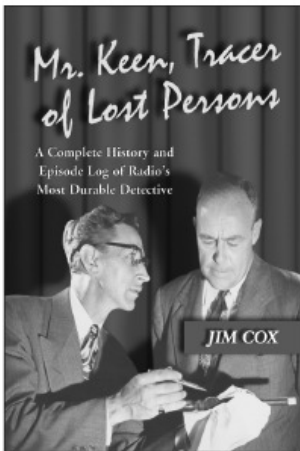
Jim Cox. 2007, \$55 hardcover (7 × 10), appendix, bibliography, index, ISBN 978-0-7864-2780-2.



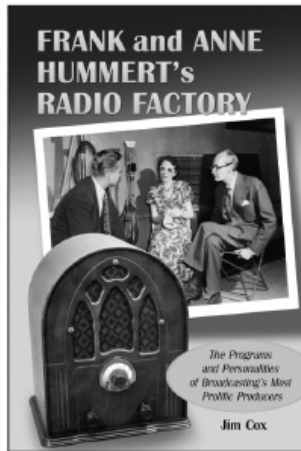
Jim Cox. 2006, \$49.95 hardcover (7 × 10), photos, appendices, notes, bibliography, index, ISBN 978-0-7864-2429-0.



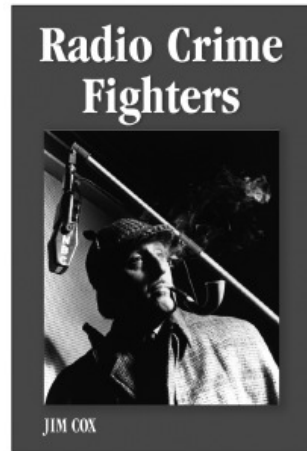
Jim Cox. 2005, \$55 hardcover (7 × 10), photos, notes, bibliography, index, ISBN 978-0-7864-2047-6.



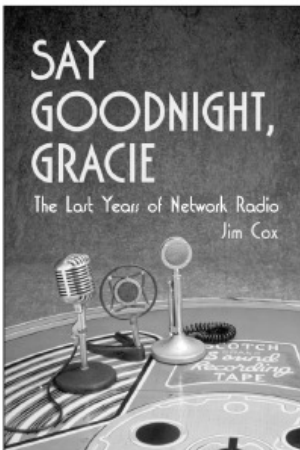
Jim Cox. 2004, \$65 hardcover (7 × 10), photos, notes, chronology, bibliography, index, ISBN 978-0-7864-1738-4.



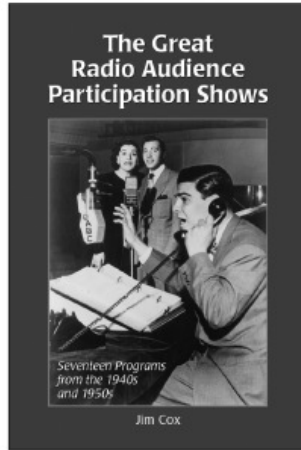
Jim Cox. 2003, \$35 softcover, photos, appendices, notes, bibliography, index, ISBN 978-0-7864-1631-8.



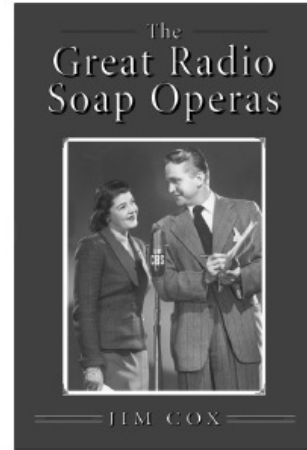
Jim Cox. 2002, \$45 hardcover (7 × 10), photos, appendix, bibliography, index, ISBN 978-0-7864-1390-4.



Jim Cox. 2002, \$39.95 softcover, photos, appendix, notes, bibliography, index, ISBN 978-0-7864-1168-9.



Jim Cox. 2001, \$45 hardcover (7 × 10), photos, appendix, notes, bibliography, index, ISBN 978-0-7864-1071-2.



Jim Cox. 1999, \$55 hardcover (7 × 10), photos, appendices, notes, bibliography, index, ISBN 978-0-7864-0589-3.



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Please join us at www.RadioOutofthePast.org, in the Fred Bertelsen room.

August 15, 2009

Sat 9 a.m.-12 Host: Devon Wilkins

Wayne and Shuster: "Canada 's the Place for Me" 53-08-17

Mystery Project: Suddenly This Summer 1997-09-13

Ozzie and Harriet: Home-Made Ice Cream, 53-10-30

Favorite Story: Casey at the Bat 48-04-17

Canadian Snapshot: Muskoka

Sat 12-3 p.m. Host: Joy Jackson

Halls of Ivy: Summer Vacation 52-06-25

Rogers of the Gazette: Eula Horn & the Country Fair 53-10-22

Mutual Radio Theater: A Trip to Casablanca 80-04-25

Jerry of the Circus: Jerry's Clown Debut

Crime Club: Coney Island Nocturne 47-07-10

Jimmy Durante: Looking for a Cheap Vacation 48-03-24

Sat 3 to 6 p.m. Host: Kelly Sapergia

Burns and Allen: Separate Vacations 1948-01-29

Amos and Andy: Vacation at Lake Chipawa 54-04-11

Gangbusters: The Case of the Carnival Caper

Cavalcade of America : National Parks Pioneers 37-03-03

Adventures of Dick Cole: Judo

Sat 6 to 9 p.m. Host: Rob Hancik

Archie Andrews: Stranded on an Island 46-07-13

A Date with Judy: Judy's planning to appear as Minnehaha 47-07-08

Barrie Craig Confidential Investigator: Midsummer Lunacy 54-08-17

Fibber McGee and Molly: Packing for Vacation 40-06-25

Richard Diamond: The Baseball Matter 53-08-30

August 16, 2009

Sunday 9 a.m. -12 Host: John Beaulieu

Damon Runyon: Baseball Hattie 49-06-26

Father Knows Best: Vacation Arrives 50-07-06

Our Miss Brooks: Heatwave 49-08-07

Your hit Parade: All or Nothing At All 43-07-17

Life with Luigi: At the Beach 49-07-17

Sunday 12-3 Host: Matt Cox

Dimension X: Time And Again 51-07-12

Lux Radio Theater: The Pride Of The Yankees 43-10-04

You Are there: July 3rd Battle of Gettysburg

Six Shooter: The Battle of Tower Rock. 54-02-21

Sunday 3-6 pm Host: Larry Gassman

Suspense: August Heat 05-31-45

Red Skelton: Vacation Time and Mad NBC Producers 06-04-46

Screen Guild Theater: The Babe Ruth Story 10-21-48

Jack Benny: Guest Bob Feller 06-20-48

Dragnet: Production 11 aka Sixteen Jewel Thieves 08-18-49

Sunday 6-9 pm Host: John Gassman

Philip Marlowe: Red wind 48-09-26

Great Gildersleeve: Fishing Trip 42-08-30

Bill Stern 46-03-22 & 34-07-02

Gunsmoke: Shakespeare 52-08-23

Night beat: Old Home Week 50-09-04

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The Practical Side of Old-time Radio: Conventions

Bob Burnham

Perhaps today, in-person-conventions are now the events of only hard-core old-time radio fans. In reality, this is what those conventions were in their earliest years. But at one time, the cost of travel, hotels, admissions and just living was lower. Attendance at events such as the Newark Friends of Old Time Radio was much higher. There were more legendary radio veterans still with us. This helped to attract even more people to these events.

The world was not as connected via the internet as it is today, but that didn't seem to matter so much. Old-time radio was alive and thriving on physical media like reel to reel and cassette tapes. There was no way to send a physical cassette over a phone line other than holding a handset over the speaker and hearing the feeble audio over a phone line.

Normally, we would send a single cassette via First Class Mail, or a box of reel tapes via "Special Fourth Class Rate" courtesy of the U.S. Postal Service. You could fit six hours of programming on a single reel tape if you used the obscure reel format of "four track mono" which was standard among old-time radio fans. Government surplus reel to reel tape from the long defunct Ampex Corporation could be had for a buck or less.

Old-time radio was practical, affordable and tens of thousands of shows were readily available for trade or purchase. Club libraries from which members could borrow tapes were even more affordable. Old-time radio dealers, of which there were many operating on a non-commercial level, were plentiful. Dealers generated the most controversy, but also generated the most revenue and the most promotional "punch" for the conventions.

Long time friend, Bob Burchett, in fact, started the Cincinnati conventions with a small dealers' room and no events scheduled. Bob threw a party for us old-time radio dealers – and many of us came. The fact is 23 years later, at least three of us who were at that first convention STILL came this year. People like Gary Kramer of Great American Radio, Terry Salomonson of Audio Classics, and myself. Basically, we all pooled our funds and helped Burchett start the Cincinnati convention. We made it practical from a financial standpoint.

In the meantime, yet another group of supporters developed: The people who loved to be involved in the recreations! With fewer "professionals" from radio's

golden age available, the collectors got into the act and made it their business to plan, write scripts, audition and display their acting skills. The late great Dave Warren, a childhood friend of Burchett's, was the first to "get into the act" with his hilarious portrayal of "Senator Claghorn" from the Fred Allen Show. Soon, the "Dave Warren Players" became a regular feature at the Friends of Old-time Radio conventions and the Cincinnati conventions.

You can have a great convention with a great dealers room with lots of wares to help underwrite the business end of the convention, but without the entertainment end, you really don't have a convention by today's standards. There is no way we could ever find a way to thank people like Jay Hickerson who have dedicated their lives to basically creating a marriage between old-time radio dealers and recreation experts along with hotel management, and Bob Burchett who came along a few years later to support the east coast convention before starting his own.

Yet these conventions have been struggling for survival the last few years. Could that struggle be because so many dealers have dropped out of sight, and so many of those that are left are offering 50 shows on a disc for \$5. Or could it be that so many people are staying home and downloading hundreds of shows off the internet for free, rather than traveling to a convention? Or might it be because now it costs so much more to drive, fly, take a train. From where ever you are to where ever the convention is?

So many people who have been great supporters by-mail have never been to an in-person convention. Who knows why? Work schedule, cost, health, don't like to travel, would prefer to spend their travel dollars on MORE OLD-TIME RADIO, you name it. This leads me back to my original comment that conventions may be primarily just for HARD-CORE old-time radio fans.

Yet once in a while, I'll meet someone at a convention introducing themselves saying they bought tapes from me "for years" (I'll usually recognize their name) and this is their FIRST CONVENTION, and now they are HOOKED (they'll "be back next year"). They've been converted to hard-core fans, that maybe, just maybe I had something to do with. Suddenly, that niche hobby whose convention for so many years did not seem so practical in terms of cost, now seems like a necessity of life for these people.

As a dealer, however, I have to deal with the harsh realities of business management every year. Squeezing travel dollars out of what I do takes creativity. Earlier

this year, I stumbled upon some new concepts (based on old) to help promote old-time radio and what I do. Today's radio is struggling for survival which means the "professional" side of my work is not doing well. This means The Hobby, as in Old-Time Radio at my end, has to be self-supporting. Being practical and creative is the key to survival of the hobby from a business perspective.

In the meantime, attending your "FIRST" in-person convention (even if you can only to it once) is the best way to show your support along with your support of organizations such as this one. Try being a "hard-core" collector even once. Hope to see you soon.

Bob Burnham has operated BRC Productions, a service for the old-time radio hobby, for over 30 years and can be reached at bob@brcbroadcast.com.

The History of WMAQ Radio

Chapter 8

Tom Gootee

Operation of WMAQ settled into a schedule routine early in 1924, with three regular broadcast periods every day except Sunday. The first Chicago Nemo's were installed by WMAQ at Lyon and Healy's Music Store, and at the Chicago Civic Opera House. In the summer of 1925 WMAQ broadcast the Democratic and Republican conventions exclusively to Chicago, by arrangement with the A.T.&T.

The 1924 World Series baseball games were also broadcast by WMAQ in October, and a new field of sports reporting was opened to radio broadcasting. Public interest in these baseball games was very much apparent, and the Daily News decided to look closely into this new field of radio. All during that fall and winter plans were completed for broadcasting the local Chicago games of both the American and National League teams for the next season. Miss Waller, incidentally, first sold P.K. Wrigley on the idea of broadcasting from Wrigley Field. WMAQ was the first station in the United States to broadcast every home baseball game, an arrangement which began on June 1st, 1925, and continued for many seasons.

The Daily News and WMAQ also took an active interest in all other sports, both collegiate and professional. Football games from the University of Chicago's Stagg Field were begun in the fall of 1925, the first game being played October 3rd, between Chicago

and Kentucky, and believed to be the first regular football game broadcast in the United States. Chicago at that time was devoid of qualified announcers as it was of experienced operators. In order to accurately broadcast these various sports activities, it was necessary for the Daily News to draft two of its experienced reporters for radio work. The two chosen were Harry Beardsley and [Hal Totten](#)---and Hal is still doing sports broadcasts for NBC.

Another sports reporter, Kenneth Fry of the Chicago Evening Post, was also doing occasional stints for WMAQ in 1925. Ken is now Director of Special Events for the NBC Central Division.

WMAQ was the only Chicago station to broadcast the Coolidge inaugural from Washington in March, 1925, and all other local stations courteously remained silent during the special broadcast so that listeners would not be detracted from the important event.

In the same month the Victor Phonograph Company presented the first of a series of concerts over an improvised network of some twenty stations scattered between WEAJ in New York and WMAQ in Chicago. This probably was the first "commercial" network broadcast, and was the forerunner of the present-day independent network systems.



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.

OTRR Library a Huge Success

The Old Time Radio Researchers launched its' on-line library in July of 2008, thus being in operation for a year and has proved to be one of the most successful projects sponsored by the group. Many collectors of old time radio did not like the idea of having to pay or donate for the privilege of downloading old time radio programs from the pay FTP sites when these programs were originally made available for free from various collectors and groups.

The OTRR conducts successful distributions of the series and programs that it acquires, but mail distros are extremely slow, and subject to someone dropping out of the round robin, thus creating a broken link that might take a month to correct. The mail distros could only reach a limited number of people as well. So the Executive Council voted to launch a website that would bring more otr to more people. The Council also voted to upload all the various series and episodes in the groups'

holdings. This proved to be a very large task. Several people originally agreed to upload materials, but they all dropped out except Mike Harron. Mike uploaded the majority of files available. OTRR wishes to thank Mike for his work on behalf of the group.

Although a limited number of episodes were available the first month the library was open, 307 people paid 1107 visits to the site and downloaded 49 gigs of files. That was a successful launch of the site and the group was extremely pleased, but the best was yet to come.

Over the ensuing months the number of available episodes continued to increase, as well as the number of borrowers and files downloaded.

A few months ago, our host server, Bluehost, asked if they could move the library to a larger server, as it now had the distinction of being the largest site that they hosted! They reported that OTRRLibrary contained over 500 gigs of files! Since then nearly 50 additional gigs have been added and there are still about 150 gig of series and episodes awaiting uploading.

The June 200 figures show that 1126 people have paid 3231 visits to the site downloading 274 gigs of otr. For the year ending June 2009, over 1865 gigs of files have been downloaded.

Even though the rules for the use of the Library are few, several people have violated them and have had to be banned. Our server puts a limit on the number of people accessing the site at any given time, so we have asked our card holders to limit their downloads to 10 gigs per month. We feel that this is reasonable as no-one could possibly listed to that amount of programs in a month. We had one user who had two cards and had downloaded 38 gigs before he was discovered. He failed to realize that even though he may have had multiple cards, they were all tied to his computer id!

While the OTRR realizes the valuable role that pay FTP sites have played and continue to play in this hobby, we think that alternate avenues should be available to collectors. And we are proud to sponsor the internet's largest collection of free OTR.

Library card holders have not and will not ever be asked to pay for bandwidth, or contribute, or donate for the upkeep of the site. OTRR members and friends have contributed funds for this and we recently renewed our contract with Bluehost for an additional three years, so the site will be around for a while.

If you do not have your library card, you can go to www.otrrlibrary.org and apply for one today.

New Acquisitions and Upgrades

The following is a list of newly acquired series/episodes. They may either be new to mp3 or better encodes. These were acquired by the Group during the month of June. They were purchased by donations from members and friends of the Old Time Radio Researchers. 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

Author's Studio 76-02-10 (137) Vanity Fair - Miss Becky.wav
Authors Studio 76-02-02 (131) Vanity Fair - Darling, Dearest.wav
Authors Studio 76-02-03 (132) Vanity Fair - Dearist, How Does It Sound So Far.wav
Authors Studio 76-02-04 (133) Vanity Fair - My Dear Matilda.wav
Authors Studio 76-02-09 (136) Vanity Fair - Another Sausage My Dear.wav
Authors Studio 76-02-11 (138) Vanity Fair - She's Not Happy.wav

Beyond Reasonable Doubt xx-xx-xx (09).wav

Cisco Kid, The 53-09-08 (119) Murder On The Treasure Trail.wav
Cisco Kid, The 53-09-10 (120) Black Jack Larue.wav

Cousin Bob Nicholson xx-xx-xx First Song - Talk To Your Heart.wav

Destination Freedom 48-09-19 (13) Boy With A Dream.wav
Destination Freedom 48-11-21 (21) The Rhyme Of The Ancient Dodger.wav
Destination Freedom 48-11-28 (22) Investigator For Democracy.wav
Destination Freedom 50-04-09 (87) The Buddy Young Story.wav
Destination Freedom 50-04-15 (88) The Fifth District Crime Fighter.wav
Destination Freedom 50-04-23 (89) The Dance Anthropologist.wav

Dude Martin Radio Rancho 47-01-05 First Song - You Can't Break My Heart.wav

Faces Of Love 76-02-02 (131) Are You The Assistant Editor.wav
Faces Of Love 76-02-03 (132) Oh, Joy, It Has Been A Lovely Dinner.wav
Faces Of Love 76-02-04 (133) Morning Henry - Morning Kate.wav
Faces Of Love 76-02-09 (136) Kate, What Are You Doing.wav
Faces Of Love 76-02-10 (137) Ned, The Phone's Ringing.wav
Faces Of Love 76-02-11 (138) Hi, I mean Hello.wav

GI Journal 45-04-13 (90) Guest - Monty Woolly.wav

Juvenile Jury 47-10-12 Son Wears Socks To Bed.wav

Little Things In Life 76-02-02 (131) Worrying About Debbie.mp3
Little Things In Life 76-02-03 (132) The Furnace Service Contract.wav

Little Things In Life 76-02-04 (133) The Dangers Of Flying.wav
Little Things In Life 76-02-09 (136) Checking On Aunt Maggie.wav
Little Things In Life 76-02-11 (138) Rushing Alex To The Vet.wav
Little Things In Live 76-02-10 (137) Saving Time.wav

Lone Ranger 40-08-02 (1174) A Horse Named Toby.wav
Lone Ranger 40-08-05 (1175) A New Life.wav
Lone Ranger, The 40-08-07 (1176) Desert Murder.wav
Lone Ranger, The 40-08-09 (1177) Rangeland Vengeance.wav

Mort Nusbaum Show 55-12-xx (First Hour Of Show).wav

New York Closeup 54-11-24 Guest - Fred Allen.wav

One Night Stand (358) First Song - The Champ (Glen Gray).wav
One Night Stand 44-06-03 (327) First Song - Just One Of Those Things (Russ Morgan).wav
One Night Stand 49-01-04 (116) First Song - Prince Charming (Harry James).wav

Phil Harris 50-10-08 (150) Phil Has No Sponsor.wav
Phil Harris 50-10-15 (151) Forbidden To Mention Sponsor's Name.wav

Powers Gourand 36-07-03 Guest - George M. Cohan
(skips)(poor sound).wav
Powers Gourand 42-07-09 Guest - Milton Berle
(skips)(poor sound).wav
Powers Gourand 41-10-17 Guests - Sophie Tucker,
Georgie Jessel (skips)(poor sound).wav

Reville Roundup 45-xx-xx First Song - Evertime I Fall
In Love.wav

Sammy Kaye - Swing And Sway 43-11-28 First Song -
How Sweet You Are (AFRS).wav
Sammy Kaye - Swing And Sway 43-12-12 First Song -
For The First Time (AFRS).wav
Sammy Kaye - Swing And Sway 44-02-13 First Song -
For The First Time (AFRS).wav
Sammy Kaye - Swing And Sway 44-02-20 First Song -
My Heart Tells Me (AFRS).wav
Sammy Kaye - Swing And Sway 44-02-27 First Song -
I've Had This Feeling Before(AFRS).wav

Sammy Kaye - Swing And Sway 44-03-05 First Song -
Oh What A Beautiful Morning (AFRS).wav
Sports Scenes 46-09-01 Guest - Ted Husing.wav

The Man On The Line 5x-xx-xx Jack Boles Story.wav

To Have And To Hold 76-02-02 (131) Emily, Where Are
You (speed varies).wav
To Have And To Hold 76-02-03 (132) Your Jacket,
Sir.wav
To Have And To Hold 76-02-04 (133) I Feel Relaxed
Since I Don't Know When.wav
To Have And To Hold 76-02-09 (136) Jason, Dear, Time
To Get Up.wav
To Have And To Hold 76-02-10 (137) That's A
Handsome Looking Table.wav
To Have And To Hold 76-02-11 (138) Mom, Dad.wav

Tomorrow Calling 48-10-30 Guests - The Ewing
Sisters.wav

UBC 36-03-04 Scandal In The 19th Century.wav

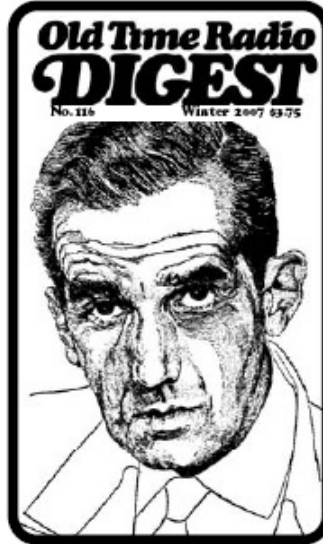
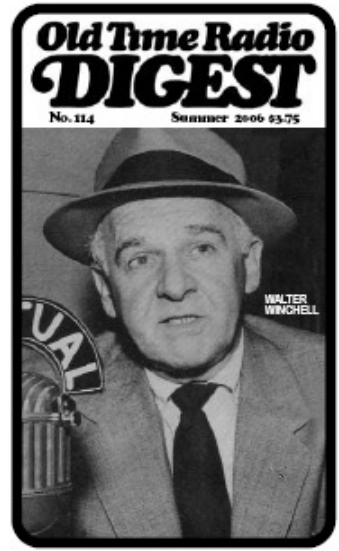
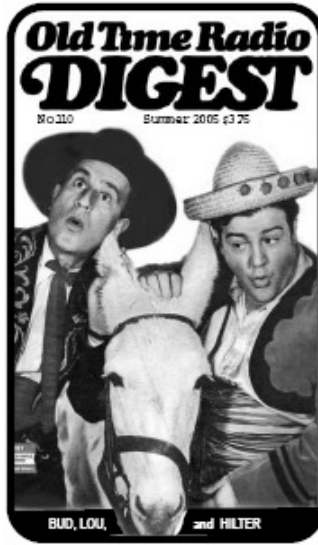
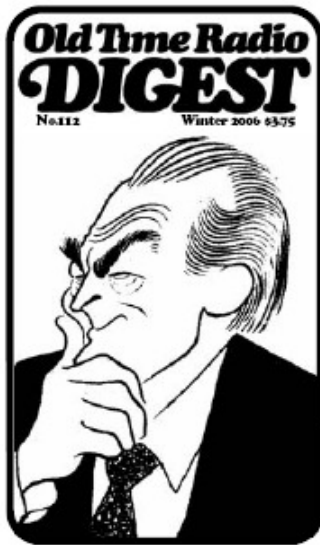
War Telescope 45-05-05 Peace In Europe Is So Nearly
Won.wav
War Telescope 45-05-12 Prison Life In Germany.wav

Whatever Became Of 65-xx-xx Lum & Abner.wav

Whatever Became Of 65-xx-xx Our Gal Sunday.wav
Whatever Became Of 66-10-xx Buffalo Bob.wav
Whatever Became Of 66-xx-xx Ma Perkins.wav
Whatever Became Of 67-01-xx Gangbusters.wav
Whatever Became Of 67-05-09 Life Can Be
Beautiful.wav
Whatever Became Of 68-11-20 The Aldrich Family.wav
Whatever Became Of 68-xx-xx The Green Hornet.wav

Whatever Became Of 70-12-22 Young Widder
Brown.wav
Whatever Became Of 72-01-06 One Man's Family (end
clipped).wav
Whatever Became Of xx-xx-xx Amos And Andy.wav
Whatever Became Of xx-xx-xx David Harum.wav
Whatever Became Of xx-xx-xx Mrs. Nussbaum.wav
Whatever Became Of xx-xx-xx Nero Wolfe.wav

Your Best Bet 51-04-06 First Guest - Tech Sgt
Kreiger.wav



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WHITHER THE TIMES??

So, we've come this far - 44 great issues under the editorship of Ryan Ellett. Forty-four issues that has made us not only one of the most respected of the old time radio publications in existence, but I'm sure, the widest in circulation today with over 2150 subscribers.

Our writers include not only the most respected researchers in the hobby today, but amateurs as well, many trying their hand for the first time.

Thus I can safely say that 'The Old Radio Times' has been a great success, and we owe a large part of that success to our editor - Ryan Ellett, and it is with deep sorrow and regret that we have to release him to do bigger and better things.

Ryan is not only a father and husband, married to the Rev. Joanne Ellet, but a schoolteacher and also working towards obtaining another degree. So he has his hands full. He has been and will continue to be one of my closest and dearest friends. Although we've only met in person at the Cincy OTR conventions once a year, we've carried on an almost daily banter via Yahoo Instant Message. And since the passing of Ron Speegle, my life partner, there's hardly a week passed that we've not chatted on the phone, for up to two hours. I've appreciated his care, concern and support more than anyone knows.

But Ryan has decided that it's time to pursue other interests, as you've already learned. Now that leaves us with the task of finding another editor to fill his big shoes.

This issue serves as the July/August issue, and the next will probably be Sep/Oct, and maybe Nov/Dec. This will give us some breathing room as we look for an editor and work together learning how to put issues together.

Ryan has generally put the issue together and sent it in pdf format to me. I've made very minor changes to it and sent it out to subscribers.

I will serve as temporary editor until we can find a new one. We have some material on hand, but we do heartily encourage our staff and others to submit articles, thoughts, suggestions, as we move through this transition period.

If you have journalism skills or maybe served as an editor for another publication, or would like to try your hand at the job, please e-mail me, Jim Beshires at beshiresjim@yahoo.com.

We'd like to include your letters about the 'Times' and your thoughts on it, as well as your letters expressing your thanks to Ryan for the great job he has done, in upcoming issues. Please send them to me.

Ryan- We Love You, We Appreciate You, and We Bless You in what-ever line you now choose to pursue.

Bon Chance!!