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A Primer for Researching Old-Time Radio, Pt. 1 Martin Grams, Jr.

A little more than seven years ago I wrote a five-part article about researching old-time radio. It focused on where to find archival materials, tools of the trade, resources to use, and pitfalls to avoid. As computer and communications technology evolved, so have the methods of research, and a revision to those original articles is in order. This time I've condensed the information into this one article, a primer for anyone who desires to research old-time radio.

Everyone in the hobby benefits from preservation efforts. Whether it is renewing our membership in an old-time radio club, donating money for the purchase of a 16-inch electrical transcription disc, or participating in online forums or social media, we all can do our part. A single act of neglect – being unwilling to contribute time and/or money to a preservation project – will destroy the records of who and what we are as a hobby and as a means of keeping interest in the radio era alive.

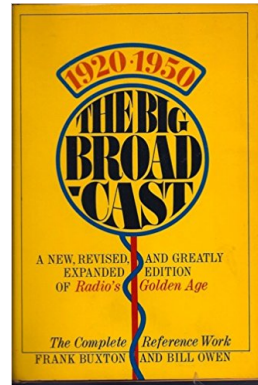
It is easy to find an excuse to not financially contribute and sit back and reap the rewards that others are willing to fund. Sometimes it's not money that's needed, but one's time. One essential aspect of preservation is research. It is the scanning of radio scripts at an archive that adds perspective to the recordings we have. A recent effort provided the broadcast dates for the four *Popeye the Sailor* radio broadcasts

that commonly circulate among collectors. It was research that helped assign correct episode numbers for *Night Beat*.

Perhaps the most amusing aspect of radio

research is the constant evolution of facts and figures – new discoveries are found practically every day, and more are waiting to be discovered.

The evolution of radio research is interesting. The most basic one is general old-time radio



reference books, such as Buxton and Owen's *The Big Broadcast*, which paved the way to more detailed works. During the 1960s and 1970s, such tomes were a fond look back with relaxing prose and descriptive contents.

Those books attempted to make the Golden Age of Radio come alive again, with a fact-filled compendium of memory-jogging nostalgia. While those authors had the advantage of interviewing radio personalities, they oftentimes had to rely on faded memories and assorted newspaper clippings – neither of which proved reliable. These volumes were the best that could be had at that time, but ultimately created many myths and mistakes that new research has since disproven. Still, many of their mistakes persist in current publications.

In the 1980s and 1990s, old-time radio programs became a lucrative business for

some vendors who sought transcriptions discs from vast treasure troves and labored over professional audio equipment to extract the vintage radio broadcasts onto magnetic tape. It was these same vendors who extracted metadata from the disc labels to assemble broadcast logs. Many of these broadcast logs were printed and distributed for collectors, others in the forms of catalogs. This was the second phase of the evolution. While providing more hardcore facts, like the authors before them, they had limited access to archival materials. For many fans and collectors of this era, dealer catalogs were the only way they learned about programs and personalities. The dealers found that the more information they provided, the better the sales of their recordings.

Below is a set of definitions that are required knowledge in going forward with researching old-time radio.

Metadata – A set of data that describes and gives information about other data. In other words, an audio recording on a CD is digital data (or simply “data”) and metadata would be the name of the program, episode number, broadcast date, and so on. This term became more popular as “tags” on digital audio files such as mp3 recordings.

Broadcast Log – Similar to a captain’s log on a sailing vessel, a brief list of metadata which usually consists of an episode number, script title, broadcast date and (sometimes) cast. Usually one line of metadata per broadcast entry. Collectors find these useful to determine which episodes they need in their collections.

Episode Guide – Similar to a broadcast log but with much more information including production credits (writer, director, producer, sound man), plot summaries, trade reviews, trivia, and so on. These can be very helpful for those programs that did not have

Wistful Vistas From the Editor’s Desk Ryan Ellett

Come with me, children, on a little walk down memory lane to the June-July 2009 issue of the *Old Radio Times*. After announcing my resignation as editor of the e-zine I wrote on the first page of that issue, “I hope to do more of my own writing and, who knows, the *Times* may be back sometime under my editorship.”

Little did I think over the intervening nine years that I would actually return to the helm of this publication. With the unfortunate passing of editor Bob Burchett in January, however, it seemed unthinkable to let the *Times* simply disappear.

In addition, the reasons I gave all those years ago to give up the *Times* have come and gone. Most of my children have now graduated, my doctoral work – and, thus, my formal education – wrapped up a few years ago, and I have been able to do ample research and writing

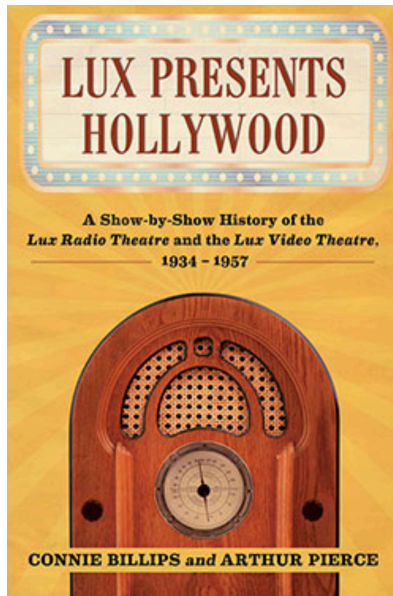
So, with no excuses and a deep appreciation of the great work Bob – with his phenomenal desktop publishing talents – has done since 2009, I hesitantly agreed to take back over the ship.

If you’ve submitted material lately that has yet to see publication, please feel free to resend it to me. Being free, the *Times* has the largest circulation of any hobby publication and its electronic format allows us to avoid the hard word counts generally required by the hobby’s print outlets.

Just before this issue was wrapped up the Old-Time Radio Researchers was stunned to learn of the death of founder Jim Beshires. Next month we’ll look back on Jim’s amazing contributions to the hobby and what his loss might mean for the future of this group.

See you next time, little chums.

announced show titles, and the plots fill in the gaps where recordings are not known to exist. (And when “lost” recordings are found, can help substantiate the validity of the claim,



along with broadcast date.) In 1995, Connie Billips and Art Pierce wrote what may be considered the first true reference guide focused on any single old-time radio program: *The Lux Radio Theatre*. Published by McFarland Publishing, its 700-plus pages included an extensive history of the program and an episode guide. Only one episode is known to exist from the first two years of the series, so the authors consulted radio scripts at a University archive to assemble plot summaries, cast and other information that would otherwise not be available to the general public. This can be considered the beginning of the third phase in the evolution of scholarly radio research. Since recordings did not exist, the authors accomplished the next best thing by preserving those “lost” shows.

McFarland Publishing, with mass distribution to college and university libraries, was for years the only man on the street willing to distribute books about old-time radio. Then, publisher Ben Ohmart came along. With his Bear Manor Media publishing company, an expansion of radio reference guides (at more affordable prices compared McFarland’s library offerings) created a

decade-long boost of reference guides for the hobby.

The Internet, blogs, websites and even print-on-demand are now viable options for researchers who want to publish their findings. Another option are the old-time radio club newsletters that also have large circulation numbers.

Without mass distribution, no preservation project in written form is considered practical. What is the point in digging through archives, and documenting the history of a radio program, only to later learn the print run of the book was less than 50? The larger the circulation, the larger the preservation effort accomplished. This is the main reason why selecting the proper platform (i.e. publishing option) is essential. This is why non-researchers who maintain collective metadata on websites, gleaned from published reference guides, feel they are providing a service to the community/hobby. They are, however, mistaken. In reality, their efforts cause more damage to the hobby. By extracting and reprinting material from published reference guides, they diminish the demand and value of those books, handicapping sales and limiting potential distribution. Weigh the options... is posting a list of script titles and broadcast dates on a website more beneficial to the hobby than endorsing a 400-page book documenting the entire history of that program?

The Definition of Research

Research – The systematic investigation into and study of materials and sources in order to establish facts and reach conclusions.

Before we begin with the mechanical aspect of research, we must first evaluate and acknowledge the definition of “research.” Far too many people rely on prior published works, and Internet websites, as a source of reference. This is known as secondary research because it does not refer to primary

sources such as production materials (i.e. inter-office memos, radio scripts). Relying solely on secondary research can be a big mistake. The majority of the myths and mistakes about old-time radio are a direct result of this oversight. Respected historians, who stay in tune with recent archival discoveries, often joke that “Fifteen books can be wrong... and 100 websites are definitely wrong.” This refers to the fact that 14 authors reprinted the same information found in other books, and when 100 websites cite the same fact, you can be certain 100 people never went to an archive – they simply consulted and reprinted what they read on another website.

Here’s an example. You bought a CD containing two radio episodes of *Yours Truly, Johnny Dollar*, with titles and broadcast dates. Most people would assume that the metadata is fairly accurate. Such information is used by collectors to organize their collections and avoid unnecessary duplication. In the early years of collecting, this was of tremendous value. Many of those titles and broadcast dates, however, were inaccurate. So how do you know the broadcast date and title printed on the CD is accurate? What was their source? I know of many instances where researchers who go directly to the source (archives, radio scripts, etc.) discover that extant recordings have been mis-labeled and incorrectly identified.



There is a difference between a script title and descriptive title (a.k.a. “collector titles”). Many programs, like *The Aldrich Family*, did not have announced titles, and re-used plotlines constantly. That meant some collectors titled shows with nebulous titles such as “Henry has Girlfriend Problems” or “Henry has Problems at School.” Now that mass treasure troves of recordings are available to collectors, over-saturation has created more interest in catalog accuracy. OTR’s die-hard collectors want some assurance that the script title and broadcast date are accurate... and will not hesitate to make the necessary adjustments, including the documentation of previously inaccurate titles, to create a research trail that helps future collectors.

The review of prior published reference guides and/or websites (including blogs and Wikipedia) is secondary research, and primary research is the most important kind of research that can be done. (Whenever I use the phrase “research,” I am referring to doing the legwork that primary research requires. This includes consulting archival materials and tracking down family relatives of principal participants from vintage radio broadcasts.) Anyone who consults a book, magazine or newspaper article and/or Wikipedia as their only source for reference is opening themselves to errors, and they can be misled by mistakes or limitations of prior research efforts. If material gathered from these sources are compiled for use in a publication, this is considered “cut-and-paste.” If information from prior reference works is restructured with different words and phrases, this is still cut-and-paste, or what I refer to as “grammatical cosmetics.” It is absolutely necessary that primary research consists of first-hand sources (such as archival materials) and material not found anywhere else. Which now leads us to “structure.” I know of no sincere researcher,

historian or professor with credibility who consults Wikipedia as a reference.

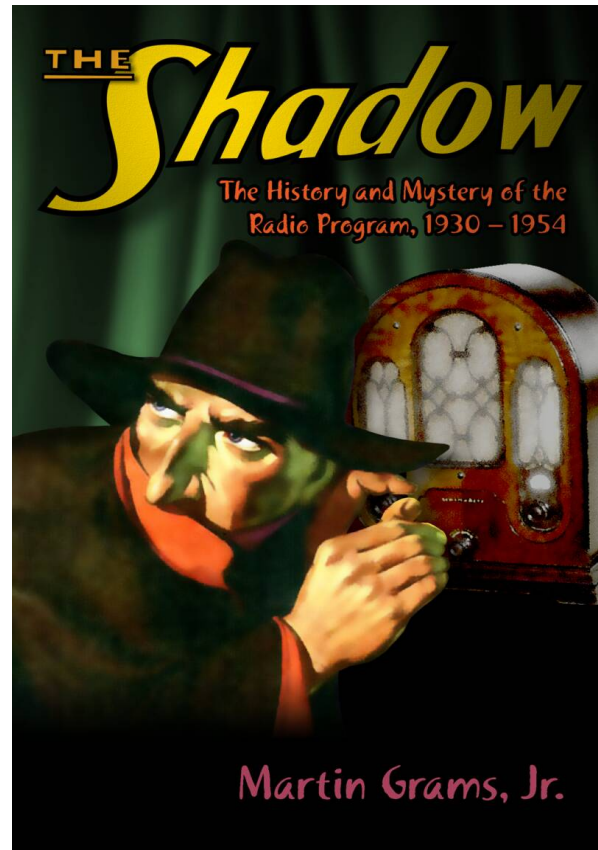
Before you publish your findings, decide on the approach. Suppose you are researching the history of a radio soap opera and discover the creator of the program, during their personal down time, owned and operated a nudist camp for adults. Do you include this information in your write-up? Some would say it is better to praise than expose (pun intended). But more important are two things to consider:

(a) Is the information about the nudist camp the true focus of your book? If the title of your book is “The History of *John’s Other Wife: A Radio Program, 1932-1941*,” what part of that speaks nudist camp?

(b) Will the details about the nudist camp overshadow the rest of the subject matter in your book? If you were to ask someone who read your book what they learned about the soap opera and their response will more than likely focus on the nudist camp, did you accomplish your agenda?

To cite a perfect analogy: A few years ago I wrote a book about radio’s *The Shadow* and a critic harshly listed a number of concerns he had, namely factoids he felt I should have included in my book. Among them was the failure to mention that Orson Welles was an amateur magician. My defense? Orson Welles was the star of the radio program but his magical stage act had nothing to do with *The Shadow* radio program. The title of the book was *The Shadow: The History and Mystery of the Radio Program, 1930 – 1954*. The fact that Orson Welles was a magician should be reserved for his biographies. If the book was about his appearance on *Suspense* where he played “The Marvelous Barrastro,” a carnival magician and hypnotist, it would have been appropriate. Stay focused and know the structure of your book. Any extraneous details can be saved for another book or used in standalone articles.

With understanding of what “research” and “structure” are in relation to old-time radio reference guides, you are ready to move on to some of the tools and tricks that researchers use.



In the next issue Grams covers some of the tools and sources that have proven useful in conducting his own research.



Farewell, Jim Mason

The loss of Jimbo Mason is a loss to fans of old time radio and to fans of *Vic and Sade*. I think I first came across Jimbo while searching for old-time radio information. Mostly I was looking for podcasts to follow but also to any kind of historical information I might turn up on the stars and the shows in which they appeared.

Jimbo had a podcast feed where he talked about the shows he liked. *Lum 'n' Abner* was one, though he liked to gripe about their seeming lack of memory, and their constantly getting into the same scrapes over again.

Jimbo obsessed over whatever project he had at hand and shared his findings. While fascinated by the old gents in Pine Ridge, he started a dictionary of Lum and Abner speak, a project that I don't



think he finished. He interviewed people in the world of old-time radio and posted the emailed conversations on his OTR Buffet. Sorry *Lum 'n' Abner* fans, but it seems that Jimbo's enthusiasm eventually shifted on to other things.

Jimbo's attention was captivated by one of the most overlooked little shows that ever was, especially that it lasted close to twenty years. That quirky show was amazingly written by one man, Paul Rhymer. I'm talking about *Vic and Sade*.

Jimbo contributed to the now almost defunct *Vic and Sade* Yahoo group. He started the *Crazy World of Vic and Sade* blog site, a focal point for his voluminous research on *Vic and Sade*. It was driven by his love for *Vic and Sade* that became the focus for all his online work, though I know he enjoyed other kinds of shows. It was all matters concerning *Vic and Sade* that kept him digging out new nuggets, starting new conversations, and sharing anything he could about the

happenings in that little frame house, halfway up the next block.

Jimbo posted all the radio shows on his web site, complete with show notes with meticulous observations. He brought the characters to new life and wasn't afraid to point out what he didn't like about the shows, the characters in them, or how they related together. Jimbo was not a fan of the 30-minute format, or the annoying laugh of



Dottie Brainfeeble. The new characters were a detriment for Jimbo. Somehow taking away from the charm and imagination of the show.

When Jimbo ran out of shows to podcast he dug up radio listings, missing fragments of story arcs, articles from original radio guides, or any little scrap he could get his hands on about the show, actors, and Paul Rhymer himself. He brought together authors, biographers, and fans who transcribed or otherwise kept interest in the shows going.

One of Jimbo's final projects was bringing together a number of his online friends to introduce and talk about his favorite show. His final podcast was one to which I am glad to have been able to contribute. The result is a massive treasure trove of all things *Vic and Sade*. If it's out there to know, it's probably in Jimbo's web site.

I was never able to meet Jimbo in person, or get to know him outside of old-time radio's online communities. Despite my lack of a face to face connection, I would do anything Jimbo asked in our common love for *Vic and Sade* and for old-time radio in general. I always looked forward to helping him out in his endeavors.

Jimbo's vast archive of research lives on in the form of his many web site treasures:

<https://vicandsade.blogspot.com>

<http://ladictionary.blogspot.com>

Saying Goodbye

It was a hard holiday season for the old-time radio community. Since publication of our last issue the hobby has lost at least four men who had deep roots in the preservation of radio programming.

Frank Buxton, known to the wider world for his television work as a writer, director, and actor on such shows as *The Odd Couple*, *Happy Days*, and *Mork & Mindy*, died January 2, 2018. He is most fondly remembered by old-time radio enthusiasts, however, as the co-author with Bill Owen of *The Big Broadcast*. Originally published in 1972, the book continues to be readily available and found in the libraries of most hobbyists.

Dick Orkin, creator of the post-OTR series featuring his superhero parody Chickenman, died December 24, 2017. Though Orkin's creations fall outside the generally accepted timeframe of old-time radio broadcasting, episodes of his shows have circulated among collectors for years.

Jim French, producer of new-time radio programming since the 1970s, died on December 20, 2017. Recognized as one of the last actors working full-time in dramatic radio, French was behind such series as *The Adventures of Harry Nile* and *The Further Adventures of Sherlock Holmes*, shows that represent some of the best post-OTR productions.

Bob Burchett, a central figure in the Cincinnati-area old-time radio scene and long-time coordinator of the Old-Time Radio Nostalgia Convention, died January 2, 2018. Rodney Bowcock shares his thoughts on Bob:

Bob was a great friend of OTR. Through Hello Again Radio, the Cincinnati OTR and Nostalgia Convention, the Cincinnati Old-Time Radio Club, and just his general generosity, I learned a lot from him. It was through him that I learned how to trade tapes, research logs, and the importance of sharing

what you have with others getting involved in the hobby.

I'll remember his laugh (...that infectious laugh...), and the way that he presented me with trays of tapes for a (now inactive) research project, as soon as he heard about me working on it. I'll remember how proud he was of the convention that he spearheaded, and how much he loved the early trips to Connecticut and Newark for FOTR. Little things, like his favorite fried chicken restaurant (spoiler alert, it's also my favorite, and I discovered it thanks to him) mean a little more now. I think about Bob often. I miss him, and I miss knowing he's around. I know I'm not the only one.



Bob Burchett at the closing of the 2011 Cincinnati OTR convention.

Ruth Brooks: A Life of Entertaining Ryan Ellett

Ruth Brooks (Flippen) is generally only recognized in old-time radio reference guides for her work writing *The Billie Burke Show* ca. 1944. However, deeper research reveals a longer radio bibliography than previously believed. Here is the story of a life-long entertainer.

Before Ruth Brooks had even entered school she'd already earned the nickname "Baby Ruth, the World's Most Talented Toddler Tapster" by residents of Hartford, CT. Born in Brooklyn, NY, on September 14, 1921, Brooks and her parents, Charles E. and Johanna K. Brooks moved to Hartford's Fenwick Street when Ruth was three years old. Brooks attended Chauncey Harris Grammar School, a massive institution dating back to 1769 that much later in 1957 became part of the University of Hartford, having ceased being used as an elementary school.

Brooks was smitten early by the stage and at eight years old (ca. 1929) Brooks earned a short contract with Warner Bros. to sing for a few performances in New London at the Garde Theater (now the Garde Arts Center). The next year (1930) a newspaper report offers the first known contemporary account of her public performances, singing some numbers for the Aetna Life Girls Club and the Prudential Insurance girls basketball team the Bond Hotel. Her age was given as six indicating Brooks' parents promoted her as being younger (by three years) than she actually was.

Later that year Brooks participated in a Thanksgiving benefit program and reportedly "donated" her services, suggesting she may have already been engaged in paid professional work in some capacity by that point. Just a few days later Brooks was singing at a nearby prison under the auspices of the Johnson-Woodward Amusement Service. Her public performances increased

over the following year and in the fall of 1931 Brooks was regularly singing at the Palace Theater. By her eleventh birthday Brooks was serving as a dance instructor's assistant at a local dance academy headed by Grayce Harper. At school she was gung-ho for any class shows and outside of school she sang with her uncle's band.

An opportunity to appear on local radio opened up and the young Brooks jumped at it, broadcasting over WTIC and WDRC. It's not clear exactly when Brooks started to perform on the air but in a later interview she claimed it was at age seven, placing the beginning of her broadcasting years in 1928 on Norma Clotier's WTIC show. She first appears in published radio schedules on September 26, 1930, sharing a fifteen-minute spot on Brooklyn, NY's WMBQ singing songs from 5:15 – 5:30 in the evening on Fridays, presumably after school. Originally partnered with another singer, Naomi, Brooks was paired with one John Antonucci in May of 1931. Records of this program extend into late 1931. Brooks then moved to WDRC where she sang on the station's *Children's Hour* before eventually earning her own solo series on the same station by 1935. The show was still airing in 1937 at 9:45 in the morning on Saturdays, though during the summer Brooks aired during weekday morning hours.

In 1936 Brooks earned a spot as a reporter for Hartford High School's newspaper *The Owlet*, a foray that may have sparked her later pursuit of a writing career. She continued to take on more responsibility and in the fall of 1937 Brooks, as a junior, was chosen to be musical director for the high school Girls League minstrel show.

When Brooks wasn't performing or rehearsing, she worked as a cashier at the nearby E. M. Loew Theater where she became enamored with Hollywood's stars. Later in life she recalled what a thrill it was when Betty Grable, who was in town for a publicity appearance, slipped by the Loew

Theater to catch an early feature with her mother. A young Ruth Brooks insisted that Grable could get in free.

After high school Brooks continued to broadcast over WDRC until September 1939 when she left her home at 151 Buckingham St. and travelled to suburban Chicago where she studied radio writing at Northwestern University. Originally, she planned on becoming a radio director but changed her direction to writing on the advice of a professor. Brooks' achievement was such that she received a scholarship for her sophomore year from the university's school of speech. While an undergraduate she joined the Alpha Chi Omega social sorority and Phi Beta honorary speech sorority and as a senior produced what may have been her first radio script, "Morn of Plenty," at Northwestern before graduating in the spring of 1943 with her B.S. in Speech.

For the three years immediately after finishing college Brooks made her living writing radio plays before moving into motion pictures. She took a job as a scriptwriter for NBC in New York writing "everything from station breaks to book dramatizations" as well as *Words at War* and *Here's Babe Ruth*. In August 1944 Brooks jumped to Compton Advertising as a copywriter and within a short time moved across the country to Hollywood where she got her biggest radio jobs writing between 1944 and 1946 for *The Billie Burke Show*, *The Adventures of Maisie*, and *This is My Best*.

The Billie Burke Show featured Earle Ross, better known from his role as Judge Hooker on *The Great Gildersleeve* and Lillian Randolph, one of the busier African American radio actresses of the era who also happened to be on *The Great Gildersleeve*. Burke herself was probably most famous for her role as Glinda in *The Wizard of Oz*. *Words of War* was a war-time series explored in depth by Howard Blue in his book *Words*

at War: World War II Era Radio Drama and the Postwar Broadcasting Industry Blacklist. It appears that Brooks may have only scripted an episode or two of this series. *The Adventures of Maisie* featured Ann Sothern reprising her role around which a string of films from 1939 – 1947 was based.

While radio pay was decent there were bigger potential paychecks in motion pictures and in April 1946 Brooks signed a five-year writing contract with Warner Bros. At 25 she claimed soon after that she was the company's youngest author. With no formal screenwriting experience, Brooks was given very little direction for her first piece: a title, *A Song in the Dark*, a song by the same title, and instructions to write a romantic comedy. She quickly learned that seeing a film all the way through to premier is a long and often convoluted process.

Brooks married Jay C. Flippen, a radio announcer more than two decades her elder. Flippen's time in radio was just as extensive as Brooks' but included more time on some of the nation's prime stations. As early as 1932 he was announcing a summer program on CBS featuring Phil Spitalny's Orchestra and at the end of the year the *Columbia Variety Half Hour* with Ted Husing and Connie Boswell. Another early show was his *Broadway Melody Hour*. He was working for New York's WHN in the mid-1930s doing a variety of work as Colonel J. C. Flippen, especially announcing. Some of his programs included the talent show *Tomorrow's Stars* as well as an amateur programs sponsored by Phillips Milk of Magnesia, both ca. 1936. He also did programs for other regional stations including an amateur show broadcast on Baltimore's WBAL in 1936. Series from 1937 include a summer show for CBS, *Summer Stars* and WHN's *Amateur Hour*.

Flippen was one of the "Gagsters" on Milton Berle's 1939 program *Stop Me If You've Heard This One* that also included

Harry Hershfield and Col. Stoopnagle. In 1943 he served as the host of *Battle of the Sexes* over NBC Blue and in 1944 as emcee of *Correction Please*, a *Duffy's Tavern* summer replacement series that also included Jack Shilkret's Orchestra. According to David Golden's RadioGoldIndex website Flippen can be heard in a number of other shows including *The Fleischmann's Yeast Hour* (ca. 1933), *The Royal Desserts Hour* (ca. 1938), *The Radio Hall of Fame* (1944 – 1945), *This is Your FBI* (1949 - 1952), and *Earn Your Vacation* (1949). Several of these episodes should be circulating.

Ruth Brooks' foray into films took off and she's credited with at least ten screenplays, not counting *A Song in the Dark* that apparently never did make it to the big screen. In the mid-1960s Brooks changed gears again and began focusing on television where she wrote for some of the most fondly remembered series of the time, including *Gidget*, *Bewitched*, *The Brady Bunch*, and *The Love Boat*. In 1968 she was nominated for an Emmy for Outstanding Writing Achievement in Comedy for her work on *That Girl* and in 1975 for a Daytime Emmy for Outstanding Writing for a Daytime Special Program. Brooks was writing professionally nearly right up to the time of her death on July 9, 1981.

UCLA houses the Ruth Brooks Flippen Papers but unfortunately she does not appear to have saved any documents or scripts from her radio days.



Other early performances:

1931

- "cabaret entertainment" for the Young Peoples' Fellowship Society of Trinity Church.
- South End Neighborhood Club annual benefit
- New England divisional convention of the Ancient Mystic Order of Samaritans
- Hartford Chapter of the American Institute of Banking benefit for Camp Courant and the Times Farm
- Grand Court of Connecticut, No. 7 Order of Amaranth reception

1932

- Aetna Life Men's and Girl's clubs benefit for Camp Courant and the Times Farm
- Insurance Clubs Entertainment Bureau benefit for Cedarcrest Sanitarium
- City Club Christmas party

1933

- Ladies Guild of St. Luke's Church benefit

1934

- Royal Fife and Drum Corps minstrel and dance benefit for Camp Courant and Times Farm
- Mayo Ladies' and Men's Association
- Insurance Clubs Entertainment Bureau benefit for Undercliff Sanatorium
- Insurance Clubs Entertainment Bureau benefit for Newington Home for Crippled Children

1935

- "The Drunkard, or the Fallen Saved" by The Workshop Group Players
- "Lolly Pop Land" part of St. Mary's Roman Catholic Church minstrel show
- "The Nightingale" Chauncey Harris School production
- Performance for Camp Courant with Grace Harper's Dancing School
- YMCA Amateur Hour talent show

1936

- Golden Key Club of the Hartford Branch of the Great American Tea Company banquet
- Hamilton Club
- Insurance Clubs Entertainment Bureau to benefit Undercliff Sanatorium
- Post Office Employees Welfare Association Christmas benefit where she impersonated Gracie Allen, Zazu Pitts, Greta Garbo, Joe Penner, and Mae West.

1937

- "Fun Night" Hartford High Dramatic Club

1938

- New England Workshop Dance Guild

1939

- "Rosalie" Senior Girl Scouts fund raiser

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.

Publishers 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 copy of their new publication. Anyone is free to submit a review or a new publication about old-time radio or nostalgia.

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 making OTR available to the hobby community.

We will gladly carry free ads for any other old-time radio group or any group devoted to nostalgia. Submit your ads to: OldRadioTimes@Yahoo.com

Edited and distributed by Ryan Ellett