Suds, Stage, and Myrt and Marge
Jeff Kallman

I think that I shall never see a soap opera overview as lovely as James Thurber's. Alas, it had to wait just long enough for Thurber to reveal Ezra Adams, the Iowa husband who smashed the family radio the better to silence one of his wife's such daily afternoon requirements. It cost him a ten dollar fine and a date in divorce court. “I have no way of knowing,” Thurber mused, “how many similarly oppressed husbands may have clapped him on the back or sent him greetings and cigars, but I do know that his gesture was as futile as it was colourful.”

Imagine the man in the higher times of the television soaps. His need would have begun with orthopedic surgery; the television set would have fallen under nothing less than a sledgehammer. And his date in divorce court would have been punctuated by restraining orders. I write with some authority on the subject. My first marriage was to a wife who considered spousal abuse to be any day on which I dared forget to set her daily soap opera dosage for videocassette recording.

“He had taken a puny sock at a tormentor of great strength, a deeply rooted American institution of towering proportions,” wrote Thurber of poor Mr. Adams. Somewhere in the twentieth century, deep rooting came to need a mere twenty years. That was the time between the opening of what became Amos 'n' Andy to what became The New Yorker's publication of Thurber's five-part “Soapland.” Amos 'n' Andy? Well, yes. It qualified as a soap opera in all ways but two. It ran in prime time, as we've become more deeply rooted in calling it since. And it was a comedy.

Few think of soap operas as comedic, necessarily, unless there's a decent parody on the loose. We haven't had one of those since Mary Hartman, Mary Hartman ran away with the police officer. We didn’t have one before, not full length, anyway. (There was, of course, Bob and Ray's murderous skit, “Mary Backstayge, Noble Wife.”) But you can credit or blame Amos 'n' Andy for making the soap operas possible in the first place, as Thurber observed once he got underway in earnest: “It was a comedy program, of course, and the [soap] pioneers didn't want that; it had created, in George (Kingfish) Stevens, a character worthy of a place in the fabulous line of rascals that extends from Sam Slick to Donald Duck, and the pioneers didn't want anything as difficult and wonderful as that; but [Amos 'n' Andy] proved that Americans like a continued story on the air, fifteen minutes a day, five days a week, and the pioneers did want that.”

It also proved that they liked funny continued stories on the air, fifteen minutes a day, up to five days a week, and some beside the hard soap pioneers wanted that, too. Gertrude Berg wanted it both ways; she made it difficult to know whether her creation, The Goldbergs, was a comedy or a soap opera. (It was both.) Paul Rhymer, the absurdist virtuoso who created and wrote Vic and Sade, wanted and got funny stories on the air; he made it difficult to know whether his creation was really a serial. (It wasn’t, exactly.) In between both (The Goldbergs in 1928; Vic and Sade in 1932), Goodman Ace was asked to put funny stories on the air three times a week at least; Easy Aces was his answer, in 1930, becoming the second purely comedic serial and truly serial comedy on radio.

And then there was Lum and Abner, who were so tranquil they made Vic and Sade (Continued on page 2)
Myrt and Marge (Continued from page 1)

resemble The Bickersons. They were a kind of stretch serial in that a story might take three months to tell. Like Just Plain Bill’s barbershop, Lum and Abner’s Jot ‘Em Down Store was an establishment in which a customer almost never sauntered in. This allowed the pair time enough to wobble in and out of one after another hairbrained scheme (usually at the mercy of a hustler named Squire Skimp), in motion slow enough that you imagined they treated the horse and buggy like a traffic-busting big city taxicab.

Thurber sat down to write “Soapland’s” five movements after spending a year listening to and observing the phenomenon. In a sense he had a simpler assignment than if he’d set about it a decade earlier. Several of the original long-life radio serials had collapsed during World War II, including nearly all the comic ones; several of those had committed suicide by graduating themselves from gentle fifteen-minute exercises that let the humour unfurl calmly to weekly half-hour exercises that brought in the audience, forced themselves to belly up the laughs, and usually lasted a year or less worth of grad school.

Since 1940, Thurber noted, “[m]ore than a score” of the older soaps had become history. And building an accurate record was a challenge.

It waited fifteen years for serious researchers, and it has had few competent critics. Almost none of the serial writers has saved his scripts. If the more than four thousand scripts (eight million words) of Just Plain Bill, the oldest serial now on the air, had been saved, they would fill twenty trunks, and the entire wordage of soap opera to date, roughly two hundred seventy-five million words, would fill a good-sized library.

Thurber included “Soapland” in The Beast in Me and Other Animals: A New Collection of Pieces and Drawings About Human Beings and Less Alarming Creatures (New York: Harcourt Brace, 1948). “This country,” he wrote of “Soapland” in the book’s foreword, “is so vast and complicated that the lone explorer could not possibly hope to do it full justice.” Not even if he has audiences with some of the radio soaps’ primary co-conspirators, if you will. All of a sudden I began to think my former wife wasn’t so mad. (And her addiction didn’t include a Joyce Jordan who took about eight years to finish her girl internship.)

Thurber’s rumination on the minds of the city fathers of Ivorytown, Rinsoville, Anacinburg, and Crisco Corners (as he called some of the soap towns and, in fact, the second movement of his suite) deserves more attention from me than the plenty he paid Frank and Anne Hummert, the General Motors of Soapland, and their Cadillac writer, Charles Robert Douglas Hardy Andrews, once a Chicago Daily News reporter and soon enough the single most voluminous and prolific soap scripter of the breed. (“For a long period, he kept seven radio shows going, and he rarely had fewer than five, most of them soap operas . . . He averaged well over a hundred thousand words a week for years, and his sprint record was thirty-two thousand in twenty hours . . . He kept at [Just Plain] Bill until October 1942. This was his last radio stint. He has written, alone or in collaboration, forty-five movies in the last twelve years . . . [He] answered a brief telegraphic query of mine some weeks ago with a letter, no doubt written between teatime and the cocktail hour, that ran to eight thousand words. In it, he advanced an astonishing explanation for giving up the writing of radio script. “I just got tired,” he said. Why, Charles Robert Douglas Hardy Andrews!”)

Blame it on Myrt and Marge. An acquaintance on a favourite online forum sent me a small pile of radio show files that turned out to include about fifty surviving episodes. Thurber had mentioned Myrt and Marge in the same breath as Vic and Sade for “differ[ing] from most serials in that it was basically humourous.” But I had also noticed that none of my other books addressing classic radio refer to the show in any great comic or satiric context; Gerald Nachman’s Raised on Radio doesn’t mention the show at all, not even in a full chapter about the soaps, though it does mention Mary Noble, Backstage Wife, which inspired Bob and Ray’s routine but was no satire of its own. So I downloaded the entire pile of Myrt and Marge from my unexpected cache and decided to listen for myself.

The show was born in 1931, the creation of a former chorus girl named Myrtle Vail, who had happened into Chicago with husband and children and, according to a few sources, was hit with a brainstorm while unwrapping a piece of Wrigley’s Spearmint. The only thing I’ve ever been hit with while unwrapping a piece of gum is relief from bad breath. But Ms. Vail noticed Wrigley sponsored no radio show, so she reached to her chorus girl past and dreamed up a behind-Broadway serial, casting herself as Myrtle Spear and her real-life daughter, Donna Damerel Fick, as her younger protege Marge Minter. You can take the surnames and put one plus one together without my help.

The oldest known surviving episode dates 2 November 1931, the show’s original premiere. There’s little enough in it to suggest the humour to which Thurber alluded,
except maybe the genteel plays on Florenz Ziegfeld’s splashdowns. There’s nothing much funny about a mousey sixteen-year-old aspirant named Margie Minter close to collapsing from starvation as she introduces herself to Myrtle Spear in the next-to-last rehearsal before opening night. But there’s something droll enough in the (ahem) Hayfield Pleasures, led by Francis Hayfield, for whom the reasonably seasoned Myrt and the reasonably green Marge perform as part of the Hayfield precision chorus, the Chic Chicks. And it is to laugh hearing the house organist playing the show’s chosen theme, “Poor Butterfly,” in funereally soapy tone, especially if you’re familiar with Billy May’s breathless, swelling 1968 chart behind Frank Sinatra and Duke Ellington.

A second surviving episode probably survived because a CBS outlet in Washington, WJSV, decided to record their entire broadcast day come 21 September 1939. The world behaved momentously enough that day as it was: Reinhard (Hangman) Heydrich went to Berlin to discuss “the final solution to the Jewish question,” while a pro-Nazi contingent of Romania’s Iron Guard assasinated premier Armand Calinescu. Preserving the full broadcast day couldn’t possibly have been prompted by Margie Minter’s seedy foster brother Jimmy paying her a visit, the ladies beginning a new show, Myrt hoping it pushed failed suitor Lee Kirby out of Marge’s mind, and Marge wary over a new prospective suitor named Bellarton White. By now, too, Myrt and Marge also did the opening commercial spots for Super Suds (superceding Wrigley’s as their sponsor), which claimed “floods of suds for dishes and duds,” presumably not including the dud that slogan was.

It is from a period between April Fool’s Day 1946 and early-to-mid June of the same year that we find the bulk of surviving Myrt and Marge episodes, including a remade/remodeled version of the original debut, and with Helen Mack as Marge. (Donna Damerel Fick died in childbirth in 1941; sixty actresses auditioned in due course for the part Mack won.) As radio soaps go these are decently written and played. There seems to be a sense that neither of the title characters’ portrayers take it all too seriously; they wisecrack just enough through the requisite soap ingredients of love, betrayal, and a little semi-organised crime, considering Marge’s kidnapping and rescue and Myrt’s efforts to keep it hushed up before April ended. But they would have sounded grotesque playing for laughs a plot line involving Myrt’s would-be beau, Ray Hunt, saddled with a shrewish wife faking disability to keep him, before he turned up dead and Myrt turned up among the suspects.

Myrt and Marge isn’t exactly the kind of character humour you find in such absurdist masterworks as the urbane Easy Aces, the genteel Vic and Sade, or the later, quietly cheery Ethel and Albert. For yielding a certain taste of Broadway’s bustle before, between, and after the show, without the deconstruction of its Walter Winchells, the show forged a soft niche. (Indeed, Myrt’s periodic despair of quelling gossips in company and in print was a semi-recurring sub-theme.)

But early in Myrt and Marge’s life, its popularity secured reasonably, Vail and Damerel Fick took their characters to a 1933 Universal film, also named Myrt and Marge, directed and co-written by Al Boasberg. “After studying their respective talents for more than an hour,” wrote New York Times critic Mordaunt Hall in January 1934, “one is apt to conclude that they are peculiarly suited to radio entertaining.” The three reasons this otherwise disposable film survives were cast as helpers to their original leader, Ted Healy. Their names were Moe, Larry, and Curly. They survived, too.

Radio and the West: Filling Gaps
Alfred Balk

A radio history that does justice to the West's role in broadcasting’s Golden Age?

Providing that was one purpose of my book, The Rise of Radio, from Marconi through the Golden Age. Just as I'd found none that placed Cincinnati’s, Detroit’s, or even aspects of Chicago's more celebrated contributions to the Age in adequate perspective, early on I found that the

(Continued on page 4)
Radio and the West (Continued from page 3)

West – especially San Francisco – also had been slighted. Doing justice to these cities’ roles was only one challenge. I grew up in the Golden Age, and perceptions hone in editing four magazines and teaching at two universities resulted in a sense of something missing in the literature about radio. As my Prefaces states, that was “a readable, one-volume narrative that portrayed in journalistic form the sweeping drama of radio history from birth . . . to what it has become today.”

I wanted to portray “the background and flavor (spiced with dialogue vignettes) and sequence of debuts of the spectrum of programs that made the Radio Age ‘golden.’” In addition, with the aid of recent years’ published research, help correct “misperceptions, myths, and omissions persistent in some standard histories.”

In the case of the West, obviously this would include such matters as recent years’ documenting of pre-World War I broadcasting by San Jose’s Charles “Doc” Herrold. I used a four-part research plan: 1) with help from librarians at Syracuse University (on whose faculty I served), obtaining and sampling some 200 books on relevant aspects of the era; 2) combing of archives and oral histories nationwide, made possible because I’m relevant aspects of the era; 2) combing of archives and archives and obtaining and sampling some 200 books on relevant aspects of the era; 2) combing of archives and oral histories nationwide, made possible because I’m relevant aspects of the era; 2) combing of archives and oral histories nationwide, made possible because I’m relevant aspects of the era; 2) combing of archives and oral histories nationwide, made possible because I’m relevant aspects of the era; 2) combing of archives and oral histories nationwide, made possible because I’m relevant aspects of the era; 2) combing of archives and oral histories nationwide, made possible because I’m relevant aspects of the era; 2) combing of archives and oral histories nationwide, made possible because I’m relevant aspects of the era; 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An Interview with Bob Burchett
Ryan Ellett

With the Cincinnati convention coming up quickly, I thought I’d ask head organizer Bob Burchett to take a break and share his thoughts on the convention and our hobby in general. He was generous enough to waive his customary $500 interview fee.

Old Radio Times: How and when did you get involved in old time radio?
Bob Burchett: My sister-in-law one Christmas got me a subscription to Good Old Days magazine. Back in the classified ad section I found 14 ads for old radio shows. The next day I sent for all of them. Up until that time I had bought radio shows on 8 track from an ad in the Saturday Evening Post for $12 a hour. This might have been in 1975 or 1976. This got me started.

The first collector I met was Bob Burnham. He was one of the dealers who sent me his catalog, and who also did a newsletter called News and Reviews. In one of the issues he said how much work it was to put it together. I wrote him a note telling him I did graphics for a living, and would be glad to help him with the newsletter. He wrote back saying that he and Joe Webb (Dr. Joe to you) were going to start a new publication called Collectors Corner. They paid me in radio shows for my work art directing the magazine. Not sure how many issues we did before the 1978 Friends of Old time Radio convention was held. (Your reading of the past issues gives you a better idea of how many issues it was.)

Dave Warren, artist and childhood friend, and I went to that convention. We were “higher than kites” at that convention. That’s an old expression we used in Portsmouth, Ohio when we were really excited about something. We will never forget meeting, for the first time, some of the old radio stars we listened to growing up.

Over the next 30 years we only missed two of the Newark conventions. I met a lot of collectors, but never did a lot of trading. Never had to because over the years I’ve always done artwork for shows.

The last issues of Collectors Corner were also printed in Cincinnati. When Joe bought a house after he got married, he paid us with his radio cassette business and sold the magazine. That’s when Herb Brandenburg said, “Let’s do our own magazine, and call it The Old Time Radio Digest.”

Herb didn’t want to mess with the radio cassette business, so I became a dealer. I’ve met a lot of nice people over the 23 years by becoming involved as a dealer.

I became more involved on another level of the hobby when the Cincinnati convention started. I took financial responsibility for the convention the third year when we had our first guest, Willard Waterman. I had met him that year at the Newark convention.

I’ve been in a unique position of being able to do all three areas of the hobby, editor, dealer, and convention organizer. Growing up, radio was important to me, but I had no idea it would be just as important at this point in time.

ORT: In the March issue of the Times I made a claim that in many ways the OTR hobby has not changed significantly since the early 70s, since there were conventions, fan clubs, and magazines even back then. Thoughts?
BB: I’ve seen the hobby go from reels, to cassettes, to CDs, and to MP3s. The computer has been the one big change, and it has breathed new life into the hobby. People are able to listen to OTR on their computers, and even download shows at no cost. Your group is doing some fine work helping people enjoy old time radio. I agree, other than the computer, the hobby has not changed significantly over the years. There are still conventions, fan clubs, and publications.

ORT: I get the sense that improved communication between fans is a major change in the hobby in the last 30 years. Is this accurate or were fans pretty connected with mail and phone?
BB: Today the communication between fans, with the event of email, is greater today than it was in the past. Cassette letters were big back then along with notes. The cost of long distance calls kept many from using the telephone. A lot of collector communication was done through OTR newsletters and magazines. Much like the internet Old Radio Digest only you don’t have to wait until the next issue to respond.

ORT: I think it’s interesting that there are so many more shows available to collectors today, yet many of today’s most popular programs were the most popular back in the early days.
BB: I agree that there are many more shows today, because collectors have worked hard over the years to discover new programs. What brothers me is that there are still many shows being held on to by collectors. If they go, (Continued on page 6)
Bob Burchett (Continued from page 5)

their wives, not knowing what to do with the shows, may pitch them. What a shame that would be. Like I said in one of my posts on the Digest, the collector with the 200 Tom Mix shows should roast in Hell (only half serious). After my wife read this she said I could make this a bit kinder. She just doesn’t understand. I also agree that the same shows that were popular 30 years ago are still popular today.

ORT: I think the hobby is lucky to have had a steady stream of fanzines since 1970. Can you give us an overview of your work on hobby publications and why they’re so important?

BB: Again the computer has changed the OTR magazine, and made it possible to produce a first class product for less cost. Back in the early days typesetting was very expensive, so the typewriter was choice of many.

Phil Cole, for his National Trader newsletter, paid $450 an issue for typesetting. It was no wonder it didn’t last longer. Collector’s Corner depended on the typewriter and I used prestatype for headlines. Being in the graphics business and having a stat camera, I could shoot halftones of photos, which cost others many dollars. You didn’t see many photos in other publications.

When we started the Old Radio Digest I had collected many old radio magazines. I was limited to articles I couldstat from the magazines with the same column width as we used. It was a standard width so I had a lot to choose from. Although there was some articles I would have liked to used, but the typesetting would have been too expensive. Enter the computer, which has made my job (and yours) much easier when it comes to typesetting.

If Phil Cole’s newsletter cost $450 an issue I hate to think what my Digest would cost an issue. Many fans like to listen to shows, but not many want to read about it. That’s one reason OTR publications had a high mortality rate. Not enough interest to self support their efforts. The reason the Digest has lasted so long is that Herb and I had the two biggest costs – printing and art work – covered.

When they quit making paper printing plates, Herb could no longer print the Digest. By that time I was into computers, and with the help of a laser printer was able to print the Digest myself. Doing the Digest on the computer has helped me to keep doing what I do for a living. I’ve been able to apply what I’ve learned to do the stuff I get paid for. Graphic artists like myself, who worked in the business before computers, I think appreciate the computer more that the kids who grow up with it. When we cut and pasted, that’s what we did. It’s a lot easier on the computer. I still use rubber cement now and then.

On your web site you have some Radio Currents issues. I worked on that at the same time as Collector’s Corner. Not sure why it was created, but it didn’t last long. I had forgotten all about it until I saw it on your web site. I didn’t work on the Airwaves publication. I think Joe gave up Airwaves to start Collector’s Corner.

I take a great deal of pride in The Old Radio Digest. It doesn’t have the number of subscribers it once had, but it still has a small group of loyal supporters that keep coming back for more.

A lot of the past OTR publications were not always on time. They spent a lot of space saying they were sorry about being late. They would do double issues to catch up. When Herb Brandenburg and I started the Digest, we agreed that we would never mention we were late with an issue. We figured years later someone reading the Digest wouldn’t know if it had been late or not. We didn’t always get it on time, because what we did for a living got into the way sometimes. I’ve made an effort the past years to get the Digest out on a regular basis. The computer has made this possible, and the fact that I work at home now.

These publications are important because they give some members in the hobby a chance to voice their opinions, write about, and read about their favorite shows, and get help with the collecting part of the hobby. They help collectors find other collectors. The Digest had 4 pages of classified ads for a long time until there didn’t seem to be much interest any more. I hadn’t recieved any new ads for several years, so I discontinued them. I got a letter from a wife saying her husband had been dead for 5 years, and would I please remove the ad.

Newsletters let people know what’s going on in the hobby, authors can run ads for their latest books, and they are a big help in promoting conventions.

The Old Radio Times, by coming out on the internet, is able to reach a larger audience than any of the printed ones ever could or ever will. At the last count I heard there were around 1500 subscribers. There’s no way I, or anyone, could print and mail 1500 issues as a hobby publication. The Old Radio Times will play a larger part in the hobby as time goes on.

ORT: With SPERDVAC apparently putting conventions on hold for the time being, there are three annual events, four if you count Martin Grams’ nostalgia convention. Most of these events have roots going back to the 70s or 80s. Would it be possible to start a new OTR convention from scratch in this day and age?

(Continued on page 7)
Bob Burchett (Continued from page 6)

BB: At the first Cincinnati convention in 1987, which was held in Kentucky, we had 17 dealers’ tables and our attendance was 100. If we rented 10 rooms in the hotel, they would give us the dealers’ room free. We just made it. We charged $1 to attend.

It was possible back then to start out small like we did. Not today. Look at what Martin Grams, Jr. did last year with his convention. Gang busters! (To borrow an old saying meaning pull out all the stops.) He had all kinds of stuff going on. The attendance was good enough that he is going to have another one this year.

I don’t think it’s possible to start a new convention today with radio only. Until last year our attendance had gone down little by little making me think that it was time to quit. With your help we had a nice spike in attendance, and we hosted another convention, and plan to try it again next year.

With Jay Hickerson moving south, and with the rising cost of going to Newark, I’m not sure how much longer the Newark convention will last. Jay said this may very well be his last Newark. If Newark goes, we will have a better chance of maybe continuing longer.

The Seattle convention’s location keeps it from being too well attended, but they have a lot of guests. Sperdvac at this time has no plans to do anymore conventions.

It took time to develop the relationships with guest, hobbyists, and dealers. From years of going to the Newark convention, I had time to get to know everyone and they got to know me. My first Friends of Old Time Radio convention was in 1978. I had almost 11 years to set the stage before we had the first Cincinnati convention in 1987. A new organizer would have a problem starting a radio convention from scratch today. No need to as long as we have Cincinnati.

ORT: For today’s younger fans, what words of wisdom can you offer to help them carry on the hobby and build it for the future?

BB: If we could find a way to play old radio shows on cell phones, we would have a good chance to bring many more young folks in the hobby. Again with the computer and the MP3 it’s possible to build a radio collection that would have taken years and been much more expensive. It gives possible future hobbyists another chance to play with their computers. As I said before, the computer has breathed new life into our hobby, and it’s our best bet to help carry on our hobby and build it for the future. As long as we still have new groups like yours starting up, and a few of us old guys left, old time radio will still be alive and well for some time. I’ve enjoyed doing this interview, and thanks for asking for it.
A Success Story . . . From Near Extinction To Top Selling Brand

Danny Goodwin

“Some time ago, Pepsodent Tooth Paste was licensed exclusively to use a newly discovered ingredient called Irium.” --- Bill Hay

Old time radio has helped many products become popular. Although many listeners complained about the commercials, they did buy the products the announcer was selling on the air. One of these products was Pepsodent Tooth Paste. It was a leading brand of dentifrice during the years of radio’s golden age, and it sponsored several popular radio programs – but had it not been for radio, it might have been discontinued.

During the late 1920’s, sales of Pepsodent Tooth Paste were floundering badly. It was serious enough that the people of the Pepsodent Company were considering removing it from the open market. Luckily, the company gave their beleaguered product another chance. The Pepsodent Company gave Pepsodent Tooth Paste the sponsorship of a serial program that was to make its network debut on Monday, August 19, 1929 over the stations of NBC’s Blue Network. The serial program in question was Amos ‘n Andy.

The program quickly became successful. It was the program that the United States took time out every Monday-Saturday evening from 7:00-7:15 PM to tune in (Monday-Friday in later years). In order to maintain business during this time, restaurants had radios installed so the people could enjoy listening to Amos’n Andy while eating their meals. Movie theaters delayed the start time of the movies they were presenting until after the program concluded. Amos ‘n Andy was definitely a program that made an impact on the American people.

Pepsodent Tooth Paste benefited from sponsoring Amos ‘n Andy. Of course, the best way to keep a radio program on the air was to buy the product the program sponsored. The people bought and used Pepsodent Tooth Paste. They found out it was a product that cleaned away dulling film from teeth without soap, grit, gunk, and other unpleasant stuff other tooth paste and tooth powder used. Pepsodent cleaned teeth with the help of its ingredient “Irium.” Because of Irium, Pepsodent provided its users with a gentle way of cleaning teeth, while leaving a refreshing taste in the typical human yap. With the help of Amos ‘n Andy announcer Bill Hay, Irium became almost as famous as the product that contained it.

With Amos ‘n Andy’s success during the 1930’s, Pepsodent Tooth Paste had a knack of sponsoring popular radio programs. Its magic continued in 1938, when it was the sponsor of NBC(Red’s) PEPSODENT SHOW starring Bob Hope. As you might imagine, Hope had some humorous comments about his sponsor and its Irium ingredient. During its sponsorship, Hope’s program was consistently among the highest rated radio programs during the 1940’s.

On this program, the listeners heard a jingle about a girl named Miriam (which rhymes with Irium). She was an attractive young lady whose figure and looks could easily catch the eye of single men. Unfortunately, there was also a problem. Miriam didn’t brush her teeth with the toothpaste that contained Irium. The result was disastrous. When they saw Miriam’s dingy teeth, they did a quick about-face. Fortunately, Miriam used Pepsodent with Irium on her choppers. With her white teeth and pleasant smile, the men were quickly attracted to Miriam like a magnet.

After concluding its sponsorship of Hope’s program, Pepsodent continued its uncanny ability to sponsor popular radio programs. It sponsored the CBS comedy My Friend Irma during the evening, and co-sponsored Arthur Godfrey Time and House Party with Art Linkletter during the daytime. All three programs achieved high ratings. It also wouldn’t be out of the ordinary if the comedy team of Bob & Ray presented a commercial or two for Pepsodent Tooth Paste on their program as the 1950’s was coming to a close.

For a product on the verge of extinction, Pepsodent Tooth Paste became a tremendous success story. Of course, network radio played a huge part in that success.
Researcher Puts New Shows Into Circulation

Travis Conner

They're too noisy to be of much trade value, so I'm going to freely release a couple of uncirculated shows I've had for a while, one each of The Thin Man, and the earlier version of The Falcon (pre-Les Damon). The Thin Man is 440611 - Mystery Playhouse #02 - The Caprini Necklace. The AFRS disc was horribly worn and noisy, but noise reduction in Waves knocked it down some. The Falcon is 451113 - AFRS, replacing Suspense #144 - "Murder Knows No Borderline." It cleaned up much better. I worked with Waves, which is a pretty powerful restoration plugin, not quite as powerful as the new version of CEDAR, but still pretty decent. Even CEDAR wouldn't save The Thin Man. I'm releasing them freely in hi-q mp3 form on the usenet group alt.binaries.sounds.radio.oldtime.highspeed. Those that are usenet-savvy can share it with those who don't know how to access usenet. I figure it's a win-win; people get to hear the shows, and if someone wants the .wavs, it still has a little bit of trade value. I encourage others that are sitting on good uncirculated shows to release them to the public (it's perfectly acceptable to recoup your investment by having a round robin initially). The Thin Man is an extremely poorly preserved series and hardcore fans will find the new episode welcome. And no, I don't have any more uncirculated episodes of this series. I'm especially looking for Secret City 12-8-41, or any obscure mystery shows.

I am releasing a Blondie, too. By the time you read this, it'll be on usenet. 390807 - the sporting goods store - the catch. It’s a partial show, the last 10 minutes were obliterated due to the cracking and peeling of the disc. I believe this is probably the earliest Blondie to surface. Audio condition is not great but noise reduction helped it somewhat. I do have a fairly good amount of other uncirc. shows, most of which are in pretty decent shape - a good deal of networks, especially ABC. I’m not trying to get rich off them; I'm not interested in making money off of OTR. However, I would like to get some collectors to cough up some uncirc shows, though, and thus get my investment back that way. Kinda sad when I hear stories at the convention of people with tons of ETs that release little to nothing. A big thank you to the poster "Fade to White" that posted a transfer of another Thin Man episode. I haven't listened yet, but I'm sure it'll be very enjoyable. Thank you! I've been looking at Dave Goldin's page, and he has some very interesting finds - don't know if the newer ones came from his ETs or trades, or what. Lots of rarer Ellery Queen and other stuff. He has tons of obscure stuff I'd sure like to have.

Originally posted on the Old Time Radio Internet Digest on April 5, 2007. It is reprinted here by permission of the author.

Originally posted on the Old Time Radio Internet Digest on April 6, 2007. It is reprinted here by permission of the author.
The Mystery Behind I Love a Mystery

Ken Greenwald

Below is what I have learned over the years about the I Love A Mystery ETs. I have no final proof that any of this is true, but I got this info from a few people whom I believe are honest and truthful about the information. Still, bear in mind that I do NOT have proof of what I know.

So, with that in mind, here it goes: When The Baker Street Associates was formed to produce the Sherlock Holmes radio cassettes/CDs, one of the people involved was Ralph Becker. Ralph was a vice president of Standard Oil Company who, years earlier, worked out of Standard Oil's Denver, Colorado, offices. An accomplished flyer, he had a private plane which he used often. Ralph was a very big fan of OTR, and especially of musical radio shows. He started collecting original ETs long before most of us were collecting radio tapes. I mean, he was collecting ETs in the 1950s. One show that he loved dearly, that was not musical, was I Love A Mystery.

Al Bloch lived in the San Francisco bay area. Though I don't know what he did for a living, he was, for all intents and purposes, a fanatic about collecting ETs. Somewhere along the line (Ralph never told me when) Bloch and Becker met when Ralph flew into San Francisco hunting for radio shows. In essence, they became partners. As each collected ETs, they would trade the ETs so that they could copy them to open reel tape. Ralph flew into San Francisco on weekends and obtained many ETs from Al Bloch.

I learned later from a source that Al was not a “good” collector of ETs. In other words, he was sloppy with his transcription discs. He would store them flat in large garbage cans, one on top of the other! OUCH! It's a fact that if you store ETs on top of each other (in their paper sleeves) eventually the weight of the ETs will cause the paper fibers to become imbedded in the grooves of the recordings. I do not know what shows Al Bloch had, or what shows he had piled high in those garbage cans. Ralph led me to believe that Al Bloch had most of the ILAM original ETs. That would make sense, considering that Carlton E. Morse also lived in the San Francisco bay area.

I then heard from another source that Ralph had the ETs. That he “borrowed” them from Al Bloch. Ralph later moved from Denver to Orange County (I believe it was Rancho Mirage). After Ralph moved here, I saw him more often. One evening The Baker Street Associates were having a meeting/dinner. Ralph was there. Conversation turned to OTR. Straight out, I asked Ralph if he had the ILAM ETs. A deft businessman, he quietly changed the subject, frustrating me and the others seated with him. I asked him that question because another member of the group had been to Ralph's house and looked through some of his ET collection. He spotted some ILAM ETs. In one conversation Ralph said that he would love to have me drop by his home and take a look at his collection (it was Ralph who released a lot of the Railroad Hour shows).

Surprise, surprise! About a year later Ralph moved his entire family up to the state of Washington. Unless I was willing to travel, that killed my chances to look through his collection. Wait --- there's more: No one, to this date, had any proof that Ralph had more than a few ILAM ETs, as witnessed by my friend who did have a chance to look through a small portion of the hundreds and hundreds of ETs Ralph had. About two years later, Ralph passed away.

The member of the Baker Street group who saw Ralph more than anyone was also close to his wife. She said that she would let my friend catalog the discs. That never happened. As far as I know, the Ralph Becker ET collection is still stored in Washington. His widow has no interest in ETs, but has done nothing with the ETs. Presumably, they are still sitting there collecting dust.

That leaves Al Bloch. After Ralph's death, I was told Al Bloch was going to go to Ireland and Scotland in search of the ILAM ETs.

Ireland? Scotland? Why? Seems that Carlton E. Morse's agent during the radio years had later moved to either Ireland or Scotland. Morse had given his ETs to his agent, who then took them with him across the pond. (That was the rumor.) So Al was going to track down the agent and see if there were, indeed, any ILAM ETs. When Al came back he revealed that he had NOT found any ILAM ETs.

Is any of this story true? It would seem logical for Morse to leave his ETs with his agent. Alice Faye left the Phil Harris & Alice Faye Show ETs with her agent. Possibly Morse did the same. If so, then why could Al Bloch (the ET fanatic) not find them? I suspect Al was going on a hunch, without proof the ETs were now with the retired agent. About 10 years later, Al Bloch passed away. So where are the hundreds of ETs he had in his garage? No news has come to me about the ETs over the years. I never had the time to track all this down; to go to San Francisco and find out about Al's ET collection.

AND WHO HAS THE ILAM ETs? Everything is hanging in the air, with no definite answers. There were also rumors back in the 1970s that Dr. Barry Brooks had a large collection of the ILAM shows. He would not release his ETs. That's the story behind the ILAM ETs.
ILAM (Continued from page 10)

any of the shows he obtained. Is he still alive? Was it true he had a long run of ILAM shows? I’ve heard no answers. I don’t pretend to be up to date on all the OTR news. I move between OTR dubbing and the world of filmmaking. I do lose track of recent information. Witness that I never heard a decent sounding ILAM episode, only to find out on the OTR Digest that there are a few excellent sounding copies available.

Art Chimes and Ted Kneebone are just two of the people who brought me up to date on this. Thank you very much. So where does all this information leave us? Nowhere! Unless there is someone out there who knows more recent information or has picked up the thread of the above stories and knows more, then we will continue wondering -- “where are the ILAM radio shows and how can they become available?” Thanks to everyone for reading this info, though I don’t know if it helps any.

This material was originally published on the Old Time Radio Internet Digest on March 24, 2007. It is reprinted here by permission of the author.

The Mystery Behind I Love a Mystery, Pt. 2

Jim Harmon

I knew Carlton E. Morse for over thirty years. Some might recall he dedicated his first (and only) I Love a Mystery novel to me. He had me working on another novel in the series, but that did not work out. However, he authorized me to produce a novelette of ILAM for my book, Radio Mystery and Adventure. So I know the story of the transcriptions he had.

I went up to his place, Seven Stones, in Northern California in 1960 and borrowed what transcriptions he had and copied them to tape. ALL he had was the familiar group of “The Thing that Crises in the Night,” “The Richard Curse” (aka “The Million Dollar Mystery”), “Bury Your Dead, Arizona,” the first seven episodes of “Temple of Vampires” and some miscellaneous episodes of “Battle of the Century.” Later, Dave Golden found added episodes of “Vampires” and “Battle” to make them nearly complete at WOR New York.

Morse also had a few random episodes from New York, and even fewer from Hollywood, mostly random episodes of “Island of Skulls.” I also found at that time only one disc of I Love Adventure. There was also a complete run of Adventures by Morse, 52 half-hour episodes. Aside from the Adventures set, I recall there were 67 discs in all of non-duplicated shows. There were also a good many duplicate episodes, sometimes as many as three or four of the same episode.

I returned the discs to Morse. A few years later, Dave Amaral became “the recording engineer” who copied the same discs for Morse. (Of course, I supplied Morse copies of my tapes but there were not of professional quality.) Dave also discovered the rest of the I Love Adventure discs I had missed in the old barn where Morse had stored the ETs. These 26 discs of I Love Adventure plus the 67 discs I had found earlier, plus the 52 Adventures by Morse were ALL - absolutely ALL - the recordings Carlton E. Morse had of his mysteries programs.

He NEVER had anything like a complete run of all the treasured stories. I also found a private collector, Jerry Stier, who had recorded “The Hermit of San Felipe Adabopo” off the air, rather poorly, but at least he did it, and with the help of Skip Craig I obtained those tapes from Stier, and for years collectors have used every device to try to clean them up.

Like many others, I have tried to track down and obtain the fabled “Becker” lot of ILAM. I have never had any luck. It is possible that this is just an urban legend and these discs never existed, at least not in the complete depth wished for by many.

There is a similar story of a lot of some 300 episodes of Tom Mix that a former employee of Ralston Purina has, and will not release for fear it might compromise his pension from the company if it were found he took those recordings. I can’t believe the company would care about the fate of those discs, since it is known that they deliberately junked what was left many years ago. In fact, Ralston Purina no longer exists, although there is aRalcorp entity that might retain whatever rights they had to Tom Mix. If these treasure troves of ILAM and Tom Mix exist, I certainly hope somebody turns them up and releases them to radio fandom soon. Coming up on 74, I am not getting any younger and even at my advanced age I still yearn to hear those great shows again. -- JIM HARMON (using Barbara’s email domain)

This material was originally published on the Old Time Radio Internet Digest on March 26, 2007. It is reprinted here by permission of the author.
Becker, House Detective
From the CBC Mystery Project
By
Fred Bertelsen

Across

2. Becker was set in the Canadian Rockies in 19__
5. Period music was arranged for the series was arranged by _____ _______ (2 wds)
7. Becker was a _____ Detective
10. The place where Becker worked was The Queen of the ______
11. Mr ______ was the hotel manager
12. Becker ran for a total of ________ episodes
13. _____ Maytown portrayed Becker

Down

1. _______ Hare played the hotel manager
3. ________ is the chef at the Queen
4. Martin ______ wrote the series
6. The series was produced in ______
8. Sgt ______ represented the local police
9. Martin ________ produced the series
News ‘n Notes

* By the time you read this the Cincinnati old-time radio and nostalgia convention will be nearly upon us (April 20-21). It is certainly not too late to attend. Check with Bob Burchett (haradio@hotmail.com) about availability of tickets for the Saturday night dinner. The Old Time Radio Researchers will be a featured panel at this year’s Cincinnati convention. We’ve been asked to talk about the work we do and where we see the hobby going in the future. We’re honored to have been asked and look forward to being a part of the weekend.

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

* Join Radio Out of the Past on Thursday evenings for friendly, insightful chat and some great old time radio. To fully participate you’ll need a microphone, but you can still post text messages and listen to the conversation without one. Visit http://www.radiooutofthepast.org and click “Enter our conference room” near the bottom. You will have to download a piece of software to get in the room but that’s no big deal.

Treasury Report

The Old-Time Radio Researchers currently has $697.30 in the Treasury. Our purchases since the March report totaled $177.50 of needed episodes/series from RA.

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

One time contributors include Mike Galbreath, Bill Barille, Michael Moles, John Affayroux, Pat Patterson, William Hartig, and Gerald Anderson.

If you are interested in becoming a monthly supporter of the OTRR, please contact the treasurer, Tony Jaworowski at jaworowski@ameritech.net. Monthly supporters receive advance releases of all purchases, either encoded at 128, 64, or WAV.

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

Tony Jaworowski
15520 Fairlane Drive
Livonia, MI 48154

or send via Paypal to

ajaworowski@ameritech.net

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

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**FRIDAY**

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<td>OLD RADIO SHOWS ON CASSETTES, CD'S &amp; MP3'S</td>
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<td>THE RISE OF RADIO</td>
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<td>7:30</td>
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<td>COCKTAILS</td>
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<td>REQUEST TIME WITH ED CLUTE DINNER</td>
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<td>LET'S PRETEND</td>
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<td>HAVE GUN WILL TRAVEL</td>
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**SPECIAL GUESTS**

- **Bob Hastings**
  - Archie Andrews, McHale's Navy
  - Rosemary Rice
  - Archie Andrews
  - I Remember Mama
  - Hal Stone
  - Jughead on Archie
  - Esther Geddes
  - Talk of The Town

**RUTH LAST**

- Many old radio shows..
# OTRR Certified Series

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<td>Complete, Ver 1, 04-Jun-04</td>
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<td>Accurate, Ver 2, 01-Apr-05</td>
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<td>Alka Seltzer Time</td>
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<td>Accurate, Ver 2, 09-Oct-04</td>
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<td>Accurate, Ver 2, 10-Mar-05</td>
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<tr>
<td>Marriage, The</td>
<td>Accurate, Ver 1, 16-Apr-06</td>
<td></td>
</tr>
<tr>
<td>Mr. Keen, Tracer of Lost Persons</td>
<td>Accurate, Ver 2, 11-Nov-04</td>
<td></td>
</tr>
<tr>
<td>Mystery House</td>
<td>Accurate, Ver 1, 15-May-05</td>
<td></td>
</tr>
<tr>
<td>NBC's Fifty Years of Radio on NBC</td>
<td>Complete, Ver 1, 02-Jan-05</td>
<td></td>
</tr>
<tr>
<td>Philo Vance</td>
<td>Accurate, Ver 1, 29-May-04</td>
<td></td>
</tr>
<tr>
<td>Planet Man, The</td>
<td>Accurate, Ver 1, 04-Jul-04</td>
<td></td>
</tr>
<tr>
<td>Ports of Call</td>
<td>Complete, Ver 1, 12-Jun-06</td>
<td></td>
</tr>
<tr>
<td>Richard Diamond, Private Detective</td>
<td>Accurate, Ver 1, 17-Dec-05</td>
<td></td>
</tr>
<tr>
<td>Rocky Fortune</td>
<td>Complete, Ver 1, 16-Jul-06</td>
<td></td>
</tr>
<tr>
<td>Rogue's Gallery</td>
<td>Accurate, Ver 2, 27-Oct-04</td>
<td></td>
</tr>
<tr>
<td>Rotary Golden Theater</td>
<td>Complete, Ver 1, 16-Apr-06</td>
<td></td>
</tr>
<tr>
<td>Secrets of Scotland Yard</td>
<td>Complete, Ver 3, 25-Dec-06</td>
<td></td>
</tr>
<tr>
<td>Shell Chateau</td>
<td>Accurate, Ver 1, 20-May-06</td>
<td></td>
</tr>
<tr>
<td>Six Shooter, The</td>
<td>Complete, Ver 4, 17-Nov-04</td>
<td></td>
</tr>
<tr>
<td>Smiley Burnette</td>
<td>Accurate, Ver 2, 04-Jul-05</td>
<td></td>
</tr>
<tr>
<td>Stand By For Crime</td>
<td>Accurate, Ver 1, 05-Apr-06</td>
<td></td>
</tr>
<tr>
<td>Theater Five</td>
<td>Accurate, Ver 1, 11-Dec-06</td>
<td></td>
</tr>
<tr>
<td>Victor Borge Collection, The</td>
<td>Accurate, Ver 1, 01-Jun-04</td>
<td></td>
</tr>
<tr>
<td>World Adventurer's Club</td>
<td>Complete, Ver 1, 15-Aug-06</td>
<td></td>
</tr>
<tr>
<td>You Can't Do Business with Hitler</td>
<td>Accurate, Ver 1, 20-Jan-05</td>
<td></td>
</tr>
<tr>
<td>Yours Truly, Johnny Dollar</td>
<td>Accurate, Ver 1, 02-Sep-06</td>
<td></td>
</tr>
</tbody>
</table>

## Certification Status:

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

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

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

Contact Allan Foster at allanpqz@gmail.com for more information.
The Old Time Radio Digest – The First Ten Years, Pt. 1  
Ryan Ellett

Below is a “table of contents” for the first 60 issues of the Old Time Radio Digest. It provides the article titles and respective authors of each issue. The next two installments will categorize these contents by author and topic. I hope it proves useful to some researchers out there. Contact Bob Burchett if interested in obtaining back issues.

<table>
<thead>
<tr>
<th>Issue Number – Date</th>
<th>Page Number – Title – Author</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 January-February, 1984</td>
<td>2 Editor’s Note – Bob Burchett</td>
</tr>
<tr>
<td>4 Everyone was a Winner at the 7th Annual Friends of Old Time Radio Convention</td>
<td>23 Spotlight on Hollywood Lights – George Wagner</td>
</tr>
<tr>
<td>28 Publisher’s Note –Unsigned</td>
<td>28 Radio Book Collecting – Edward Carr</td>
</tr>
<tr>
<td>29 “Dime-Store Dream Parade” – reviewed by George Wagner</td>
<td>29 Letters</td>
</tr>
<tr>
<td>2 March-April, 1984</td>
<td>24 The Day After – Stuart Weiss</td>
</tr>
<tr>
<td>4 The Life and Times of Charlie McCarthy &amp; His Friends – Gary Yoggy</td>
<td>25 Radio Book Collecting – Edward Carr</td>
</tr>
<tr>
<td>12 Radio Book Collecting – Edward Carr</td>
<td>27 Publisher’s Note – Herb Brandenburg</td>
</tr>
<tr>
<td>14 Dating Radio Programs From Internal Evidence – George Wagner</td>
<td>27 Radio Humor</td>
</tr>
<tr>
<td>17 Publisher’s Note – Unsigned</td>
<td>28 9th Annual Friends of Old Time Radio Schedule</td>
</tr>
<tr>
<td>20 At Home with the Radio: More Than 19 Hours on the Air (Schedule March 16, 1938)</td>
<td>28 Radio Facts</td>
</tr>
<tr>
<td>3 May-June, 1984</td>
<td>29 It Pays to be Ignorant – Reprinted from Tune In magazine, October, 1943.</td>
</tr>
<tr>
<td>2 Publisher’s Note – Herb Brandenburg</td>
<td>30 Letters</td>
</tr>
<tr>
<td>4 The Lux Radio Theater – Jim Snyder</td>
<td>31 Fiorello H. LaGuardia Archives</td>
</tr>
<tr>
<td>10 Radio Book Collecting – Edward Carr</td>
<td>32 Publisher’s Note – Herb Brandenburg</td>
</tr>
<tr>
<td>12 Growing Up Gifted – Ruth Duskin Feldman (Quiz Kid)</td>
<td>(Continued on page 18)</td>
</tr>
<tr>
<td>14 Backstage with the Quiz Kids – Reprinted from Tune In magazine, July, 1944</td>
<td>8 Quick, Watson! The Adventures of Sherlock Holmes Lead Detective and Doctore a Merry Chase – reprinted from The Morning Call, Allentown, PA from Tune In magazine, January, 1944.</td>
</tr>
<tr>
<td>4 July-August, 1984</td>
<td>9 Letters</td>
</tr>
<tr>
<td>4 Bob and Ray’s Droll Wit Endures – Bill Wedo,</td>
<td>10 Radio Book Collecting – Edward Carr</td>
</tr>
<tr>
<td></td>
<td>14 Technical Talk and Radio Rumblings – Bob Burnham</td>
</tr>
<tr>
<td></td>
<td>16 Oops . . . Omitted portion of issue 3’s “Growing Up Gifted”</td>
</tr>
<tr>
<td>5 September-October, 1984</td>
<td>4 8th Annual Friends of Old Time Radio Convention</td>
</tr>
<tr>
<td>24 The Day After – Stuart Weiss</td>
<td>25 Radio Book Collecting – Edward Carr</td>
</tr>
<tr>
<td>26 ‘Sen. Claghorn’ Actor Dies – Reprinted from N.Y. Times News Service</td>
<td>27 Publisher’s Note – Herb Brandenburg</td>
</tr>
<tr>
<td>30 It Pays to be Ignorant – Reprinted from Tune In magazine, October, 1943.</td>
<td>30 Letters</td>
</tr>
<tr>
<td>16 Radio: The Coliseum of Nostalgia – Stefan Kanfer, reprinted from Time, January 7, 1974</td>
<td>20 At Home with the Radio: More Than 19 Hours on the Air (Schedule March 16, 1938)</td>
</tr>
<tr>
<td>31 Fiorello H. LaGuardia Archives</td>
<td>32 Publisher’s Note – Herb Brandenburg</td>
</tr>
<tr>
<td>32 Publisher’s Note – Herb Brandenburg</td>
<td>(Continued on page 18)</td>
</tr>
</tbody>
</table>
Digest (Continued from page 17)

8 March-April, 1985
6 When Radio Wore Spurs: An Analysis of Westerns on Radio – Gary Yoggy
20 Radio Humor
22 Tribute to Edward R. Murrow – Herb Brandenburg
23 Classified Ads
24 The Henry George Program: 1930 – George Wagner
27 Radio Book Collecting – Edward Carr

9 May-June, 1985
4 Radio Premium Reproduction, For or Against? – Richard King
6 Mercedes McCambridge – Ron Lackmann
12 Radio Crossword
14 W. C. Fields – Jim Snyder
16 Radio Book Collecting – Edward Carr
18 Technical Talk and Radio Ramblings – Bob Burnham
24 Classified Ads
25 The Radio Reading Room – George Wagner

10 July-August, 1985
4 Superman in Radio – Reprinted from Radio and Television Mirror, January, 1944
6 Editor’s Note – Bob Burchett
7 This Looks Like a Job for . . . Bud Collyer – Kim Robert Nilsen
10 NBC Pulls Switch on Hope, Skelton Gags About Allen – Reprint April 23, 1947
11 Comedians Set to Reap a Field Day of Corn – At Expense of NBC – Reprint April 24, 1947
12 Radio Trivia with Mortimer Meek – Unsigned
14 Off the Wall – Jim Snyder
16 Radio Book Collecting – Edward Carr
20 Radio . . . Past, Present, Future – George Wagner
22 In Memory: Eva Parnell, Julie Stevens, Clark Andrews
23 Radio Facts

11 September-October, 1995
30 Radio Fans Dial in to Old-Timers – Anthony F. Shannon
34 Friends of Old Time Radio 1984 Videotape
36 10th Annual Friends of Old Time Radio Convention Schedule
38 Classified Ads
41 News

12 November-December, 1985
4 Private Eyes for Public Ears (Sam Spade) – Jim Maclise
9 It Didn’t Start with Orson Welles: Some Other “Panic” Broadcasts – George Wagner
11 Technical Talks and Radio Ramblings – Bob Burnham
14 Radio Humor
19 Radio . . . Past, Present, Future
20 Radio Book Collecting – Edward Carr
22 Classified Ads
24 Is This the Future of OTR? – George Wagner
29 Radio Facts

13 January-February, 1986
4 The Double Life of Mr. J. Benny – Reprinted from Radio Best, March, 1948
13 Off the Wall – Jim Snyder
15 Is This the Future of OTR? – George Wagner
23 Private Eyes for Public Ears (Nick Carter) – Jim Maclise
26 Radio Book Collecting – Edward Carr
28 Classified Ads

14 March-April, 1986
4 Private Eyes for Public Ears (Charlie Chan) – Jim Maclise
6 Radio’s Forgotten Programs – George Wagner
10 Antique “Phonoitis” – H. Edgar Cole
11 The Golden Age Beyond Our Shores: OTR Around the World – George Wagner
13 Is This the Future of OTR? – George Wagner
18 The Radio Reading Room – George Wagner
19 Radio Humor
20 Secrets of the Unseen Stage (Columbia Workshop) – Reprinted from Radio Guide, May 1, 1937
24 Classified Ads

15 May-June, 1986
4 The Role of Dealers in the Hobby – Bob Burnham
10 OTR Dealers: On Their Behalf – Jim Snyder
13 Odds & Ends – Edward Carr
14 Private Eyes for Public Ears (Poirot, Father Brown, Leonidas Witherall, Results, Inc.) – Jim Maclise
18 CBS Radio Mystery Theater – Ed Cole
22 The Radio Reading Room – George Wagner
24 Classified Ads

16 July-August, 1986
4 Radio and the Comics – Richard Opp

(Continued on page 19)
Digest (Continued from page 18)

16 Private Eyes for Public Ears (Barrie Craig, Murder and Mr. Malone) – Jim Maclise
18 Off the Wall – Jim Snyder
20 11th Annual Friends of Old Time Radio Convention Schedule
22 Radio Book Collecting – Edward Carr
24 Best Programs of 1941-1942 – George Wagner
25 Veteran Radio Actress Dies (Eva Parnell) – Unsigned
26 Odds & Ends
28 Classified Ads

17 September-October, 1986
24 Shadow Radio Cast Reunion – Anthony Tollin
26 Owning an Inch of the Yukon – Gerald Volgenau, Knight News Service
29 Private Eyes for Public Ears (Pat Novak for Hire) – Jim Maclise
32 Classified Ads

18 November-December, 1986
6 Vic and Sade are Still Alive – Marc Lebovitz
14 Off the Wall – Jim Snyder
16 Letters
21 Technical Talk and Radio Ramblings – Bob Burnham
22 Radio Humor
24 Private Eyes for Public Ears (Meet Miss Sherlock, Candy Matson) – Jim Maclise
28 Classified Ads

19 January-February, 1987
4 Suspense – Gary Yoggy
18 Private Eyes for Public Ears (The New Adventures of Michael Shayne) – Jim Maclise
20 Breakfast in Hollywood – George Wagner
22 Classified Ads

20 March-April, 1987
4 Suspense – Gary Yoggy
18 Life With Henry Aldrich – Kenneth S. Barker
22 Looking Ahead – John Shores
23 Frank Nelson – Unsigned
24 Radio Facts
28 Classified Ads

21 May-June, 1987
4 The Hindenburg Broadcast – Bill Jaker

16 Private Eyes for Public Ears (Johnny Dollar) – Jim Maclise
18 Radio Humor
20 Amos’s Wedding – Garydon L. Rhodes
22 HRRC Calls House Committee Vote a Major Setback for American Consumers – Unsigned
24 Classified Ads

22 July-August, 1987
4 The Five O’Clock Shadow – Will Murray
18 Terror in the Air: Bela Lugosi on Radio – Barydon L. Rhodes
20 Odds & Ends
24 Classified Ads

23 September-October, 1987
22 Private Eyes for Public Ears (Casey, Crime Photographer) – Jim Maclise
26 12th Annual Friends of Old Time Radio Convention Schedule
28 Moon River Stage Revival: WLW Radio Show Aired Four Decades – Unsigned
29 Radio Humor
32 Classified Ads

24 November-December, 1987
4 Local Pine Ridge Boys Make Good – Reprint
12 The Pine Ridge News – Reprint
28 Classified Ads

25 January-February, 1988
4 Private Eyes for Public Ears (I Love a Mystery) – Jim Maclise
8 Book Review (Killer at the Wheel, Carleton E. Morse) – Jim Maclise
12 Crooks, Thieves, Liars and Finally the Good Guys – Edward Carr
14 On Cataloguing OTR – George Wagner
16 An OTR Ghost Story – George Wagner
20 Inside Radio – Reprint
24 Classified Ads

26 March-April, 1988
6 Cincinnati Convention – Unsigned
8 The Best Second Banana in the Bunch – Clair Schulz
12 Light Crust Doughboys: Texas’ Contribution to Classic Radio – Garydon L. Rhodes

(Continued on page 19)
Digest (Continued from page 18)

17 Home Recording Rights Coalition
17 Radio Humor
20 The Mind’s Eye – John Aliyetti, reprinted from American Way, May 1, 1987
22 Letters
23 Radio Facts
24 Classified Ads
28 Jinxes and Jonahs: Radio Stars and Their Superstitions – Dick Hyman, reprint

27 May-June, 1988
4 Watchman, Tell Us of the Night (Nightbeat) – Clair Schulz
5 Radio Humor
12 Radio in 1950 A.D. – Lee De Forest, reprinted from Popular Radio, March, 1927
18 Radio Boners
24 Jinxes and Jonahs: Radio Stars and Their Superstitions – Dick Hyman, reprint
26 Classified Ads

28 July-August, 1988
4 Fibber McGee and Molly: Always Good for a Laugh – Clair Schulz
12 Fibber McGee and Molly – Reprint
14 Numerology Story of Fibber McGee and Molly – Reprint
18 13th Annual Friends of Old Time Radio Convention Schedule
25 Radio Humor
26 Classified Ads

29 September-October, 1988
4 12th Annual Friends of Old Time Radio Convention Highlights – Bob Burchett
13 Shadow Appears at Radio Session – Stephen Kipp, Courier-News Staff Writer
16 Nostalgic Fans Recall Kiddie Westerns – Mark Finston
26 Classified Ads
36 Jinxes and Jonahs: Radio Stars and Their Superstitions – Dick Hyman, reprint
38 Unmasking Jack Benny’s New Tenor – unsigned, reprinted from November 3, 1939
38 Dennis “Kid” Day dies at 71 – Edward J. Boyer, Los Angeles Times

30 November-December, 1988
4 The Funniest Man in the World (Fred Allen) – James Street, reprint
12 Inside Stuff – Martin Lewis, reprinted from Radio Guide, July 31, 1937
16 Fred Allen: Radio’s Sour Clown – Maurice Zolotow
28 Private Eyes for Public Ears (Mr. and Mrs. North, The Thin Man, The Fat Man) – Jim Maclise
30 Classified Ads

31 January-February, 1989
4 “Incredible as it May Seem:” Radio’s Most Famous Broadcast Revisited – Gary Yogg
13 Radio Humor
18 Cincinnati Convention – Unsigned
26 Classified Ads

32 March-April, 1989
4 “Incredible as it May Seem:” Radio’s Most Famous Broadcast Revisited – Gary Yogg
17 Bulls and Boners – reprint
21 Radio and Television Today – Reprint from September, 1939
24 The Good Guys (and Gals) in the OTR Hobby – Bob Burnham
25 Radio Humor – Reprint

33 May-June, 1989
4 A Night in the Life of Dennis Day – Tom Barnett
8 Jack Benny & Politicians – Jim Snyder
10 Letters
14 Private Eyes for Public Ears (Boston Blackie) – Jim Maclise
18 Star of Stars Election Finals – 1940 Election Results
20 Book Review (Stuff the Lady’s Hatbox by Carlton E. Morse) – Doc Long
22 Radio Humor – Reprint
24 Classified Ads

34 July-August, 1989
4 Cincinnati Convention: Review – Bob Burnham
10 Further Review – Bob Burchett
16 Further Further Review – Terry Salomonson
26 Oops . . . (Completion of Book Review from issue 33)
30 Stop that Tape Squeal – Ed Carr
32 Classified Ads

35 September-October, 1989
4 Tribute to Ruth Lyons – Herb Brandenburg
(Continued on page 21)
Digest (Continued from page 20)

8 1920s Radio – Ken Weigel
16 Radio Facts
18 14th Friends of Old Time Radio Convention Schedule
20 New House – Allan Hart, reprinted from September 18, 1937
24 Classified Ads

36 November-December, 1989
4 1920s Radio – Ken Weigel
12 Clasped Hands at Midnight (Amos ‘n Andy) – John W. Carlson, reprinted from Radio Guide
16 Milestones Marking 20 Years of Radio Progress – Reprinted from Radio and Television, November, 1940
20 Jinxes and Jonahs: Radio Stars and Their Superstitions – Dick Hyman, reprint
24 Classified Ads

37 January-February, 1990
4 1920s Radio - Ken Weigel
11 Radio Humor
12 So! You Want to Stick Your Neck Out? - Bill Stern
14 Radio Facts
18 Cincinnati Convention
20 $3,250 a Week For Laughs - Irving Wallace, reprinted from November 29, 1941
23 Radio Humor
24 Classified Ads

38 March-April, 1990
4 1920s Radio - Ken Weigel
16 Classified - Jim Snyder
18 Private Eyes for Public Ears (Bulldog Drummond) - Jim Maclise
20 $3,250 a Week For Laughs - Irving Wallace, reprinted from November 29, 1941
23 Radio Humor
24 Classified Ads
27 Letters

39 May-June, 1990
4 The Truth About the Burns-Benny Smuggling Case - T. H. Trent, reprint
12 A Very Special Article About a Very Special Time - D. W. Goodwin
21 Radio Humor
22 How to Be Poor on $2,000 a Week - Helen Hover, reprinted from Radio Guide, 1938
28 Classified Ads

40 July-August, 1990
4 The Truth About the Burns-Benny Smuggling Case - T.
The Cowboy Kid - Bobby Benson - Jack French
Private Eyes for Public Ears (The Saint) - Jim Maclise
Radio Facts
Vic and Sade - unsigned, reprint
UCLA Closes Its Radio Archive - Frank Beacham

Here's Morgan - Gordon D. Bushell, reprinted from Tune In, August, 1946
We, The Forgotten People - James Street, reprinted from October 9, 1937
The Beloved Brat (Fannie Brice) - James Street, reprinted from Radio Guide, April 9, 1938

Cincinnati Convention - Bob Burchett
Henry Aldrich Still Making Waves at 53 - John Kiesewetter, reprinted from Cincinnati Enquirer
The 15th Annual Friends of Old Time Radio Convention - Nancy MacCaig
How I Began My Radio Collection - George Wagner

Serials: Soaps on Radio - Terry G. D. Salomonson
Slapstick on a Paying Basis (Abbott and Costello) - Francis Chase, Jr., reprinted from Radio Guide, 1939
The Human Comedy (Great Gildersleeve) - Clair Schulz

Lo-Fi . . . in a Hi-Fi Age - Bob Proctor, reprinted from Listening Post, 1986
Iowa Man Wants Today's Generation to Enjoy Timeless Humor of Yesteryear's Lum and Abner - unsigned
Behind the Scenes with Lum and Abner - Elgar Brown, reprint
Inside Stuff - Martin Lewis, reprinted from Radio Guide, May 9, 1936

In a Class By Herself (Our Miss Brooks) - Clair Schulz
Always on Her Way (Eve Arden) - Reprinted from Radio Mirror, January, 1947
Book Review: The Brass Button Broadcasters
How Peg Grew Into Ethel - Peg Lynch, reprinted from March, 1946

Arthur Godfrey - Ernest Havemann, reprint

Here is a Mystery - Ellery Queen, reprint
(Continued on page 23)
The Old Time Radio Researchers Group announces another in its archival series of certified sets. The *Adventures of Philip Marlowe* has been in the making for over a year, with Ed Sehlhorst at the head, with an able team of workers assisting him.

Between series, shows and movies, Philip Marlowe has been a presence on the radio for longer than most remember. This episodic log will chronicle the trek through time on American broadcasting stations.

Perhaps the first portrayal of Phillip Marlowe on the radio was by Dick Powell, when he played Raymond Chandler's detective in “Murder, My Sweet” on the *Lux Radio Theater*, June 11, 1945. This was a radio adaptation of the 1944 movie, from RKO, in which Mr. Powell played the lead.

Two years later, Van Heflin starred as Marlowe in a summer replacement series for the *Bob Hope Show* on NBC. This series ran for 13 shows.

On September 26, 1948, Gerald Mohr became the third radio Marlowe, this time on CBS. It remained a CBS show through its last show in 1951. In the April 11, 1950 show, “The Anniversary Gift,” William Conrad substituted for Mr. Mohr, becoming the fourth person to play the detective.

The CBS version opens with Marlowe saying, “Get this and get it straight. Crime is a sucker's road and those who travel it wind up in the gutter, the prison or the grave. There’s no other end, but they never learn.” Unlike the Sam Spade or Richard Diamond radio series, there's no “cuteness” here. Just a tough-nosed private eye doing a tough job.

Ed says, “Welcome to this work. It has been a collaborative effort, put together from the many volunteers within the OTR Researchers Group and others in the OTR Community. I have mixed emotions about listing their names for fear of missing some of them. No Fear, we proceed - Ben Kibler, Sue Sieger, Stewart Wright, Chris Pyle, David Oxford, Gary Everest, Jerry Thomas, John Davies, Marc Olayne, Michael St. John, Mike Thomas, Pete Cavallo, Joseph Webb, Jim Beshires, Clorinda Thompson, Frank Passage, Larry Maupin, Johnathan Dearman.
Philip Marlowe (Continued from page 23)

This release contains many bonus features that have come to be the signature mark of an Ed Sehlhorst production. They include bonus television episodes, a 40 plus page guide, a 102 page guide to the first line of dialog, with much more detailed information, a huge graphic file, a folder of newspaper clippings about Philip Marlowe, and lots of other exciting items that we know you will enjoy!

Look for this series coming to a distro group near you real soon.

Heritage Over The Land

OTRR releases another old time radio series to the community. Not much is known about Heritage Over The Land.

This thirteen episode series is a documentary of the rebirth of the South, from its humble beginnings of plantations and cotton to industrialization. It was funded by the Alfred P Sloan Foundation. This foundation was established in 1934 by Alfred P Sloan, Jr., president and CEO of General Motors.

The writer and director is William Allen Bales, with Ms. Lee F. Painten as the producer. Our guide throughout this series is Correspondent Henry Cassidy. He and his team went to the South and interviewed ordinary Americans describing the social, economic and industrial revolution that was taking place in the south during the first half of 20th century.

This set was prepared with the assistance of Jim Beshires, Terry Caswell, Doug Hopkinson, and Brian Allen. Look for it in a distro group soon.

Philo Vance (Continued on page 24)

The Old Time Radio Researchers Group has released a large number of certified and verified sets to the community beginning in 2004. Since that time new episodes, new encodes, and other information has become available on many of those early sets.

It is our goal to re-issue those that have become outdated, and Philo Vance is the first to be upgraded. Other upgraded series will follow.

Philo Vance was a brainy detective who, like Sherlock Holmes and Nero Wolfe and many others, had a talent for solving crimes that had stumped the official police. In “Radio Programs, 1924-1984,” Vincent Terrace provides an appropriate quote: “Somewhere along the line a murderer makes a mistake; it's my job to find that mistake.” Ellen Deering, the detective's charming but decorous secretary and girl Friday, insists on a strict propriety when the two of them are working but can become much more approachable when they're not on the clock.

The program had a couple of different exposures, first as a summer replacement in 1945 on NBC and later in syndication with a different cast from 1948-50. Jose Ferrer, then Jackson Beck, played Vance. The latter was a respected radio performer who appeared in a score of shows during his career. Ferrer, on the other hand, is best remembered as a film actor. Philo Vance represented his only series lead, although he did appear in The Big Show, Columbia Presents Corwin, and as a host of The Prudential Family Hour.

The 1920s novels of S. S. Van Dine inspired both the radio series and a number of movies. Basil Rathbone and William Powell both portrayed Vance on the screen.

Those working on this set include, Larry Maupin, Roger Hohenbrink, Brian Allen, Jim Beshires and Sue Sieger.

Look for additional upgrades to be released shortly.
Buy – Sell – Trade

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

**Wanted:** Speaker for my GE 100 radio. Specs are 5 ¼” and 3.5 ohms. Email Ryan at OldRadioTimes@yahoo.com.

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

Anyone interested in trading raw ET .wav dubs please contact Cliff at cliff_marsland@yahoo.com.

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

Your ad here. A free service to all readers.

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http://groups.yahoo.com/group/Otter-Project/
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Acquisitions (reel to reel) - David Oxford (david0@centurytel.net)
New Acquisitions By the Old-Time Radio Researchers

Asa Martin Show 40-04-11 (Muffled).mp3
Dr Christian 41-01-29 (115) The Man Who Changed His Mind.mp3
Dr Christian 42-09-16 (199) Sweethearts Protective Insurance.mp3
Dr Christian 42-09-23 (200) An Artist Comes To Town.mp3
Dr Christian 45-02-14 (325) Golden Bells.mp3
Dr Christian 45-02-21 (326) George Washington Jinx.mp3
Dr John Brinkly Sunday Night Talk 33-xx-xx.mp3
Eddy Arnold Show xx-xx-xx First Song - Here's To The Ladies.mp3
Grand Ole Opry 6x-xx-xx First Song - Jealous Love Heart.mp3
Grand Ole Opry 6x-xx-xx First Song - Looking High And Low.mp3
Greatest Story Ever Told 48-02-29 (58) They Did Not Receive Him.mp3
Greatest Story Ever Told 48-03-07 (59) Blessed Are They That Mourn.mp3
Greatest Story Ever Told 47-02-09 (3) The Prodigal Son (AFRS).mp3
Greatest Story Ever Told 47-03-09 (07) The Second Mile.mp3
Greatest Story Ever Told 47-04-06 (11) The Resurrection.mp3
Greatest Story Ever Told 48-10-31 (83) Ye Who Are Heavy Laden.mp3
Greatest Story Ever Told 48-12-05 (88) Where Thieves Break Through (AFRS).mp3
Greatest Story Ever Told 49-02-20 (99) This Is My Commandment.mp3
Greatest Story Ever Told 49-03-06 (101) The Salt Of The Earth.mp3
Jack Baker Show xx-xx-xx (1) First Song - Chattanooga Shoeshine Boy.mp3
Inside Track 5x-xx-xx (541) Guest - Phil Rizzutto.mp3
Inside Track 5x-xx-xx (546) Guest - Hank Sauer.mp3
March Of Time 41-12-11 US First Five Days of US At Cooley).mp3
Morning In Manhattan 44-06-07.mp3
This Is War 42-02-14 (1) This Is War.mp3
Win Your Spurs 52-04-07 Audition.mp3
War.mp3

Melody Roundup 5x-xx-xx First Song - Crazy (Spade