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Old-Time Radio in the Classroom

Ryan Ellett

This article was originally written for an audience of K-12 educators. It is reproduced here without adaptation.

Golden-Age radio dramatic programs, commonly referred to as old-time radio or OTR, were aired from roughly 1930 to 1960. Preserved and shared by a small number of enthusiasts over the past decades, OTR programs are now gaining a larger audience with the spread of digital technologies. At the same time they are finding their way into the classroom.

Student Populations

Audio drama can be a beneficial teaching tool with a wide variety of student populations. Like television today, old-time radio programs were aimed at different audiences, from the very young to the adult. With this range in program content, OTR can be effectively used with all ages in the classroom. Similarly, whether listening to original programs, reading old scripts, or creating new audio plays, activities can be adapted and used across the teaching spectrum.

Non-native English speakers: Old-time radio can be used with both native and non-native English speakers. Richard Schmauss teaches English to Japanese students. Using a basic audio-editing program on his computer he has strung together clips from *Yours Truly, Johnny Dollar*, a show about a private insurance investigator. After students have listened to

the clips, Richard asks questions similar to those found in the Test of English for International Communications. He reports “astonishing success” and hopes to automate the process by creating interactive multi-media web pages.

Shy/Physically Disabled students: Recreating OTR broadcasts or writing new audio plays can be an effective adaptation of a more traditional dramatic activity. For students uncomfortable performing in front of their peers, possibly due to a bashful personality or a physical disability, an audio-only performance can be liberating. While an audio play is performed classmates can (and should) focus their visual attention elsewhere. The listeners can work on an art project or complete a writing based on the performance. This keeps their visual attention off the actors, thus lessening performance anxiety.

Hyperactive Students: Audio-only plays can be an ideal task for hyperactive students who have difficulty maintaining control in a full-action dramatic activity. With most of the acting done via vocal inflection, physical action is minimal. The nature of an audio play provides boundaries for students who are prone to struggle with self-control during performance-based activities.

A good OTR-style performance relies heavily on sound effects to make up for the lack of visual clues and description. The same over-active students mentioned above can find an outlet for their energies in discovering sounds that can be used as effects for the play. It is also an ideal platform for those students who have an uncanny talent at creating novel, and often disruptive, noises. Within the confines of the script being performed, what is

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OTR in the Classroom (Continued from page 1)

usually an irritant (often leading to a reprimand or worse) now becomes a legitimate, even crucial, part of a learning activity. These sound effects are necessary if an audio play is not to be confusing to the listener or dull because of excessive narration. A student waving a sheet of tin foil to create thunder creates much more drama than an actor announcing that a thunderstorm is occurring in the story.

Student Skill Sets

Many skill sets are utilized with old-time radio depending on whether students are listening to a program or enacting one.

Writing: Writing can be used with either aspect of the medium. While listening to a historical program, students can make note of historical references from their readings and keep track of new information acquired. Students can also write a description of the show's setting, or of the characters. As there is no right or wrong outcome to such activities it can lead to interesting comparisons and debates after the listening is done.

When teaching 8th grade Kansas history my students enjoyed listening to *Gunsmoke* (later a television series), a program set in post-Civil War Dodge City, Kansas. Students made notes of issues studied in class that were mentioned in the show such as the buffalo hunters and the tension between farmers and ranchers.

A more in-depth writing activity is creating an original audio play. Traditional writing themes of structure and characterization all apply but an extra challenge is added when information cannot be imparted through visual clues or extended monologue description. This activity can easily be added to any teacher's toolbox.

Analysis: Howard Blue, a former social studies teacher in New York, used original radio scripts about D-Day and the Black Plague in teaching secondary students. He found it to be an effective tool in analyzing propaganda in both historical and contemporary settings. Some students were interested enough to recreate these old scripts. Greg Butler, a reading teacher, uses an episode of *Suspense* to analyze how a writer can create and build tension in a story.

Speech: Audio plays can be used in building speech and public presentation skills as a "part-way" activity. Students stand and speak before their peers but with less pressure since the audience's visual attention is elsewhere.

Speech skills such as tone, speed, inflection, and projection can all be practiced with an audience but without all the usual pressure.

Fine Motor/Listening: Creating an audio play provides the opportunity to develop fine motor skills with younger students. As mentioned above, sound effects in such productions are very important, thus creating extra incentive for students to focus on the required actions. Audio plays are also a discrete way to reinforce such basic skills as listening and following directions. A mist-timed line or sound effect due to inattention can hamper the rhythm and atmosphere of the piece.

Listening comprehension: Michael Kallam, now a professor of special education at Midwestern State University in Texas, found OTR programs extremely effective while teaching in a special education environment. After discovering that many of his students had poor listening comprehension, he "started looking around and found that there was really no place in the school where listening comprehension was taught or practiced. It was simply an 'enabling skill' that was presumed to be intact and functional for all students."

In order to build listening comprehension skills Michael chose *Adventures By Morse* (by highly regarded radio writer Carlton E. Morse), an adventure serial from the 1940's, in the hope that the stories would engage the student's attention. Despite initial skepticism, the students found themselves engaged by the material and Michael was able to track improvement in listening comprehension by using questions he formulated based on the performance. In fact, the students were so engaged that eventually he used the show as a reward.

Conclusion

As outlined above, old-time radio provides a number of fresh learning avenues in the classroom. These brief case studies offer a glimpse of the range of activities in which OTR has been used successfully in a variety of classroom settings. Though long gone as a major entertainment medium, old-time radio can still facilitate learning and creativity in young minds.

A Look Back

John Selway

I never played anything but a minor role in this business, but I have a story to relate. Growing up in the Idaho mountain community of Salmon, after everyone was asleep, I listened to the great late night radio. There was no daytime reception. *One Man's Family*, *Art Baker's Notebook*, and so on. Then I would relate what I heard at the breakfast table. The only news was a weekly, local newspaper.

When I was fifteen, I bought a one-watt transmitter and created a radio station, which broadcast to the next-door neighbor for an hour a night. The "station" won a science fair prize and I got a job in the first local radio station of our home, then in Dillon, Montana. My first words on radio were a miss-read. "Premier Khrushchev has declared war!"

Ira Blue, at KGO, in San Francisco, was one of my radio heroes. I first "met" him when I called his show, at the Hungry I, from my first small town radio job in 1959. It was as if I had spoken to the gods. Then, from the big city of Missoula, I called again in about five years later and he remembered me. His advice to me then was "What ever you do, make sure that people know that 'Jack Selway' did it." It was magic actually hearing my name over the air.

When I arrived in SF, September of 1971, I walked into the Golden Gate Ave office of KGO TV News and announced that I was Jack Selway from Montana. Pat Palillo, the tough ND told me to go home, read Herb Caen for a month, review his new 4:30 hour-long newscast and then call him. I called with a long list of mistakes and he hung up on me.

I also met Bob Benson, KGO Radio ND. He mistook me for Ron Majors and invited me into his office. That created a friendship, which resulted in his calling me on Christmas Eve of 1971. It seems that the staff announcer, who was scheduled, had taken so many throat lozenges that he burned his vocal chords. I quit my job at El Cerrito Capwells to take two shifts. When it came time for Ira's 8 PM show, he was ill, and Hilly Rose, his substitute was ill. We could have played Christmas music, but only one turntable was working.

I looked up the number and called Ed McLaughlin, then GM, and told him that it would cost a fortune to bring in an engineer on golden double overtime. Ed seemed deep into spirits, and asked if I'd ever done a talk show, and I said, "of course," since I had been in radio and Palsy Center of the Bay Area, with Fred as the main

talked on the phone. Heck, I'd even been a TV anchor in Montana, WOW. McLaughlin claims the title of being the radio executive who picked Rush Limbaugh.

How I met Ira was that he called me, on-the-air, on the second night of doing the *Ira Blue Show*. Ira told me many stories, but the one I love was about his first job. As I recall, Ira was an attorney, and happened to know Samuel Goldwyn. Goldwyn hired him to broadcast what Ira called the "first sports program on radio" a big chess championship. Then he had to convince the Zellerbach's that his talent was worthy of the hand of their daughter.

There was never anybody like him.

Ah, so, I was doing this radio gig, and part of it was a combo shift. Therefore, I introduced the TV news that first night. Pallilo called the control room, amazed with the announcer. My delight was running into Pat outside the offices the next week. Remember me? "Yeah, now get lost," was the look I got. So I told him what he had said of my work and we became friends. It takes T&S to do well in this business. Talent and Stability. I had only one, and "W" would only begin to surface about 30 years later.

I was doing very well with freelance gigs at KGO, weekends at KFOG, and a well paying cantor role at Star of the Sea Catholic Church out on Geary when I happened onto an anchor job in Boise, Idaho and took it. Had I had the TS and even a hint of W, I never would have left and enjoyed a long, happy career.

The job in Boise lasted a year, and tail between my legs, I returned, got a night job at KRON FM (Lee Nobel, GM), returned to Star of the Sea, and got a summer replacement job as a writer for KGO TV news. Peter Spear was the tyrant of the newsroom. All he did was to remove more of the "S" from young Selway. One story of memory was being yelled at by Spear to go out side and cover a story. There, in a pool of blood was KGO Radio Sales Exec. Ben Munson, husband and father of two kids, killed when he answered the radio station door, about noon, and shot to death by a deranged man.

That summer there had been pipe bombs at a couple of high visibility companies, then the Munson killing made open entry into any big business impossible. When I first met Pallilo and Benson, I just walked in and wandered around. That was 1971.

At the end of the summer of 1973, Fred (Van Amburg) decided I had to go. The nicest part of that event was Jerry Jenson coming to my desk to thank me for all I had done for them that summer. Jerry was a fine and honorable man. Pete Giddings was exactly what he looked like.

Years later, I was singing an original song for the Cerebral
(Continued on page 4)

speaker. He was kind, generous, and charming. I still have the original lyrics with a “Circle 7 Van Amburg” signature.

As for reading Herb's column, I did work at sending “items” and managed to get about two dozen past Carol Vernier to Herb's attention and the column. I even sang for his 78th birthday at Bimbo's 365. My singing finally resulted in being named, by Frank Jordan, as the “Official Singer of the City of San Francisco.”

I've been in Colorado since the mid-90's where I was often confused with John Elway, but I noted that “He ain't go no ‘S’” Today, I'm grateful to have some of that illusive “S,” still abundant “T” and best of all the first inkling of some “W.”

I did have a very, very brief stint as the KPAT new director, in early 1972. When I was there, (6 weeks), the GM was Ollie Hayden and the owners included Chet Huntley. Getting up at 3 AM to cover a beat was not my best effort. One day Ollie took me to lunch to discuss my progress. He kept me waiting for two hours after my shift and then a long lunch. I turned in about 5 hours of overtime and, for that reason, he fired me. Shortly thereafter, I got the Boise, Idaho gig.

My last radio work in the Bay Area, was a “Traffic Central” late night weekend job. “Traffic for shut-ins” was what a friend called it. My video business kept me going until I moved to Colorado. My video clients were mostly major corporations and the money was exceptional. Still mostly “T” and very little “S.” I did have one “voice” bit that earned me good money. I was the national voice of “Evelyn Wood Reading Dynamics” in the mid-70's. I'm shy three years from fifty since my first “radio station,” but only moments away from many fond memories.

In the late 80's I joined a private men's club full of performers. Carlton E. Morse, creator of *One Man's Family* and *I love a Mystery* joined the next year. We all enjoyed meeting the old man for whom his radio days were, he said “someone else's life.” We produced one of his shows and all of us learned a lot about his career. When FDR died, Morse was asked to write two presentations for the funeral procession. That was a singular expression of his acclaim at that time.

I still sing a bit, but my new love is what I missed all those years, a growing faith that has allowed an ounce of “W” - wisdom - to be present. I've also been creating a history of Rotary International on the internet for the past five years and that “search for truth – history” has been very rewarding. Recently our “history” organization posted 13 radio programs, via OTRR, from the Golden

Anniversary of Rotary in 1955. Rotary Golden Theater promises to be a very popular part of our 2,000 pages of history. Me? I live a comfortable life in my new Colorado home. My memories of my minor role in the broadcasting business are pleasant, and each day brings the hope of a tiny bit more “W.” I like the Japanese saying, “Knowledge without wisdom is like putting books on an Ass.”

This piece was originally written for the Bay Area Radio Museum. It has been edited by the author for republication in the Old Radio Times.



* * *

Thanks again for your help promoting our convention in your newsletter. We had a nice spike in the attendance, and I think you guys had a lot to do with it. Appreciate all the donations the Researchers made for our raffle. The raffle is one of the things that helps us with the cost of putting on the convention. You had a lot of good comments about our convention in the last issue and suggestions for next year. Will take note when planning for next year.

Bob B.

Become an OTR Booster

Jim Beshires

In the May issue of *The Times*, editor Ryan Ellett bemoans the fact that up until the convention he'd only had the chance to meet one other otr'er in person in the many years he'd been collecting.

How many of us is that true of? By a show of hands it would probably approach the 95% mark or better. For most people, collecting old-time radio is a lonely hobby. Most of the time our spouses/partners/significant others think we are just a few pounds shy of a full load. And we don't even want to discuss what our friends think!

In the past, most devotees met at the most, once a year, at the conventions. The hobby was small, everyone 'knew' everyone else.

I know that when I began to collect in the early 60s, the only contacts I had with other collectors was through the mail. I was a member of the North American Radio Archives, got their magazine and borrowed cassettes from their library, and spent thousands of hours making copies for myself. What little money to spare I had was spent with dealers like Carl Frolisch, who is still in business. I ran across his ad in *Good Old Days* recently. Believe it or not, I actually bought radio programs on eight track tape! Wish I still had those.

But all in all, it was just me, happily cataloging what I did have and perusing catalogs trying to make logs for series so I could know what I was missing. One thing I was missing was someone else to share my hobby with.

Fast forward to the 2000s - Yahoo clubs abound. We instant message each other many times a day. We hold voice conferences. We have friends all over the world whom we have never seen in person. But we are still missing that personal touch. Someone to talk with face to face.

Lets face it; most people in this hobby are not youngsters. Our average age is most likely in the 60s, and few of our children seem to share our love for OTR. What few young people that are getting into the hobby stumbled across a website, saw a post somewhere, or just lucked out. And again, we are all still singularly pursuing the hobby.

How do we get more people involved? How do we ensure that this hobby will survive so coming generations can enjoy the pieces of Americana that we've uncovered and preserved? The answer is very simple. Each of us has to become pro-active. We have to attempt to share this passion with as many as we can. We have to make

'converts'. We have to become 'OTR Boosters'.

How do we do this? There are several things that we can do and if we can reach just a few others in our area, we can help strengthen the hobby.

What can you do?

1. You can make copies of the recent certified series (the ones with the audio files) and present them to your local library. Most libraries operate on very small budgets and are thankful to receive donations like this. The introductory audio brief on each CD would insure that every person who borrows the CD will know about the OTRRG.
2. You can make copies and present them to charity organizations that hold raffles, give-a-ways, etc.
3. Many schools would love to have copies of childrens series (Cinnamon Bear, Magic Island, etc). Ask your children's teachers if they'd like copies to give out as awards in class.
4. Freecycle, a Yahoo group, has branches in many communities in the US and Canada. You should join your local group and offer them on their boards.
5. Most communities have an 'alternative' newspaper. In ours you can place free ads for clubs. Why not place an ad something like this in yours - "Do you remember the old radio programs like *The Shadow*, *Fibber McGee and Molly*, *The Lone Ranger*, or *Suspense*? Would you like to be able to get copies of episodes from those and hundreds of other old-time radio programs? If so, please call 555-1212 and I'll send you a free CD full."
6. Take a page from Bookcrossing.com. Members of this group leave books in public places so that others can find and enjoy them. They put a little sticker inside the cover stating that the book was left on purpose. How easy it would be to leave a certified set laying around for others to find. You could place a label on the back of it stating that it was an mp3 of old radio programs given away free.

I'm sure that you can think of all sorts of other ways to share this hobby with people in your community. Let us know what you are doing to make sure that this hobby outlives us. Send your letters/suggestions to OldRadioTimes@Yahoo.com.

Become an OTR Booster today!

Shell Chateau - Musical Variety Series Paul Urbahns & Roger Hohenbrink

Next out for the newest certified Old-Time Radio Researchers series is one of the best-known music variety radio programs build around Al Jolson, and soon to be released by the Old-Time Radio Researchers Group.

Shell Chateau was a musical variety series that began on June 29, 1935, with Al Jolson serving as its host. Some sources even mention that the program was developed around Jolson and his talents. However, Jolson left the series briefly in the fall of 1935 due to a movie commitment. Wallace Beery, one of the country's most popular film stars of the period, took over the host position following a one week stint by radio newsman Walter Winchell. Jolson returned in January of 1936, but didn't hang around for long and departed permanently in April 1936.

Based on a recommendation by the program's music director, Victor Young, Smith Ballew was installed as the new host and remained with the program for the remainder of 1936. Smith Ballew had previously worked extensively on records with Victor Young; they had been friends since 1926. The *Shell Chateau* program appears to be one of Ballew's last gigs as a big band musician and he started carving out a name for himself as an actor, when Sol Lesser invited Ballew to do a series of "B" westerns for Twentieth Century Fox as a singing cowboy.

In 1937, the program was reorganized around the legendary Broadway comic Joe Cook. The essential format remained the same until the series ended in June 1937.

Al Jolson was known in the industry as "The World's Greatest Entertainer," for well over 40 years. During that time such performers as Bing Crosby, Frank Sinatra, Judy Garland, and many others spoke of Jolson in this way. After his death his influence continued unabated with such performers as Elvis Presley, Mick Jagger, David Bowie, Jackie Wilson and Jerry Lee Lewis, all mentioning Jolson as an inspiration.

At the time of the *Shell Chateau* broadcasts, Jolson fared better on radio than in the movies. Though Jolson ushered in the sound era in movies with the landmark 1926 film *Jazz Singer* for Warner Brothers, critics generally viewed his screen appearances as a pale ghost of the stage Jolson. On film, with a few exceptions, Jolson came across as stiff and wooden. He continued into the

1930s making films but was most popular on radio.

This situation continued until the mid 40s when Columbia Pictures, inspired by the success of its film *Yankee Doodle Dandy*, decided a Jolson biography might work as well. So in 1946 Columbia rolled out *The Jolson Story*, starring Larry Parks miming to Jolson's vocals. It was the surprise smash hit of the season, and the highest grossing film of the year. Parks received an Academy Award Nomination for Best Actor. Because of the film, Jolson was now as big, or bigger, than ever.

Al Jolson had a life-long devotion to entertaining American troops, servicemen and women, and against the advice of his doctors, agreed to entertain the troops in Korea. It was during this overseas 1950 tour that his heart began to fail.

He died on October 23, 1950, in San Francisco, California at the age of 64, evidently of a heart attack, and was interred in the Hillside Memorial Park Cemetery in Culver City, California. On the day he died, the bright lights of Broadway were turned off for ten minutes in his honor.

* * *

A brief comment on the program of November 16, 1935, a program that features twelve-year-old Judy Garland. The *Shell Chateau* program was a very important vehicle in the career of Judy Garland. She had been performing with her sisters as "The Gumm Sisters" accompanied by her father on piano. Judy finally passed her second audition with MGM when the studio realized the problem was her accompaniment, not the singer.

Judy Garland's first appearance on the *Shell Chateau Hour* was within a month of her signing the MGM film contract. Garland made several appearances on the program while hosted by her studio mate Wallace Beery. The performance of November 16, 1936 stands out as very special for two reasons. It's the earliest known recording of Zing! Went the Strings of my Heart, a song she would sing throughout her career (in varying arrangements) as well as being the song that she sang at her successful audition for MGM.

However, most importantly about this broadcast, while Judy was giving this performance, her beloved father, Frank Gumm, was listening from his hospital room, having come down with spinal meningitis that very day. Judy was aware of this, and according to scholars her performance has an added intensity. Judy never saw her father alive again. He passed away later that night, but the family had put a radio in his room, and he was able to

(Continued on page 7)

Shell Chateau (Continued from page 6)

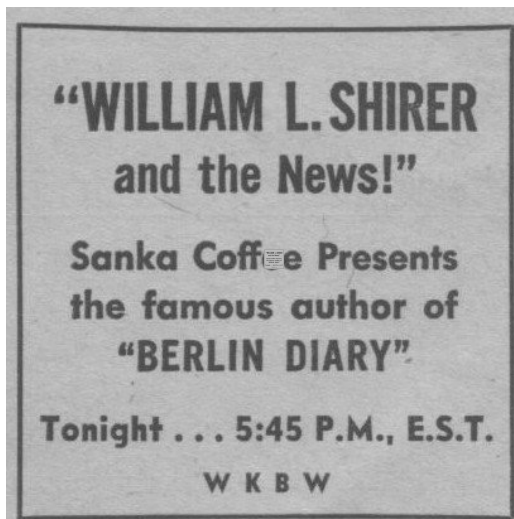
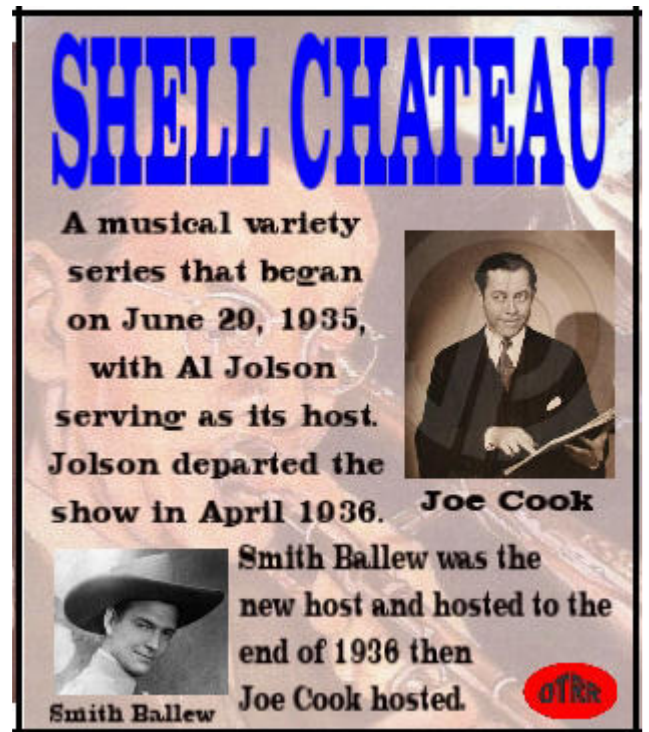
listen to his beloved “Baby” sing her heart out for her father one last time.

This set has a great audio intro brief and a biography on Smith Ballew recorded by our announcer Doug Hopkinson. Also on this CD is the Wiki episode Descriptions and First Lines completed by John Baker alone with Roger’s jewel case labels to make this set ready for your library shelf. Also, a big thanks to Clorinda Thompson for the many hours spent on the log research and updates. And a little something extra on the CD are some Al Jolson's songs recorded between 1912 and 1920 for you to get a feel for Jolson's talents.

This is the list of people who spent many hours to bring the *Shell Chateau* distro to you.

- John Baker (Series Compiler)
- Ryan Ellett (2nd Listener)
- Robert Gilroy (Series Coordinator)
- Paul Urbahns (Intro Audio Brief Writer)
- Doug Hopkinson (Audio Brief Announcer)
- Doug Hopkinson & Jim Beshires (Audio Brief for OTRR Information)
- Jim Beshires, Doug Hopkinson, Roger Hohenbrink, Clorinda Thompson (Episode Upgrades)
- Clorinda Thompson (Log Researcher)
- John Baker, Roger Hohenbrink, & Menachem Shapiro (Wiki First Line)
- Roger Hohenbrink (Smith Ballew Biography)
- Roger Hohenbrink (Audio Briefs Descriptions Moderator And Jewel Case CD Label Artwork)
- And all the members of the OTRR group.

Till next time, happy old time radio listening.



The Adventures of Distro Tracker, Pt.3

Thomas Mandeville

Chapter 7 *The Deadly Mist*

Without hardly any sleep and little nourishment our daring duo have hurried south to try and forestall any more dastardly deeds. It was quite evident whoever had made Ivan a definite missing link was one not prone to be remitting in his plan, whatever it might be. Time was now of the essence!

The two scurried from Frog International where Lizard South had landed that evening. They caught a taxi to the address of The Big Man. They discussed aloud how any one could possibly harbor any ill will toward him. All he had done had been for the betterment of OTRdom, often at much of his own expense and definitely considerable time from his life.

As they approached the address there was a shadow on the surrounding bushes that privatized the place. Tadpole went to buzz their presence when suddenly and with no warning her counterpart pushed her away from the door. A knife lodged itself two inches from Tadpole into the door itself! Distro Tracker pulled the knife out as the door was answered and the duo rushed inside.

It was Beulah who showed them into the parlor where the Big Man himself was wrapped in a Tennessee throw. He was pale and shaking and only a shriveled form now. He bid them to sit near him but not too close.

“What has brought you here? A final report?” he gasped.

They told him of Elmer Putz and Ivan Searchin. Lastly, they showed him the deadly knife. He examined it carefully and said, “This is not an ordinary throwing knife. You have somehow stumbled upon a plot more evil than can be conceived. This knife is a dacoit knife! It was a warning.”

“That is only the figment of Sax Rohmer in his Fu Manchu novels!”

“Why do you think he led a quiet life? The dacoit is real! They were supposedly stamped out of India last part of the nineteenth century. Here is evidence to the contrary.”

“Please pass me that drink for I am quite thirsty,” said the Big Man.

Distro Tracker reached for the container of Arbor Mist. She poured a glassful for her leader but, in so doing,

Distro Tracker (Continued from page 8)

noticed the rather pungent and strange odor.

“Beulah, call Dr. Tim right away. Tell him to bring his chemistry set.”

Within the hour Dr. Tim arrived, Distro Tracker relayed her thoughts to him, and he proceeded with a sample of the Arbor Mist in a test tube.

“What do you find, sir?”

“This Arbor Mist has been tampered with – it is poison!”

“What kind of a man could this villain be?”

Will the Big Man be able to arise from this villainous attack on him? Has all become lost in OTRdom? Will Distro Tracker be able to stop this villain as well as the run in her stocking?

Chapter 8 *Hunter Becomes Hunted*

Our fearless twosome has decided to stay the night in the home of their beloved leader and mentor. They began the long process of flushing the poison from his person. They fed him amble doses of Budlight. He did not like it but was too weak to argue. Throughout the night they stood watch, each catnapping for two hours so that there was always a person to tend to him and guard him.

It was now 4 a.m. when Distro Tracker began another pot of coffee. This was becoming one tough assignment. Perhaps she should consider an early retirement. Her training stopped that thought with another, “No one is ever beaten unless they give up the fight.”

She raised the cup of steaming brew to her lips when an arm went around her waist and a hairy hand clasped her mouth into silence. She was dragged from the room and out of the house into an awaiting auto.

“Let go, Gorilla Face!” Distro Tracker was angry now and struggled to right herself. The front door of the auto opened and a second person was shoved into the seat. Tadpole was gagged and tied up in the front.

“Headquarters. Drive carefully so as not to attract attention.”

The car maneuvered through the early morning commuter traffic, across railroad tracks and to a docking place near the expansive river. It was shabby and secluded. They were pushed and shoved into a dimly lit room where there was only one chair. Someone was in that chair.

“You are becoming a nuisance to me, Distro Tracker. I do not like my plans to become complicated.”

“Who are you? How do you know me? Why did you

(Continued on page 9)

Red Cross water rescue method. The water was relentless

poison my leader and friend?”

“You talk too much. Listen only. Your leader has become well known and powerful. He has tapped into my business and taken some of it away. I no longer control OTR but my plan is to recoup it and more. Ivan had discovered me so I had to silence him. Just as I silence the one you call Big Man.”

The laugh was the most horrible Distro Tracker had ever heard. Was this guy a fruitcake?

“Take care of them. The tide is outgoing. Let’s see if Tadpole can swim.” These words caused Gorilla Face to open a trap door in the center of the room. Rushing water could be heard below. Huge hairy hands pushed Tadpole toward the opening. She was dropped unceremoniously into the water below. Distro Tracker dashed to the hole and jumped in quickly.

“At least they go together.” Again was heard the evil laugh.

Is this the last of the duo? Can Tadpole swim when tied up and gagged? Why did Distro Tracker jump also? Will Big Man become another victim? Will OTRdom have a new leader and what further evil plans will he have?

Chapter 9

The Shrimp Boats Are A-Coming

The incoming tide brought the March cold water in. It was deep and washing against the pier pillars with a strong force. Distro Tracker had to find Tadpole quickly and get the gag off. Her eyes became adjusted to the waters – good thing it was daylight above. Tadpole could be seen sinking like a rock and struggling with the rope that bound her. A picture of the movie *Jaws* flashed through Distro Tracker’s head. She prayed for a Christian shark. Maybe he would at least say thank you for the food he was about to eat.

Distro Tracker reached Tadpole almost at the bottom of the river floor. She grabbed her by the first thing she could reach – her hair. She felt for the face. Tadpole’s eyes were closing fast. She pulled the tape off of her mouth with a quick jerk. They began to go upward for the air they both needed. Oh how her lungs were hurting. There had to be enough time!

She could hear the sounds of riverboats and activity now. Almost there! She tried to head for a ladder at the side of the boat landing she saw in the distance. Tadpole gasped for air and did not resist her partner’s efforts to swim and pull her toward the destination in the traditional

and they were dashed with a great force against the pier pillar. It knocked the breath from them both.

Blood could be felt on her head but Distro Tracker kept exerting every muscle in her tiring body to save her friend.

“There they be!” yelled a new voice. A small dingy came alongside the two women. A strong arm and hand reached out to gain a hold. The arm became two. They were being pulled toward and into the small craft. Was this a rescue or a finish to the job started? At this point it didn’t really matter.

“Up and in you go, ladies!” said a kindly strong face. He had a knife in his hand as Tadpole climbed in lastly. He began to cut the rope that bound her.

“Great Sachlind! Thank you!” gasped Distro Tracker. “But who are you and how did you know to be looking for us?”

“I am Major Keen of MI5. I have been to Big Man’s house and was told what had happened.”

“Dossier on Dometrius!” exclaimed Distro Tracker. Obviously she had heard of his early exploit against that master criminal. “I am also trying to find and stop the arch criminal Grabber. He has had hackers making fake CDs of the Researchers Group’s certifications and selling them all over Europe and Australia. He has been flooding the site with spam in an effort to defeat Big Man.”

“Ye were lucky this time, ladies,” said the sergeant rowing the boat. “Ye might consider carrying some defense from now on.”

Will Distro Tracker and Tadpole be able to accomplish their mission? Where is the Spam Guard when you need it? Are these two going to become a certified series? Just how bad is the Grabber?

Chapter 10

Back at Base

Distro Tracker, Tadpole, Major Keen and the sergeant have returned to the Big Man’s house. Beulah has been helping the women to clean up the wounds and get freshened.

The famous leader of the Researchers’ Group is still pale and weak but is recovering slowly from the poisoned Arbor Mist. The television is turned on and the three men are sipping brandy while awaiting the women. They are watching *Hollywood Squares* with Peter Marshall as the host.

Peter says to Charley Weaver: “If you’re going to make a parachute jump, at least how high should you be?”

(Continued on page 10)

Charley replies: “Three days of steady drinking should do it.”

The men chuckle nervously at that. The show provides some relief from the recent watery rescue. Peter has now turned to George Gobel: “While visiting China, your tour guide starts shouting ‘Poo! Poo! Poo!’ What does that mean?”

George replies: “Cattle crossing.”

“We have to turn our resources to finding the lair of the Grabber and his dacoits. Other than the warehouse on the pier, though, we really have no clue.”

The women now appear on the staircase and gracefully make their entrance. Sergeant prepares a brandy for each. The television has been turned off. The dynamic duo relates the happenings from beginning to end for Major Keen.

The telephone, which has been silent all night, suddenly begins chiming its ring. Big Man answers it cautiously.

“I give the first round to your duo but even Major Keen is no match for me! The next round is mine. You must die, Big Man. You are becoming too powerful and influential. Before the clock strikes midnight I will have my revenge!”

It is the Grabber. The women hear the horrible laugh even from where they sit. The room has now turned quite cold and silent.

“Sergeant, check all the windows and doors if you will, ladies, I think you had better prepare yourselves.” Major Keen hands a revolver to each and one to Big Man. The clock now strikes eleven.

Distro Tracker begins to twirl the weapon to get the feel of it. Tadpole looks at her with disdain and wonders why she ever volunteered. Things were so much tranquil before!

What does the Grabber plan for the Big Man? Is this to be the end of the Researchers Group? Will the Grabber try to take control? Will Tadpole get to learn to swim? Will Beulah’s casserole for eight become cold in the next hour? Is this the last compilation?

Radio in 1937

Donna Halper

1937 was a very good year for radio. It was estimated that over 80% of the population had at least one radio, and millions now had radios in their cars. There was a lot going on in 1937, and often, radio was a major part of it.

Sometimes, radio's participation was accidental – such as at the time of the tragic crash of the German airship, the Hindenberg. WLS and NBC announcer Herb Morrison had come to New Jersey to do a routine voice-over for a newsreel; suddenly, before his eyes, the airship exploded and burst into flames – Morrison ended up reporting something that was far from routine – an emotional on-the-scene description of a calamity nobody had expected. (In a foreshadowing of modern events, the newspapers immediately rushed to the conclusion that sabotage was the cause, and the tabloids printed numerous unfounded rumours for days . . .)

Radio was on the scene more and more by 1937, as technology improved and stations gradually were able to cover more news. The networks covered the coronation of the new king of England, George VI, and the disappearance of aviatrix Amelia Earhart was as big a story for radio as it was for the newspapers. Perhaps you listened to Lowell Thomas on NBC to get his opinion about the latest events. (On the other hand, if your preference was gossip, you could always count on Walter Winchell, who was also on NBC . . .)

CBS had its share of news too (Edward R. Murrow, who had joined CBS in 1935, was now the director of the network's European bureau, and the legendary H.V. Kaltenborn still did news commentary); and 1937 was the first year CBS brought you newspaperwoman and magazine writer Mary Margaret McBride, who did a highly respected talk show. And one other word about news – 1937 was the year Guglielmo Marconi died. In his honour, radio stations all across the country observed several minutes of silence.



G. MARCONI

Radio in 1937 (Continued from page 10)

1937 was quite a year for hearing some performers who would soon become stars, as well as some who had been stars in film or vaudeville and were now on the air. W.C. Fields made his radio debut in 1937 on the *Chase and Sanborn Hour*, and Red Skelton moved over to radio with guest appearances on the *Rudy Vallee Show*. Making their debut in 1937 on NBC were Edgar Bergen and Charlie McCarthy – although at first, the dummy rather than the ventriloquist got top billing – it was first called the *Charlie McCarthy Show*. Arturo Toscanini became the conductor of the NBC Symphony Orchestra in 1937.



CHARLIE MCCARTHY

As for stars who were still on the air and doing well, you were very happy to hear beloved soprano Jessica Dragonette, who was on CBS in 1937 and sponsored by Palmolive Soap. Don Ameche, who had appeared in soap operas for a while, was now the MC of the *Chase and Sanborn Hour*. (Mae West made an appearance on the show in December and her risqué dialog prompted hundreds of complaints.) A young man named Orson Welles took over as the voice of “The Shadow” in 1937. And if you lived in New York, you were especially grateful to radio and to Mayor Fiorello LaGuardia who read the daily comics over the air and also read some news reports during the newspaper strike. And speaking of New York, the Lincoln Tunnel opened in 1937.

In 1937, you were among the many who were impressed by the new Golden Gate Bridge in San Francisco – approximately 200,000 people crossed it the first day it opened. And speaking of modern marvels, several companies were now offering push-button radios; Motorola even offered this feature for the car radio – no more turning the dials while trying to concentrate on the road.

Spencer Tracy won a well-deserved Academy Award for Best Actor in *Captains Courageous*. The Andrews Sisters had a huge hit with “Bei Mir Bist Du Schoen.” Other hits in 1937 included “Muskrat Ramble,” “In the Still of the Night,” and “Pennies from Heaven.” Walt Disney was having great success with *Snow White and the Seven Dwarfs* – and it was in colour! Margaret Mitchell won a Pulitzer Prize for her novel *Gone With the Wind*. The Yankees won the World Series.

1937 was the year when Robert Redford was born, as were Bill Cosby and Mary Tyler Moore. FDR was still president and still doing radio talks. The average annual income was now \$1,788; a new car cost \$760, a loaf of bread was 9 cents, a gallon of milk was 50 cents. Nylon was invented in 1937, and some rudimentary binary calculators were being marketed. Chester Carlson invented a method of photocopying, and in France, the first anti-histamines were developed.

Among the popular soap operas you might have heard in 1937 were *The Romance of Helen Trent* on CBS and *The Guiding Light* on NBC. Still popular (and in some quarters still controversial), *Amos and Andy* continued to get good ratings; also popular and far less controversial were *Lum and Abner* and *Fibber McGee and Molly*. If you wanted culture, CBS was offering Claude Rains in *Julius Caesar* while NBC brought you John Barrymore in *Taming of the Shrew*. And if crime drama was your preference, Phil Lord was on the air with *Gangbusters*. And there were westerns too – perhaps you listened on Mutual to *The Lone Ranger*.

Although war was on the horizon in Europe, most Americans were feeling positive that the economy had improved. Radio seemed to offer endless variety (although few were aware of a man named Edwin Howard Armstrong who was busily perfecting his latest invention – FM) and new experiments with television were beginning to show some promise. But in 1937, there wasn't much talk yet about TV – it was another very good year to be a radio fan, and as you read magazines like *Radio Guide* or *Radio Stars*, you were glad to be a part of radio's Golden Age.

Remembering Michael Fleming

I never knew Mike personally, but I knew his generosity, and his love of collecting. He shared without question or in need of something in return. He helped me and many others with computer questions, and never tired until we understood the facts. He did countless hours of converting for myself and anyone who didn't have the knowledge or the means to do so. Though he himself was sick, he never failed to contact someone to see if they themselves were doing ok. In our group I called him the resident cowboy. He and I shared the love of the old westerns, and he even sent me a huge set once. He said that I was the one person he knew that would enjoy them. I have missed him, and will always remember the things we shared. I know I'll see him once again when its my turn to be called home. And I'm sure, he'll have lots to tell me about Hoppy, Gene, and Roy.

Marva Hurst

* * *

I guess I knew Mike as long as I knew anyone in OTR. Harvey recruited 10 people to put up distros of OTR in rotation. We were a ragged little band with not that much OTR to put up and little idea what people might like. Kind of like Buckaroo Banzai's Hong Kong Cavaliers except we did mailings rather than derring-do. Mike and I would talk about what to send and what we had. We did some trading. I still have Chief Gray Wolf's Teepee to show for it. Mike was a lot better at it than I. He could organize and spell. He was fun to talk to – funny and knew more about sports than most on TV. He was also very generous. Every once in a while something would show up for me in the mail with “Thought you might like this - Mike.” It was well organized and spelled right and I liked it. He also gave me lots of technical help like how you convert .rms into .wmds. I kind of knew that he had health problems but it was not til much later that I knew how bad his lungs were and what a heartless medical bureaucracy California had. He seemed much happier after he and Linda got together. They seemed to have fun and she did so very much to help him. It must be a terrible, terrible loss for her.

He became the librarian of very busy group. I posted and posted trying to get him to take some money to defray the cost of cds, albums, and book cases as he was already investing great amounts of time. His answer was no – he would fold sheets of paper if he had to. That was as good a metaphor for Mike as any – he would fold sheets of paper. He wanted to help everyone in the hobby and did
Remembering (Continued from page 12)

it long into the night even when he was feeling bad.

One final note. When I found out I cried quite shamelessly for all the above reasons. My wife, Susan, asked what happened and I told her. She said something quite profound. “It was good that he had OTR and his friends who liked it.” It was good that we had Mike also. We will miss him terribly.

Rick Weller

* * *

Michael Fleming was one of the best friends I've never met. We “spoke” many times via the internet. Michael was always pleasant, helpful, and willing to do a bit more. He was the type of person you would want as a neighbor. A good go-to person. He truly enjoyed OTR and movies which showed by how well he managed the otronmp3distrocenter library (along with his wife, Linda) and not only kept it in great shape, but handled requests quickly. I didn't know until a few weeks before how sick Michael really was. He never gave any indication until near the end. I looked forward to any emails from him. I will miss him but am grateful for having known him.

Arlene Osborne

* * *

Mike Fleming – I miss him already. He and I became friends such a short time ago. I wish he and I had gotten in contact on a friend to friend basis a lot sooner. It was just about a year ago that he and I talked for about two hours on the phone and if I hadn't had to leave it would have went on much longer. We talked about everything and it was like I'd known him all my life. That set up frequent emails. He was truly one of the good guys, so helpful to everyone. It is truly a huge loss for all who knew him. We shared different political parties but found that we had more in common that way than you would have believed. Mike was always willing to help out in anyway he could. I miss ya buddy.

Rick Roberts

Michael Dean Fleming left us today. Although most of you already know him, let me tell you about Mike. He was a long time moderator here [otronmp3distrocenter – ed.] as well as co-librarian for this group and a bountiful generator of numerous original distro's and “shared” distro's (i.e., joint projects with others). He also shared with other groups but this group was his home.

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Always his home. He worked hard through the day and usually harder into the night and early morning. His discs were filled and done cleanly without errors and always started on time. And you better move 'em on or he'd getcha! He was a stickler for doing things right and doing the RIGHT THING. He took over our Library when it was in complete turmoil and rebuilt it into the best one on the internet.

He was COMPASSIONATE. He was a truly cheerful giver, helping others with technical issues, sending surprise movies, music and OTR for no reason, and, frequently including extras in regularly scheduled mailings. He helped purchase and develop the data for our superb Superman distro. Even though he spent many, many hours working on this project and also many other projects, he stayed quietly in the background, and let others take the credit, if they wished. A behind-the-scenes, and, quiet kinda guy, though he enjoyed a good conversation on any topic at any time. He was GENEROUS AND HUMBLE.

So, here's where we are today: The distro envelopes are packed full, sealed and ready to go . . . no discs are missing, there are no scratches, no pixellation. The discs are all burned completely full to the brim of great OTR or whatever. It's Mike's legacy, enjoying the little things in life. That's what he lived for. Who Could Wish For More?

Mike was also a loving father, grandfather and living "Miracle Man" who beat the medical odds for years with one lung that lately was only operating at less than 10% efficiency. He was not a complainer. I loved Mike though we never met in person. He was like a brother. Though others knew him in person and/or talked with him more often than I on the phone or via Email, no one will miss him more than I will. He was FUN-FUN-FUN.

Mike's wife and friend, Linda Binnion-Fleming (whose love and dedication helped him become a "MiracleMan" the last several years) has asked that any donations be made to the American Lung Association in care of M.D. Fleming, Roseville CA.

Thanks for taking the time to read my eulogy to Mike.

Howard Coleman

I want to thank each and every one of you who made a post to the group, sent an email, card, phoned, signed Mike's guest book or sent a remembrance. It is so appreciated. I think I've answered all the emails. If not, please forgive me. It was just an oversight.

Mike loved this wonderful hobby of collecting. Since he was housebound for so many years, it had become his "job." Had it not been for his discovery of OTR and the purpose it gave him, I feel he would have left this earth much sooner.

He had said more than once that it's a shame when you are sick for a long time that your friends just slowly drop by the wayside. He had been ill for so long, that it seemed they all had. I told him that wasn't true, though. Maybe the friends he had in the past were no longer part of his life, but he had met and made some wonderful friends via the internet through our hobby. Also, by reconnecting with his old classmates from his childhood. I know he now knows this was true.

I so admired Mike's courage. Even though he felt so bad much of the time he was always cheerful. Only his strong will to live is what kept him with us for so long. He was a fighter. He had a bronchoscopy performed last October. His pulmonist ordered home hospice care for him the very next day and didn't expect him to see 2006. That was probably the only secret I ever kept from him. We were best friends and told each other everything. He was not only my best friend, but also my hero.

Monday, the 6th, he asked me if there were any emails regarding the library. He told me "Be sure and always be polite. Remember to say please and thank you." I answered one email on Monday about the library for him and I didn't do that. I'll remember, babe.

There was an episode on *Little House on the Prairie* that was entitled, I believe, "Remember Me." In the story, a woman with three children was going to die. She had given Charles (Michael Landon) something to read at her funeral. It went something like this:

Remember me with smiles and laughter, for that's how I will remember you all. If you can only think of me with tears and sadness, then don't remember me at all.

That's something Mike would have said. He is now with his God in a healthy body, probably salmon fishing. Again, thank each and every one of you, not only for your condolences, but also for being part of Mike's life. May God Bless,

Linda Binnion-Fleming

Librarian's Shelf

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These series are available on compact disc, via Streamload online delivery, and on our very own Internet Hub. Contact Alan Foster at (allanpqz@gmail.com) for more details.

Humphrey Bogart Trivia

Meredy (www.meredy.com)

Here are some questions about Humphrey Bogart. Think you know all the answers? If so, e-mail them to the Editor (OldRadioTimes@yahoo.com). All correct answers will be entered in a drawing and the winner will receive a personally autographed picture of Bob Hope.

1. When was he born?
2. What did his father do for a living? Was he ever in the service?
3. How did he get his upper lip scar?
4. What character did he play in "The Petrified Forest?"
5. What film featured the character "Mad Dog Earle?"
6. Who did he play in "The Maltese Falcon?"
7. What studio had him under contract?
8. He appeared in what 1939 Bette Davis film?
9. What was his character's name in "Casablanca?"
10. Who was his female co-star in "Casablanca?"
11. Who played the police chief in "Casablanca?"
12. Who sang "As Time Goes By?"
13. His role in what film earned him his first Oscar nomination?
14. In what country is Casablanca located?
15. How many times was he married?
16. Who was his last wife?
17. What was the first film he made with his last wife?
18. What radio role is he most famous for?
19. His role in what movie earned him a Best Actor Oscar?
20. What was his character's name in the answer to Question 20?
21. Who did he portray in "The Caine Mutiny?"
22. In what 1955 movie did he play an escaped killer?
23. What was his last film?
24. When did he pass away?

Answers will be given in the July issue of *The Old Radio Times*. We invite our readers to send in trivia questions on any aspect of OTR or OTR performers.



A New Take on Superman

Ryan Ellett

Jeffrey Bridges, head of Pendant Productions, sat down for an e-chat concerning Pendant's *Superman* audio drama series. A monthly production, the latest episode (issue 17) was released May 31 and is available for free download at <http://www.pendantaudio.com/supepisodes.php>.

Old Radio Times: What is your experience with old-time radio?

Jeff Bridges: Mainly the old Superman serials, although I've listened to other shows here and there. I'd love to listen to more of them, actually, but running Pendant kind of eats up my time.

ORT: Do you have an interest in the genre as a whole, or just the Superman series?

JB: Absolutely the genre as a whole (with a special affinity for Superman). I find radio drama to be a wonderfully unique art form. We're able to do things in audio that we otherwise couldn't do. We don't have the money to do a big-budget blockbuster movie, but that's not a problem when the listener's mind fills in the visual details for you.

We couldn't do what we do in a visual medium because the costs are too high. Radio drama was the only medium that we could believably pull it off in.

Plus there's the added benefit of the listener getting the exact visuals that they desire. For example, in the Superman fan community there's been a continuing debate over the costume used in the big *Superman Returns* movie that comes out at the end of June. Many love it, many hate it, and it's a debate that goes on and on.

In radio drama, each listener sees whatever costume they like best, thus negating that issue. The same for the likeness of Superman and Lois Lane and all of the other characters, not to mention that they get to visually create things like the Daily Planet newsroom and Lex Luthor's secret lab all on their own. We give them audio cues and try to set the scene and mood, but the rest is up to them. I think it makes for a far more personal experience.

ORT: How did you discover these shows?

JB: Oh, I'd known about the Superman ones forever. I'd seen CD-sets of them in bookstores over ten years ago, though I was never able to buy them back then. I eventually got around to hearing them and while I think they're great and full of charm, they obviously aren't very
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Superman (Continued from page 15)

modern or even up to date on Superman. The character's changed a lot in the sixty years since those radio dramas originally aired. That's part of what made me really want to get into creating radio dramas on the scale that we do . . . to bring a modern version of Superman to life in audio format.

ORT: What interests you about the audio drama genre enough to create original work for it?

JB: I think I covered that a bit in my earlier response. For one, it can be done on a very small budget (comparitively) and I think it allows for a wholly unique and personal experience that's slightly different for each member of the audience, depending on how they choose to visualize different aspects of the shows. It's personal.

ORT: Each 12-15 minute show takes approximately 30 hours to create. Could you give us an idea of that time breakdown?

JB: Well the first step is the writing of the script. Depending on the episode, that can probably take anywhere from 1 - 3 hours.

Then the script goes out to the cast for recording of their lines. How long each individual actor puts in I couldn't tell you, though I know some have spent upwards of two hours recording their lines over and over to get the perfect line reads they were looking for. If there are only six characters appearing in the episode, you could still be talking anywhere from 4 - 15 hours of combined recording time. The more characters appearing, the more actors who have to record lines, the more time it takes total for all those lines to be recorded.

Then comes the longest part of the process, the audio mixing. This is where we combine all the lines of dialogue and even out the volumes, add in fades and pans and mix in sound effects and music. The amount of time spent mixing varies greatly. And the more intricate the scene, the longer the mixing process.

A fairly long (5 minutes+) scene that only has two people talking might take only an hour or less to mix, whereas a big action scene that's only two minutes long can take upwards of 5 to 6 hours to mix all on its own.

The scenes that took me the longest to mix were the "Bond escapes from the casino in the Aston Martin" scene in *James Bond: To The End* and the big climatic fight in *Superman: The Last Son of Krypton* issue 12. I think they each took me around 5 hours by themselves.

Mixing also used to take me far longer than it does now. The old program I was using was kind of a "hack

and slash" version of audio mixing, and I would easily spend 15 hours or more mixing an average 15-minute episode. Superman 4 was the last episode I mixed that way, thankfully.

After that I found a new, sophisticated program that works amazingly well and I've since been able to cut my average mixing time for a 15-minute episode down to about 4 hours or so.

ORT: What are the most challenging aspects of creating a show? What are the most interesting? The most tedious?

JB: The most challenging aspect is, without fail, keeping the project going. In order to do that, you've got to keep your cast motivated.

A project is only as good as the project manager, and if you don't stay on top of things everything will collapse around you. This means sending out three, sometimes four different reminders to cast members to get their lines in by deadline. You've got to ride them pretty hard to make sure you get them all. And it's not that they're lazy or disinterested, but people are busy and all of our actors are doing this on a volunteer basis just for fun, with no compensation.

So when things pile up, recording their lines often gets set aside temporarily and deadlines slip their minds. It happens to all of us. So staying on top of that is without question the most challenging aspect. It's the hardest part. If you can do that and keep getting all the lines from all your actors in on time, you're gold.

The most interesting aspect, to me, are the actors themselves. When you find a voice that perfectly fits a role, it's like someone lifted a 50-pound weight off your back. I always look forward to hearing what my actors do with the lines I give them. Often they've done things I've never expected, caused lines to take on whole new meanings or taken a bit of dialogue that I wasn't terribly happy with and turned it into something I'm proud to have written.

Sometimes when an actor nails a role so amazingly perfectly I've even extended the role simply based upon their performance. There was a cop (that's how he was referred to in the original script too, I think . . . not even a name) who was supposed to be just in one scene of one episode and never heard from again. You know, just one of those background people that are there when the story calls for them and that's it.

But the actor playing him (the inimitable Pete Milan) impressed me down to the core. The emotion and feeling (and accent!) that he put in to that one small role was the

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Superman (Continued from page 16)

perfect example of “there's no small roles, only small actors.” Pete is anything but a small actor, and again, his take on the character so impressed me that the officer came back several times and has actually grown into a major player in the ongoing story (though I won't say more as I don't want to spoil it for anyone who's not listened to them all yet).

Another role like that which comes to mind is Dr. Anderson. He's another of the original characters that I created for the Superman serial, although I did actually create him as a recurring character. But I never thought he'd become as pivotal to the story as he has, and you have Neal Bailey to thank for that. His portrayal of Dr. Anderson is nothing short of brilliant, and helped crystallize the character even further in my mind. And since then he's grown into another major player in the ongoing story.

ORT: What are your goals for Pendant Productions?

JB: Ideally, somewhere down the road it would be nice to possibly get paid to make original shows. Once we get our original shows going, I do plan on trying to get them on satellite radio's various radio drama channels.

We've actually got our first original show debuting on July 4 of this year, entitled, “Umket Industries Presents: The Dixie Stenberg and Brassy Battalion Adventure Theater!”

It's a mouthful, I know. I created it and write it in the style of the original radio dramas from the '30s and '40s. It's directed by Seth Sher who does an AMAZING job of giving it that old time radio feel. It'll be an ongoing serial sci-fi adventure with one new episode every month.

It's just the first of several original productions that we've got planned and we're hoping they really take off!

ORT: You produce several other shows as well. How do you accomplish all this as a non-commercial entity (Time, cost, production resources, etc)?

JB: Well, a magician never reveals all his secrets. To take a moment to plug ourselves, yes, we have several shows. Presently, we have:

Superman: The Last Son of Krypton

Batman: The Ace of Detectives

Wonder Woman: Champion of Themyscira

James Bond: To The End

Star Trek: Defiant

Indiana Jones and the Well of Life (debuting later this summer)

Umket Industries Presents: The Dixie Stenberg and

Brassy Battalion Adventure Theater (debuting next month)

All of which can be downloaded for FREE via PendantAudio.com!

Honestly though, the secret to how we get these all done is that we've got an amazingly talented group of people working together to make it happen. We've presently got three different writers, five different directors and a plethora of talented actors. And we're training others to direct and gaining more members and actors every day, all on a purely volunteer basis because, hey . . . it's fun!

We're always taking more members, too, and all casting calls are open for absolutely anyone to audition for. So anyone interested should please consider this an invitation to join the group at <http://groups.yahoo.com/group/pendant/>

ORT: Would you like to produce commercially viable audio drama in the future? Is there a market for it?

JB: I'm not sure how much of a market for it there is beyond the satellite radio stations. One of the biggest hurdles we've had to face is getting people who aren't OTR fans to give the shows a listen. A lot of people think it's old, boring and out-dated as a medium, even though many of them haven't heard a single episode of a radio drama before.

No video = not interested for a lot of people these days.

It's a stigma the genre's gotten that I hope we're helping to break. If we, and other groups like us, can get more people interested in the genre again then who knows. Maybe one day. Until then, we'll keep doing what we're doing for as long as we can.

Many thanks to Jeff Bridges for stopping by our virtual offices and chewing the fat. We're always glad to highlight the work of those doing their part to carry on the mantle of old-time radio. I encourage you to stop by <http://www.pendantaudio.com/supepisodes.php> and check out their audio productions. Share them with friends and other enthusiasts as well.

Getting Gunsmoke Wright

Ryan Ellett

Old-time radio is such a niche interest that, unfortunately, few researchers and writers in the field will ever get their work published by a commercial press. Stewart Wright, a veteran old-time radio fan, is a first-class researcher and writer who may lack the commercial releases of Jim Cox and Martin Grams, but is no less highly regarded than these two OTR writers.

Wright's research has been showcased in countless old-time radio fan magazines and online postings. Earlier this year, the OTR community was finally lucky enough to see Wright put out a book-length work. His *Gunsmoke: The Myth of the Prime-Time Repeats* is a self-published monograph that expands research that was initially published on the Nostalgia Pages

(<http://www.lofcom.com/nostalgia/>).

In publishing this work, Wright hopes to dispel the long-running myth that 64 *Gunsmoke* prime-time programs were rerun, or rebroadcasts of previously recorded and aired episodes. He contends that, in fact, *none* of the program's episodes were rerun. Rather, 64 of the episodes were new productions of previously used scripts. Wright works overtime in pointing out that seven episodes were actually produced three times, rather than two. Being new productions, these shows should be considered unique and worthy of inclusion in a fan's collection.

The issue may be too nuanced for the new OTR fan or casual listener. But for those fans who have listened to hundreds, or thousands, of programs and appreciate the more subtle aspects of radio acting, listening to a stellar cast such as that which graced *Gunsmoke* perform the same script twice can be as entertaining as listening to two entirely different episodes.

In comparing original and follow-up broadcasts, Wright identifies other aspects of interest in addition to the variations in actors' performance. Because the length of *Gunsmoke* episodes varied over the years from 25 to 30 minutes, reused scripts needed to be adjusted for any time variances. This led to the additions and deletions of dialog sequence. At times, entire scenes and characters were added or deleted. Secondary actors, sound effects personnel, and announcer often changed between a program's airing and re-airing, leading to a fresh spin.

The bulk of Wright's monograph is a detailed comparison of the original broadcast and re-broadcast (same script, new production) of each of the episodes in

question. Each entry notes dialog differences, plot line differences and cast differences.

At 120 pages, the amount of work that went into this publication is mind-boggling. A bare necessity, of course, was listening to the 474 extant episodes of the series. This equals 237 hours – or nearly ten full days – of listening. Further, Wright consulted approximately 350 original scripts. Additional hours were spent identifying more than 200 legitimate instances of *Gunsmoke* reruns, all outside of the shows regular primetime air slot.

Though Wright's impeccable research speaks for itself, his readers also recognize his gifts as a writer. The old-time radio community is blessed to have not only outstanding researchers in its midst, but researchers with engaging writing styles that grab the reader and absorb them in the material. Wright's writing is easy and conversational, conveying his love of the material. At the same time he is concise and focused, never wasting the reader's time with superfluous and irrelevant comments. The wealth of information in this book is logically arranged and easily perused. His thorough index at the end lends itself to quick referencing.

To be sure, this is not a work that most old-time radio fans would sit and read cover to cover. However, it should be considered as much a must-have reference for any *Gunsmoke* fan (and what OTR fan doesn't love *Gunsmoke*?) as McFarland Press' *Gunsmoke* history written by Barabas and Barabas. The next time *Gunsmoke* graces my speakers, you can be sure Wright's reference will be spread wide and I'll be listening with a new sense of interest and appreciation.

Gunsmoke: The Myth of the Prime-Time Repeats

The Monograph is 120 pages (25,000 words) in length, has a comprehensive Table of Contents, is fully indexed, and is spiral bound.

Cost:

\$20.00 which includes shipping and handling in the United States. Checks or money orders are acceptable.

Payable to the author

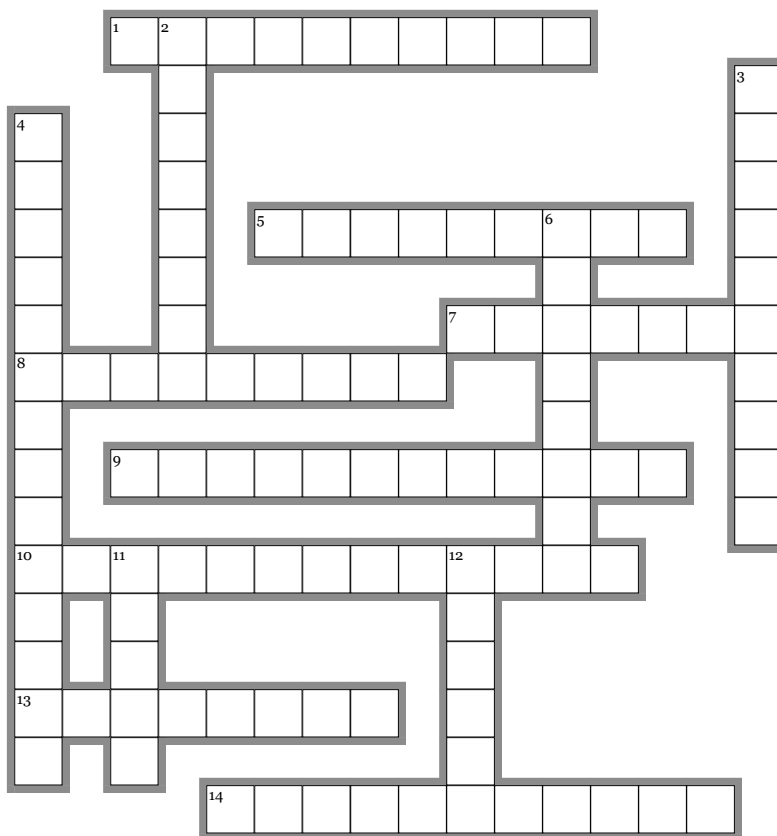
Stewart M. Wright

8120 W. 26th Ave. Apt. 17

Lakewood, CO 80214

The Whistler

By
Fred Bertelsen



Created with EclipseCrossword — www.eclipsecrossword.com

Across

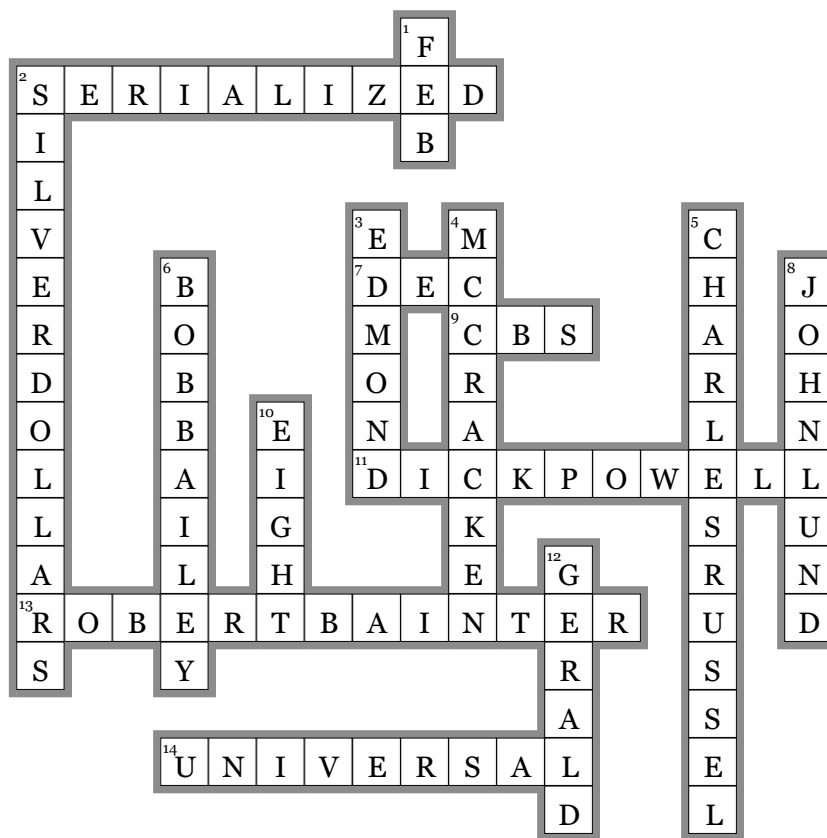
1. The voice of the Whistler in the very first episode was (2 words)
5. Marvin Miller, the _____ for most of the run of the series, played the whistler while the regular actor was in the Army
7. The _____ series featured Everett Clarke as the Whistler
8. _____ Finance was the sponsor during the second try at bringing the program to the East Coast
9. (2 words) also played The Whistler in the earliest episodes
10. (2 words) probably best known for his role as the shadow, he was The Whistler in 1948
13. There are _____ whistled notes in the theme written by Wilbur Hatch
14. (2 words) was the primary sound effects person

Down

2. There were two _____ at an East Coast version, the first only lasted for 3 months and was sponsored by Campbell Soup
3. (2 words) was the voice of the Whistler during most of its 13 year run.
4. For 13 years this lady whistled the opening theme (2 words)
6. Supporting players from Hollywood's Radio Row appeared so often the where known as The Whistler's _____
11. Cathy and Elliott _____ were two members of Hollywood's Radio Row who were regulars on The Whistler
12. The program opened with "I am The Whistler, and I know many _____"

Last Month's Answers

Yours Truly, Johnny Dollar



Created with EclipseCrossword – www.eclipsecrossword.com

The Scoop on *Craig* Stewart Wright

On a regular basis the topic of the exact title of Barrie Craig, Confidential Investigator raises its head in an old-time radio forum. To sort out the problems surrounding this series, Stewart Wright contributed the results of his research to the public record. They are reprinted here with his permission.

At least four titles for the NBC series appear in various OTR books.

1. BARRIE CRAIG, CONFIDENTIAL INVESTIGATOR
2. BARRY CRAIG, CONFIDENTIAL INVESTIGATOR
3. BARRIE CRANE, CONFIDENTIAL INVESTIGATOR
4. BARRY CRANE, CONFIDENTIAL INVESTIGATOR

Here are the results of further research.

The Debut Title:

A September 21, 1951 *New York Times* article mentions

“N.B.C. Signs Gargan As Producer, Star Long-Term Contract Covers His Services for TV and Radio on BARRIE CRANE Program. . .” The article mentions the full title of the series as BARRIE CRANE, CONFIDENTIAL INVESTIGATOR.

According to the New York Times Radio listings and the Library of Congress Sound Online Inventory and Catalog (SONIC) database, the series debuted on October 3, 1951 as BARRIE CRANE, CONFIDENTIAL INVESTIGATOR.

Also in Print:

The title BARRY CRAIG, CONFIDENTIAL INVESTIGATOR does appear in the radio listings of the *New York Times* several times between Dec 7, 1952 and Sept 6, 1953. In all probability it is a misprint based on a type setter's error or network printed copy error.

It does not appear in any paid NBC advertisements in the *New York Times*. It does not appear in the SONIC database.

(Continued on page 21)

Barrie Craig (Continued from page 20)

In Some OTR Books:

The title BARRY CRANE, CONFIDENTIAL INVESTIGATOR does not appear in any of the following sources:

paid NBC advertisements in the *New York Times*, the SONIC database, or the radio listings of the *New York Times*.

The Most Common Title:

The debut title lasted for less than a month before becoming BARRIE CRAIG, CONFIDENTIAL INVESTIGATOR.

This is the title that appears most frequently in both the Library of Congress SONIC database (10 of 12 records) and the *New York Times* radio listings (first listing October 17, 1951; last listing June 30, 1955.)

This is also the series title that appears in at least three times in Paid NBC Program Line-Up Advertisements in the *New York Times*.

Other Evidence:

Gargan's 1951 contract with NBC was for seven years with a total amount of one million dollars. It gave him quite a bit of say in his starring roles. (From his autobiography *Why Me?*)

Gargan mentioned in an interview that he used first name of one of his sons for the first name of his character in the CRAIG series. The first name of Gargan's son: Barrie.

CONCLUSION:

While my research was not exhaustive, the preponderance of evidence is in favor of BARRIE CRAIG, CONFIDENTIAL INVESTIGATOR.

Additional research using the period radio programming listings of other major cities' newspapers agrees that the most frequently appearing title in print (also of longest duration) for this series was BARRIE CRAIG, CONFIDENTIAL INVESTIGATOR.

OTR Horror Martin Grams, Jr.

I have just finished reading a new book from McFarland (www.mcfarlandpub.com). *Terror on the Air: Horror Radio in America, 1931 – 1952* by Richard J. Hand, foreword by David Kogan.

I myself have once tossed the notion of doing a book about the cultural history of radio horrors and when Midnight Marquee once tossed my proposal aside, the project never went further except for the *Inner Sanctum* book I did a couple years back.

This book, however, fills the void I myself would have attempted and it is really well-researched. The book explores the history of horror programs on American radio, the narrative techniques and formal strategies done on the programs, and the genre itself including how radio actors handled the roles.

The second half of the book explores the best of the radio horrors in detail. One chapter is about *The Witch's Tale*, another about *Lights Out*, and another about *The Hermit's Cave*, another about Himan Brown and *Inner Sanctum Mysteries*, one on *The Mysterious Traveler* and the last about Wyllis Cooper and *Quiet, Please*. I know there are a few OTR fans out there who have web-pages devoted to the latter of these shows so this may be of interest to them.

I was expecting a description of plots from the author's listening standpoint but rather I found something more refreshing - exploring the creators and writers of the scripts and how they incorporated their personal lives and hobbies into the scripts. Also trivia about the programs themselves, reprints of newspaper reviews, quotes from the people responsible for the programs, and more.

I know there are people who prefer radio comedies over radio horrors but for those interested, it's recommended. I am sure Amazon.com is also offering the book (my copy came in the mail last week).

I know this book isn't designed to be the "definitive" word on the subject, but rather an entertaining read worth the money and time to explore. Not since David Skal's *The Monster Show* (1998?) have I enjoyed a book of this nature.

This review, originally seen in the OTR Internet Digest, is reprinted with permission of the author.

Radio Characters Pitch In To Sell Sponsor's Products

Danny Goodwin

"All my friends buy Pepsodent!"

- "Irma Peterson" (*My Friend Irma*)

In an article I wrote for the Old Time Radio Website (www.old-time.com/commercials), I mentioned that everyone in the radio industry chipped in and presented commercials over the airwaves. Among the famous names in radio I mentioned, I intentionally omitted a group of people who also weren't bashful in doing commercials. This elite group was among the most popular people ever heard over the airwaves. Who were these special people, you ask? They were radio characters. No matter what happened on the program, when it was time for the commercial, the characters were more than willing to sell the sponsor's products as if nothing had happened. This article will focus on the radio characters doing their best to convince the radio listeners to buy the product.

Let's begin with two popular daytime serials during the late 1930's and early 1940's. Both programs were heard on the Columbia Network and were sponsored by Colgate-Palmolive-Peet.

The first serial is *Stepmother*. This was the story of Kay Fairchild, who had her hands full when she married John Fairchild. In the storyline, Kay (played by Janet Logan) anticipated an awkward position with John's children, but the real conflict she encountered was to be with her husband, who acted more childish than his children. No matter how hopeless things looked in the story, Kay was all smiles when she helped program announcer Carlton KaDell present the opening commercial for Colgate All Purpose Tooth Powder.

The subject of this particular commercial was a quiz associated with the number "3." KaDell asked how Colgate Tooth Powder is associated with the number three. Kay, being a very smart radio character, came up with several different variations of the connection between Colgate Tooth Powder and the number three. Although she came up with different answers, it wasn't exactly what KaDell was looking for.

When he hinted the word "triple," Kay immediately knew the answer the announcer was looking for – Colgate's famous triple action. It was the tooth powder that brightened teeth; sweetened the breath; and was safe for gum massage. This triple action meant the teeth could stay in the human yap for some time to come – provided if Colgate All Purpose Tooth Powder was used. Since it

appeared Kay knew the answer all along, KaDell was wondering why she didn't mention it in the first place. Kay simply extended the drama of the commercial, while giving some extra reasons why Colgate All Purpose Tooth Powder was the dentifrice to buy for brushing teeth. When the commercial ended, Kay went back to where she left off in the previous episode.

The commercial I just described took place at the beginning of the *Stepmother* broadcast. This commercial took place at the closing of *Myrt & Marge*. This is an interesting situation, because the story of the day just concluded, and heroine Marge Arnold (played by Donna Damerel) had to quickly change from her role in the program to commercial spokeswoman for Concentrated Super Suds, "In The Blue Box!"



After announcer Del Sharbutt closed the day's story with his narration, he turned over the Columbia microphone to Marge for her commercial. Just like with Kay Fairchild, things weren't going so well for Marge in the storyline, but being the good egg that she was, Marge was able to put aside the hardships of the story, put a smile on her face, and cheerfully talked about Concentrated Super Suds.

Like she didn't have a care in the world, Marge was very upbeat in her presentation of Concentrated Super Suds – and for good reason. This amazing granulated soap washed clothes 25% whiter than the competition. There was an abundance of suds that took out the dirt, dinginess, and other unpleasant gunk from the laundry. In addition to its cleaning ability, Marge informed the listeners Concentrated Super Suds did all this in less time and with less work.

Marge was confident the ladies in the listening audience would find Concentrated Super Suds the best soap to use for washday. Sharing Marge's confidence about the product was Colgate-Palmolive-Peet. To close out the commercial, announcer Sharbutt mentioned that

(Continued on page 23)

Character Pitch (Continued from page 22)

the company would pay double the money if Concentrated Super Suds didn't do as Marge said it did.

When it was time for the sponsor to conduct a contest or premium offer, the radio characters were more than happy to help out with the promotion. In 1946, Blu White Flakes was offering a "Heart Of Love Perfume Locket Pin" on the *Rose of My Dreams* serial program on CBS Radio. Heroine Rose O'Brien (played by Mary Rolfe) took a brief time out from the story to assist announcer Larry Elliott with Blu White's premium offer. Rose mentioned that she looked far and wide for the ideal piece of jewelry that she would like to wear. In finding it, she offered the ladies in the listening audience a chance to own the pin. In giving the ladies some incentive, Rose also mentioned that she wore her pin every day.

Although she was in big trouble in the storyline, the response for the premium was going very well. Rose stated it made her feel good to see the mailbags full of orders for the pin, or friendly letters from people who already ordered the premium. Before turning the microphone to Elliott, Rose gave her personal thank you to the listeners.



From time to time, there have been contests when the radio characters were involved. On the CBS comedy program *My Friend Irma*, heroine Irma Peterson (played by Marie Wilson) was one of the nicest and prettiest radio characters you ever want to meet. She had blonde hair, an hourglass figure, wonderful smile, and an attractive appeal that any man could easily take notice. Although she had all these wonderful features, there was, unfortunately, a glaring weakness. Irma had an alarming lack of IQ. Since she wasn't very bright, Irma had an uncanny ability to raise the blood pressure of anyone and everyone who knew her.

However, all was not lost. Irma did display some intelligence when it came to the program's sponsor, Pepsodent Tooth Paste. At the beginning and end of the broadcast, Irma said, "All my friends buy Pepsodent." In 1950, Irma's phrase was an inspiration for Lever Brothers, the makers of Pepsodent, to conduct a contest. Since Irma said the phrase, the contest was named after her. In the enclosed magazine ad, Irma stated the contest was so easy to enter. All the people had to do was to complete a 2-line jingle starting with "All my friends use Pepsodent . . ." Irma's line could win some lucky listeners up to \$1000 for the weekly contest, and \$10,000 for the best overall entry.

Irma Peterson may not be the sharpest knife in the drawer, but she knew a good tooth paste when she saw one. For all the winners of the "My Friend Irma \$100,000 Contest," it was a good thing that she did.

With the exception of the characters participating, the commercials I had just written about didn't have anything to do with the storyline. There were some clever radio commercials where there was a connection with the story. Two of radio's greatest characters used this method in selling the sponsor's products.

In their heyday, Fibber & Molly McGee (played by Jim & Marian Jordan) offered comments to announcer Harlow Wilcox, as he was selling Johnson's Wax or Johnson's Glo Coat during the middle commercial on *Fibber McGee*

(Continued on page 24)

Character Pitch (Continued from page 23)

& Molly. Although the commercial was being presented, the storyline continued without interruption. This type of commercial came in handy during the final years of radio's golden age.

When *Fibber McGee & Molly* went from a weekly program to a 15-minute serial program in the mid 1950's, Fibber and Molly were doing their own commercial presentations of the different multi-sponsors the program sponsored. Although there was a commercial interruption in the story, Fibber & Molly linked the product they were selling with the storyline. For example, Fibber and his friends Doc Gamble and Herb Travis went on a duck hunting trip in the wilderness.

At the time, it was raining hard outside, and the three men were trying to amuse themselves inside the cabin they rented. When the commercial began, Fibber was trying to write Molly a letter. Unfortunately, the pen he was using was leaking ink all over the place. Doc Gamble noticed his frustration and asked what was wrong. Fibber stated that he wouldn't have the problem of leaking ink if he had his trusty Paper Mate Pen he kept at home. Both men were talking how wonderful Paper Mate was to use, and how the ink dried without smudging or transferring. It was the only pen recommended by bankers and school principals. In closing the commercial, Gamble mentioned that he had a Paper Mate Pen with him and offered it to Fibber to write his letter. When the commercial ended, the three men were still trying to amuse themselves, which was a losing battle.

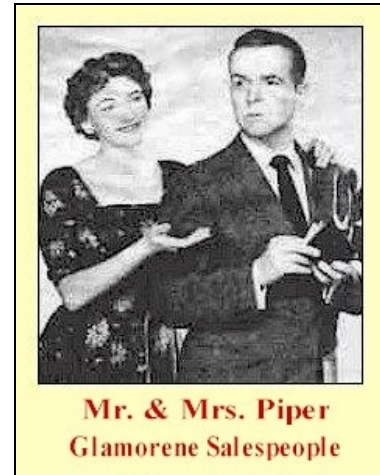
From a personal viewpoint, Fibber must have written the fastest letter of all time. When the story resumed, he was complaining of having nothing to do. During the commercial, Fibber was writing to Molly. In the very few seconds between the commercial's closing and the resumption of the storyline, Fibber wrote and finished his letter. Amazing!

We conclude with the characters from *The Couple Next Door* on CBS Radio. This serial program featured a humorous look at everyday life. The main characters, Mr. & Mrs. Piper (played by Peg Lynch and Alan Bunce), also used the storyline in the presentation of the program's commercials they appeared in.

For example, the Pipers were on a business and pleasure vacation in Boston. With the misadventures taking place on the trip, Mr. & Mrs. Piper took a brief time out to chat about one of the program's multiple sponsors, Glamorene Liquid Rug Upholstery Cleaner.

The commercial took place in the coffee shop at the hotel the Pipers were staying in. Mrs. Piper just arrived to meet her husband. In a disgusted tone of voice, Mr. Piper was wondering what took her so long to join him. Mrs. Piper replied that she had a delightful chat with the hotel manager about spring cleaning. She was amazed the hotel's staff used Glamorene Liquid Upholstery Cleaner for the upholstery and rugs.

The Pipers' cleaning conversation was the perfect lead-in for announcer Stuart Metz, who had some good news for the ladies in the listening audience. The good news in question was Glamorene's "Quart/Pint Combination Offer." For the price of a quart sized bottle of Glamorene Liquid Upholstery Cleaner, a pint size bottle was also included with the quart at no extra cost. With spring cleaning in full tilt (as of when the commercial was aired), the pint size Glamorene came in handy.



The selling of products on the air by the radio characters was an extremely effective method of radio advertising for a very good reason. During radio's golden age, there was a strong relationship between the listeners and the program's heroes and heroines. It was a relationship where the listeners thought of the characters as their friends. If a character said a specific product was the best product of its kind, it was good enough for the listeners to buy and use it.

Actually, this method of advertising was the best of all worlds for everyone involved. The listeners bought the product the character(s) was/were selling; sales of the product increased; and the company who made the product kept the program on the air – and that meant the friendship between the radio listeners and the radio characters continued.

Wistful Vistas

Ryan Ellett

For those of us in the northern hemisphere, summer has arrived. Often this seems to mean that OTR activity slows down as people leave for vacations or simply turn off their computers and stereos in favor of time outside in the sun. Despite the popularity of the pool and wetbar here at our offices, we proudly bring you the June issue of the *Times*.

If you just can't drag yourself out of your hammock but still need an OTR fix, give this month's crossword and Bogart quiz a shot. Then check out the two publications reviewed this month. Anything by Stewart Wright is guaranteed to be a fact-filled page-turner and any book recommended by might Martin Grams should jump to the

top of your reading list. I've already requested my copy from the local library.

If you're feeling adventurous and are considering straying a bit from the orthodox OTR path, read our interview with Jeffrey Bridges about his Superman production. Then visit his website and download the series.

John Selway's piece comes to us via our Rotary Club connection. After discovering our group's exclusive release of the long-lost *Rotary Golden Theater*, he was compelled to share his memories of his years in broadcasting.

Danny Goodwin and Donna Halper provide their monthly looks back at radio's golden age, and Stewart Wright provides a short bit of good old-fashioned OTR sleuthing about *Barrie Craig*.

Exciting Happenings on the Website

Jim Beshires

May was a very unusual month for activity on the OTRR website. We had the largest number of visitors ever - 23,722, of which 5,199 were first time visitors, with also the largest number of files accessed - 246,552. In fact, we ran out of bandwidth and had to purchase more!

Part of this very heavy traffic was due to the fact that a prominent Rotary International site gave us some great publicity about our releasing *Rotary Golden Theater* and a site not even related to OTR linked to ours.

Another exciting event was the creation of an Old-Time Radio Script section, with several thousand scripts added and many more to come. Additionally, nearly a thousand new pieces of artwork was added to the Art Gallery.

The First Lines Of Dialog Project continues to be a big draw and we invite everyone to take a turn at assisting with this. It's really easy to do.

Some interesting facts - 1,517 copies of the May issue of *The Old Radio Times* have been downloaded. This is in addition to the 1,400+ that were e-mailed to subscribers!

266 Copies of the April issue downloaded.

121 Copies of the March issue downloaded.

479 Copies of the OTR Database.

1016 Copies of the CD and DVD Care and Handling Guide.

We continue to do well in the site rankings with the latest being:

Google #2, Alta Vista #2, Excite #1, Fast #3, Netscape #1, Overture #3, and Yahoo #1. These rankings were determined by using "otr, old time radio and Otter" as the key searchwords.

All in all it was a good month!

* * *

Thanks to the following people for their contributions for this year.

Patrick Belanger, Jim Beshires, Dale Beckman, Robert Booze, Anita Boyd, Dee DeTevis, Pete Cavallo, Ryan Ellett, Scott Erickson, Lisa Fittinghoff, Allan Foster, Allan George, Archie Hunter, Mike Hamm, Dave Hopkinson, Steve Cottle, Clyde Kell, Sean Boyd, Chris Antonacci, Robert Johnson, Charlie Henson, Roger Hohenbrink, Tony Jaworowski, Dave Johnson, Jim Jones, Tom Mandeville, Tasseau Martillo, Mark McClure, JimMcGee, Henry Morse, Stephen Myers, David Oxford, Robert Philips, Bill Rogers, Ron Schalow, Ed Sehlhorst, Gary Stanley, Clorinda Thompson and Jerry Young.

If I have left you out, please let me know. If you would like to help purchase new series/episodes, or otherwise support the work of the Researchers Group, you can mail any amount to Tony Jaworowski, 15520 Fairlane Drive, Livonia, MI 48154. Or send via Paypal to ajaworowski@ameritech.net.

New Releases Keep on Coming

Jim Beshires

We are pleased to announce the release of another two series in our ongoing effort to improve the quantity, and quality of series currently being circulated in the OTR community. These new releases will be available via the usual routes.

Academy Award Theater - Stars and movies with Oscars were the idea. In most cases, the movie stars recreated their Academy Award roles for the show, or in other cases, fine actors played the parts and gave it a different character. Both ways make for great radio drama and first class Hollywood motion picture star entertainment.

The Lux Radio Theater had been doing this kind of radio show in the grandest manner for many years, but sponsor Squibb had the hubris and deep pockets to take on the competition by doing *Academy Award Theater* right after the Second World War. The year 1946 was pre-television and so movies were still the major American visual art form, with radio the other popular network entertainment. In this final pre-TV time, *Academy Award Theater* was thought of as a premier radio production, a wow show, much like CinemaScope was to be in the 1950's when Hollywood felt the box office blow of early TV.

The list of films and actors on *Academy Award Theater* is very impressive. Bette Davis begins the series in "Jezebel," with Ginger Rogers following in "Kitty Foyle," and then "Paul Muni in The Life of Louis Pasteur." "The Informer" had to have Victor McLaglen, and "The Maltese Falcon," Humphrey Bogart, Sidney Greenstreet (this movie was his first major motion picture role) plus Mary Astor for the hat trick. "Suspicion" starred Cary Grant with Ann Todd doing the Joan Fontaine role, Ronald Coleman in "Lost Horizon," and Joan Fontaine and John Lund were in "Portrait of Jenny." How "Snow White and the Seven Dwarfs" and "Pinocchio" were done is something to hear!

Some films are less well known, such as "Guest in the House," with Kirk Douglas and Anita Louise, "It Happened Tomorrow," with Eddie Bracken and Ann Blythe playing Dick Powell and Linda Darnell's roles, and "Cheers for Miss Bishop" with Olivia de Havilland. Each adaptation is finely produced and directed by Dee Engelbach, with music composed and conducted by Leith Stevens. Frank Wilson wrote the movie adaptations.

John Dunning in his book, *On the Air, The Encyclopedia of Old Time Radio*, "tells us why such a fine

production lasted less than a year: "The House of Squibb, a drug firm, footed a stiff bill: up to \$5,000 for the stars and \$1,600 a week to the Academy of Motion Picture Arts and Sciences for use of the title. The production had all the class of a Lux or Screen Guild show...But the tariff took its toll, and after 39 weeks the series was scrapped."

A number of pictures of stars are included in this set, as well as a copy of script for "The Great McGinty." We attempted to gather the best sounding episodes, but most are "good" at best. Perhaps in the future, better encodes will surface.

Assisting on this series was -
Series Compilers - Jim Beshires, Paul Urbans
Listener - Paul Urbans
Series Coordinator - Bob Gilroy
Audio Briefs Announcers - Doug Hopkinson, Jim Beshires
Audio Brief Compiler - Leonard Hunt
Artwork - Brian Allen
Pictures, other extras - Jim Beshires

The second of our new releases was *Ports Of Call*, a little known series. Each episode featured a different country of the world and the premise for them was that listeners were passengers on a steam freighter visiting them. A short history was presented. Each story is very enjoyable and the series would make an excellent tool for home schoolers. As we encoded these from cassette, the sound quality is excellent. The series was apparently syndicated with most stations carrying it in 1935-36.

Assisting on this series was -
Series Compiler - Jim Beshires
Listener - Clorinda Thompson
Log Preparer - Ben Kibler

Thanks to all the members of OTRR for their contributions and help in providing these great series to the community.



EXPERIENCE DRAMATIC RADIO AT ITS FINEST SHOWCASE 2006

Presented by The Radio Enthusiasts of Puget Sound
June 23 - 24, 2006 at the Seattle Center

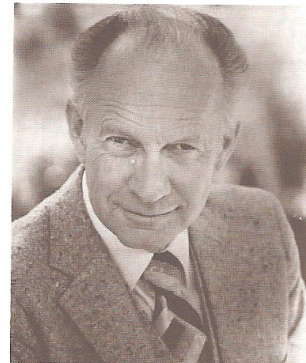
WHO IS COMING

Dick Van Patten and Alan Young will be part of the professional group on hand to re-create old time radio shows and to reminisce a lot. The cast will also include Dick Beals, Donald Buka, Herb Ellis, Tommy Cook, Rosemary Rice, Harlan (Hal) Stone, Frank Bresee, Gil Stratton Jr, Larry Albert, Frank Buxton, Jim and Pat French, Paul and Ilona Herlinger, & Esther Geddes McVey.



Dick Van Patten

Walker Edmiston



REGISTRATION

You can register for Friday only, Saturday only, or both. We are also offering a 3 hour 'sampler' on Friday afternoon and an Adventurers in Odyssey option on Saturday.

Name(s) _____

Address _____

E-mail _____ Phone _____

REPS Member Yes ___ No ___

___ Sampler only @ \$19 per 1:30 - 4:30 Friday \$ _____

___ Odyssey only @ \$ 5 per 1:15 - 2:15 Saturday (Adults free with child) \$ _____

___ Friday Only @ \$49 per 10 am - 9 pm (no meal) \$ _____

___ Saturday Only @ \$69 per 10 am - 9 pm, (includes dinner) \$ _____

___ Friday Saturday everything @ \$118 per (includes dinner Saturday) \$ _____

Except for Adventures in Odyssey, prices shown are for REPS members and their guests. Non members please add \$5 for Friday or Saturday all day or \$10 for the Friday/Saturday everything.

Total \$ _____

Checks payable to REPS, Mail to:
REPS Showcase % Mary Fichtenberg,
109 NW 83rd St, Seattle WA 98117
206-789-2319 fichtenberg2319@msn.com

SCHEDULED EVENTS

I Remember Mama, The Adventures of Superman, The Cinnamon Bear, Adventures in Odyssey, 20,000 Leagues Under the Sea, The Adventures of Harry Nile, Duffy's Tavern, Improv Radio. Also panels, worksops, vendor room, and radio related displays.

WANT MORE INFORMATION

www.repsonline.org

Check One Only U.S. Funds Only. Please DO NOT send cash.

Check Enclosed Money Order Enclosed

VISA
 MC
 AMEX
 Discover

Credit Card # _____

Exp. Date ____/____ *Signature _____
(Signature required for credit card)



ONE YEAR \$15 FOR 4 ISSUES

10280 Gunpowder Road Florence, KY 41042



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.

Buy – Sell – Trade

WANTED - Any appearances of the Everly Brothers on radio, especially the Grand Old Opry sometimes in mid 1957. I'll take mp3s, cassettes, audios, etc. Jim Beshires (beshiresjim@yahoo.com).

WANTED - PDFs or scans of Radio Guides or other magazines pertaining to radio broadcasts or series. Jim Beshires (beshiresjim@yahoo.com).

WANTED - Any radio appearance of Jack Kerouac. Jim Beshires (beshiresjim@yahoo.com).

Don't throw away those old OTR newsletters or memorabilia from other groups. Contact Ryan at OldRadioTimes@yahoo.com. I can't pay much for them, but I can probably cover shipping.

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

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Submissions and submission inquiries should be sent to Ryan Ellett, Editor, OldRadioTimes@yahoo.com. Articles may be submitted as a word-processing file or in the body of an email. We are looking for regular contributors to *Technician's Toolbox*, *Old-Time Radio Memories*, and obscure series reviews.

Visit us on the Web:

<http://www.otterprojectonline.info/>
<http://groups.yahoo.com/group/OldTimeRadioResearchersGroup/>
<http://groups.yahoo.com/group/Otter-Project/>

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RELATED GROUPS

Old Time Radio Researchers

OTR Project

Distro

Distro 2

Purchasing

Sound Restoration

Software Development

WEB SITES

Project OTR

The STOAT Project

OTR Network Library

Sushi Bar

For Those Who Like Their Data Raw

* * * * *

New Acquisitions By the Old-Time Radio Researchers

- Amos and Andy 440929 ep39 Hotel House Detective.mp3
Amos and Andy 441006 ep40 Acting.mp3
Amos and Andy 441013 ep41 Ichthyologist.mp3
Amos and Andy 441020 ep42 Mistaken Identity.mp3
Amos and Andy 441027 ep43 Madame Queen Marriage.mp3
Amos and Andy 441103 ep44 Neices.mp3
Amos and Andy 441110 ep45 Employment Agency.mp3
Amos and Andy 441117 ep46 Dewitt.mp3
Amos and Andy 441124 ep47 Guest-Hugh Herbert.mp3
Amos and Andy 441201 ep48 Ink Flow Fountain Pen Company.mp3
Amos and Andy 441208 ep49 Kingfish Invests \$400 with Morgan.mp3
Amos and Andy 441215 ep50 Andy's Fake Suicide.mp3
Amos & Andy 53-11-15 Shipping Leroy's Car To LA.mp3
Amos & Andy 53-11-22 New York Sightseeing Agency.mp3
Amos & Andy 54-05-02 Kingfish Finds A Pistol.mp3
Amos & Andy 54-05-09 Honeymoon Cottage.mp3
Amos & Andy 54-09-26 Trailer Trip To Florida.mp3
Amos & Andy 54-10-3 Andy Engaged To Susan Bounett.mp3
- Behind The Mike 40-09-15 (01) First Episode.mp3
Behind The Mike 40-09-22 (02) Warming Up A Studio Audience.mp3
Behind The Mike 40-09-29 (03) Baby's Cries.mp3
Behind The Mike 40-10-06 (04) Versatile Acting.mp3
Behind The Mike 40-10-13 (05) Sundown On The Veldt.mp3
Behind The Mike 40-10-20 (06) Radio Sneezing.mp3
Behind The Mike 40-10-27 (07) Stoogedom.mp3
Behind The Mike 40-11-03 (08) Sound Effects.mp3
Behind The Mike 40-11-10 (09) Making A Living By Dying.mp3
Behind The Mike 40-11-17 (10) Dinah And The Truck Driver.mp3
Behind The Mike 40-11-24 (11) War News Mistakes.mp3
Behind The Mike 40-12-08 (12) Musical Bridges.mp3
Behind The Mike 40-12-15 (13) Radio's Dramatic Actresses.mp3
Behind The Mike 40-12-22 (14) Difficult Names.mp3
- Behind The Mike 40-12-29 (15) Radio Almanac.mp3
Behind The Mike 41-01-05 (16) Weird Prospective Guest Interview.mp3
Behind The Mike 41-01-12 (17) Script Writers.mp3
Behind The Mike 41-01-19 (18) FDR Third Inaugural Ceremonies.mp3
Behind The Mike 41-01-26 (19) You're My Dream.mp3
Behind The Mike 41-02-02 (20) Putting A Program Together.mp3
Behind The Mike 41-02-09 (21) The Lady From Oklahoma.mp3
Behind The Mike 41-02-16 (22) Character Actors.mp3
Behind The Mike 41-02-23 (23) Comedy Broadcasts.mp3
Behind The Mike 41-03-02 (24) Pioneers Of Radio Entertainment.mp3
Behind The Mike 41-03-23 (27) The Lee DeForrest Story.mp3
Behind The Mike 41-04-20 (31) Director - Star Relations.mp3
Behind The Mike 41-05-04 (33) Enoch Light's Disappearance From The Airways.mp3
Behind The Mike 41-05-18 (35) Amusing Stories Behind Radio.mp3
Behind The Mike 41-06-08 (38) Selling A Show To A Sponsor.mp3
Behind The Mike 41-06-29 (41) The Associated Press.mp3
Behind The Mike 41-10-12 (56) Zulu Radio Star.mp3
Behind The Mike 41-11-30 (63) Impersonations Of Famous People.mp3
- Curtain Time 48-08-14 A Ring For Julie.mp3
Curtain Time 48-08-21 A Barn For The Bard.mp3
Curtain Time 48-08-28 Gland Slam On The Nancy B.mp3
Curtain Time 48-09-04 Contract Of An Angel.mp3
Curtain Time 48-09-11 Best Laid Plans.mp3
Curtain Time 48-09-18 Courtship By Proxy.mp3
Curtain Time 48-09-25 My Widow, Lorriane.mp3
Curtain Time 48-10-06 Petticoat Justice.mp3
- Lone Ranger 38-03-07 Abe Jenkins.mp3
Lone Ranger 38-03-11 Andy Beecham, Prospector.mp3
- Magnificent Montague 50-11-24 To Play Romeo.mp3

(Continued on page 26)

New Acquisitions (Continued from page 25)

Magnificent Montague 50-12-01 To Shave Or Not To Shave.mp3
Magnificent Montague 51-01-19 Lost In Hollywood.mp3
Magnificent Montague 51-01-26 Screen Test(runs Fast).mp3
Magnificent Montague 51-02-02 Sharing Bungalow.mp3
Magnificent Montague 51-02-09 Anniversary.mp3
Magnificent Montague 51-02-16 New Playwright.mp3
Magnificent Montague 51-02-23 Measles.mp3
Magnificent Montague 51-03-02 Honorary Degree.mp3
Magnificent Montague 51-03-23 At The Track.mp3
Magnificent Montague 51-03-30 The Cuckoo Clock.mp3
Magnificent Montague 51-05-19 Big Ed McCune.mp3
Magnificent Montague 51-06-08 Street Widening.mp3
Magnificent Montague 51-06-23 Culture In Brooklyn.mp3

Mothers Best Flour Show 51-02-13 First Song - Faded Love & Winter Rose.mp3
Mothers Best Flour Show 51-02-21 First Song - Why Should We Try.mp3
Mothers Best Flour Show 51-02-22 First Song - Lone Gone Lonesome Blues.mp3
Mothers Best Flour Show 51-02-23 First Song - Dear John, I Sent Your Saddle Home.mp3
Mothers Best Flour Show 51-xx-xx (001) First Song - The Blind Child.mp3
Mothers Best Flour Show 51-xx-xx (002) First Song - Where The Old Red River Flows.mp3
Mothers Best Flour Show 51-xx-xx (003) First Song - Moanin' the Blues (1).mp3
Mothers Best Flour Show 51-xx-xx (004) First Song - Alabama Waltz.mp3
Mothers Best Flour Show 51-xx-xx (005) First Song - Nobody's Lonesome For Me (2).mp3
Mothers Best Flour Show 51-xx-xx (006) First Song - Loveless Mansion on the Hill.mp3
Mothers Best Flour Show 51-xx-xx (007) First Song - Everythings Okay.mp3
Mothers Best Flour Show 51-xx-xx (008) First Song - Nobody's Lonesome for Me.mp3
Mothers Best Flour Show 51-xx-xx (009) First Song - Move It on Over.mp3
Mothers Best Flour Show 51-xx-xx (010) First Song - Seaman's Blues.mp3
Mothers Best Flour Show 51-xx-xx (011) First Song - Blue Eyes Crying In The Rain.mp3
Mothers Best Flour Show 51-xx-xx (012) First Song - On the Banks of the Old Ponchontrain.mp3

Mothers Best Flour Show 51-xx-xx (013) First Song - My Sweet Love Ain't Nowhere Around.mp3
Mothers Best Flour Show 51-xx-xx (014) First Song - Pins & Needles In My Heart.mp3
Mothers Best Flour Show 51-xx-xx (015) First Song - Mind Your Own Business.mp3
Mothers Best Flour Show 51-xx-xx (016) First Song - May You Never Be Alone.mp3
Mothers Best Flour Show 51-xx-xx (017) First Song - They'll Never Take Her Love from Me.mp3
Mothers Best Flour Show 51-xx-xx (018) First Song - Cool Water.mp3
Mothers Best Flour Show 51-xx-xx (019) First Song - I Don't Like This Kind of Living.mp3
Mothers Best Flour Show 51-xx-xx (020) First Song - Cold, Cold Heart.mp3
Mothers Best Flour Show 51-xx-xx (021) First Song - Dear John.mp3
Mothers Best Flour Show 51-xx-xx (022) First Song - The First Fall of Snow.mp3
Mothers Best Flour Show 51-xx-xx (023) First Song - Wedding Bells Will Never Ring for Me.mp3
Mothers Best Flour Show 51-xx-xx (024) First Song - Why Don't You Love Me Like You Used to Do.mp3
Mothers Best Flour Show 51-xx-xx (025) First Song - Faded Love & Winter Roses.mp3
Mothers Best Flour Show 51-xx-xx (026) First Song - Just When I Needed You.mp3
Mothers Best Flour Show 51-xx-xx (027) First Song - Move It on Over (2).mp3
Mothers Best Flour Show 51-xx-xx (028) First Song - Nothing as Sweet as My Baby.mp3
Mothers Best Flour Show 51-xx-xx (029) First Song - I Can't Help It (2).mp3
Mothers Best Flour Show 51-xx-xx (030) First Song - Where the Old Red River Flows (2).mp3
Mothers Best Flour Show 51-xx-xx (031) First Song - On Top of Old Smokey.mp3
Mothers Best Flour Show 51-xx-xx (032) First Song - May You Never Be Alone Like Me.mp3
Mothers Best Flour Show 51-xx-xx (033) First Song - Next Sunday Darling, Is My Birthday.mp3
Mothers Best Flour Show 51-xx-xx (034) First Song - Tennessee Border.mp3
Mothers Best Flour Show 51-xx-xx (035) First Song - Pictures from Lifes Otherside.mp3
Mothers Best Flour Show 51-xx-xx (036) First Song - My Sweet Love Ain't Nowhere in Sight (1).mp3
Mothers Best Flour Show 51-xx-xx (037) First Song - Just When I Need You'.mp3

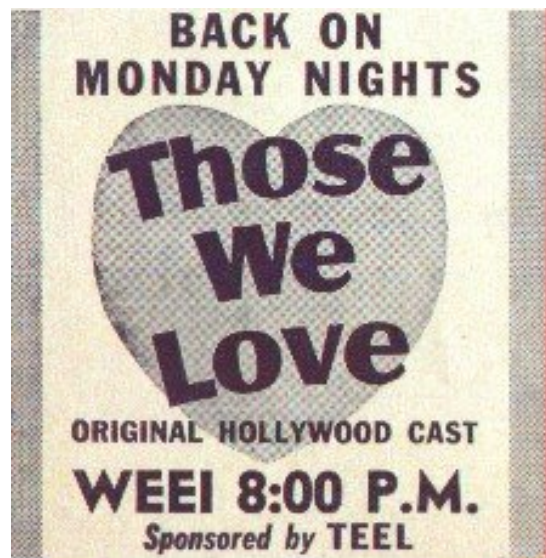
(Continued on page 27)

New Acquisitions (Continued from page 26)

Mothers Best Flour Show 51-xx-xx (038) First Song - Moanin the Blues.mp3
Mothers Best Flour Show 51-xx-xx (039) First Song - I Hang My Head & Cry.mp3
Mothers Best Flour Show 51-xx-xx (040) First Song - I Dreamed About Mother Last Night (1).mp3
Mothers Best Flour Show 51-xx-xx (041) First Song - Where That Old Red River Flows (1).mp3
Mothers Best Flour Show 51-xx-xx (042) First Song - I Don't Like This Kind of Living (2).mp3
Mothers Best Flour Show 51-xx-xx (043) First Song - I've Been Down That Road Before.mp3
Mothers Best Flour Show 51-xx-xx (044) First Song - I Heard That Lonesome Whistle Blow (1).mp3
Mothers Best Flour Show 51-xx-xx (045) First Song - Just Waiting.mp3
Mothers Best Flour Show 51-xx-xx (046) First Song - I Heard That Lonesome Whistle Blow (2) (1).mp3
Mothers Best Flour Show 51-xx-xx (047) First Song - Dear John, I Sent Your Saddle Home (2).mp3
Mothers Best Flour Show 51-xx-xx (056) First Song - I'll Sail My Ship Along.mp3
Mothers Best Flour Show 51-xx-xx (058) First Song - Cold, Cold, Heart.mp3
Mothers Best Flour Show 51-xx-xx (146) First Song - If You Mind Your Business.mp3
Mothers Best Flour Show 51-xx-xx (147) First Song - I'm So Lonesome I Could Cry.mp3
Mothers Best Flour Show 51-xx-xx (150) First Song - My Sweet Love Ain't Around.mp3
Mothers Best Flour Show 51-xx-xx (151) First Song - I Blotted Your Happy School Days.mp3
Mothers Best Flour Show 51-xx-xx (157) First Song - Hey Good Looking.mp3
Mothers Best Flour Show 51-xx-xx (158) First Song - I Can't Help It If I'm Still In Love With You (2).mp3
Mothers Best Flour Show 51-xx-xx (48) First Song - Hey Good Looking (2).mp3
Mothers Best Flour Show 51-xx-xx (50) First Song - California Zeph'r.mp3
Mothers Best Flour Show 51-xx-xx (52) First Song - I Can't Tell My Heart That.mp3
Mothers Best Flour Show 51-xx-xx (54) First Song - Cherokee Boogie.mp3
Mr. President 50-02-26 The Loophole.mp3
Mr. President 50-05-21 Capitol Plans.mp3

Presenting Charles Boyer 50-09-12 France's First Lady Of Theater.mp3

Presenting Charles Boyer 50-09-21 Adventure Of Painting.mp3
Presenting Charles Boyer 50-09-28 Three People and A Clock(very noisy, op and cl cut).mp3
Presenting Charles Boyer 50-10-05 Artist And The Orphans.mp3
Presenting Charles Boyer 50-10-19 Orphan At The Louvre.mp3
Presenting Charles Boyer 50-10-26 Marseille Highway.mp3
Tarzan 53-06-25 Two In The Bush.mp3



Database Updates

May 7, 2006

NEW LOGS -

A Voice In The Night - Ben Kibler
Sea Mystery - Jason Clark
Kia Winding And His Sextet - Jason Clark
The KIOKA School Of The Air - Jason Clark
That Brewster Boy - Jason Clark
It's That Man Again - Jason Clark
A Salute To The Law - Jason Clark

REVISED LOGS -

Federal Agent - Jim B
Walk Softly, Peter Troy - Ben Kibler
Rocky Jordan - Ben Kibler
Second Chance - Andrew Steinberg
Yours Truly, Johnny Dollar - Ed Selhlorst

SPELLING -

Breakfast Club - Andrew Steinberg
Gasoline Alley - Andrew Steinberg

ADD'L EPISODES-

Little Orphan Annie - Jason Clark
Ethel & Albert - Jason Clark
Tonight At Nine Thirty - Jason Clark

OTHER CHANGES -

Lum And Abner - Andrew Steinberg
Ellery Queen - Painless

May 12, 2006

REWORKED LOG -

Presenting Charles Boyer - Jim Beshires

ADD'L EPISODES -

Mary Lee Taylor Show - Jim Beshires
Dr Christian - Andrew Steinberg

EPISODE CORRECTIONS -

The Shadow - Andrew Steinberg
Single and Double Collection - Andrew Steinberg
Archie Andrews - Andrew Steinberg
Lights Out - Andrew Steinberg

SPELLING -

YTJD - Ed Selhlorst

DELETE SERIES

A Salute To The Law
same as
Nick Harris, Detective

May 20, 2006

NEW SERIES -

Kaltenborn Edits The News - Jason Clark
Ken Griffin At The Hammond Organ - Jason Clark
King For A Night - Jason Clark
Leave It To The Girls - Jason Clark
Paul Whitman - The Kraft Program - Jason Clark
The Land Of The Lost - Jason Clark
Lest We Forget - Jason Clark
Lest We Forget - A Better World For Youth - Jason Clark
Lest We Forget - America Determines Her Destiny - Jason Clark
Lest We Forget - Democracy Is Our Way Of Life - Jason Clark
Lest We Forget - Eternal Vigilance Is The Price Of Liberty - Jason C
Lest We Forget - One Nation Indivisible - Jason Clark
Lest We forget - Our Constitution
Lest We Forget - Our Nation's Shrines - Jason Clark
Lest We Forget - Stories To Remember - Jason Clark
Lest We Forget - The Story Of Free America - Jason Clark
Lest We Forget - These Great Americans - Jason Clark

ADDITIONAL EPISODES -

Life With The Lyons - Jim B
Country Style USA - Jim B
The Unexpected - Jason Clark
The Passing Parade - Jason Clark

OTHER -

Singles And Doubles - Many - Andrew Steinberg
The Whistler - Deleted Bad Entries - Andrew Steinberg
Ellery Queen - Episode title changes - Andrew Steinberg
Cavalcade Of America - Spelling

SERIES TITLE CHANGES

Mothers Best Flour
Health And Happiness Show
To
Hank Williams - Mothers Best Flour - Jim B
Hand Williams - Health And Happiness Show - Jim B

June 2, 2006

NEW SERIES -

At Home With W O Mitchell - Jason Clark
Medical File - Jason Clark

(Continued on page 29)

Database Updates (Continued from page 28)

Manhattan Melodies - Jason Clark
Inspector Danbury - Jason Clark
Leighton Nobel - Jason Clark
Scout About Town - Jim Beshires
Story Of Us All - Jim Beshires
Revlon Revue - Clorinda Thompson

ADDITIONAL EPISODES -

Bill Ring Show - Jim Beshires
Double Or Nothing - Jim Beshires
The Shadow - Jim Beshires
COTY - Jim Beshires
Eb & Zeb - Jim Beshires
Ask Dr Science - Dale Beckman
Man Called X- Andrew Steinberg
Glen Mitchell - Sunset Serenade - Andrew Steinberg

REVISED LOGS -

Romance - Clorinda Thompson
Stars Over Hollywood - Clorinda Thompson
YTJD - Ed Selhorst

DELETING BAD ENTRIES -

Lum & Abner - Andrew Steinberg
Aldrich Family - Andrew Steinberg
Whistler - Andrew Steinberg

SERIES TITLE CHANGES

The Ed Wynn Show
To
Ed Wynn - The Ed Wynn Show

The Firechief Show
To
Ed Wynn - The Firechief Show

June 10, 2006

NEW SERIES

Our Brave Boys - Anita Boyd

ADDITIONAL EPISODES -

The Pacific Story - Scott Carpenter
Lux Radio Theater - Andrew Steinberg

ADDITIONAL EPISODE TITLES AND DATES

The House Of Mystery - Clorinda Thompson
True Detective Mysteries - Clorinda Thompson
Man Called X - Clorinda Thompson
The Roy Rogers Show - Clorinda Thompson
Agatha Christie - Anita Boyd

McLevy - Anita Boyd
Four Star Playhouse - Clorinda Thompson
Under Arrest - Clorinda Thompson
Charlie Chan - Clorinda Thompson
Man Behind The Gun - Clorinda Thompson
Spotlight Revue - Clorinda Thompson

OTHER

The Arthur Godfrey Collection - Spelling - Andrew Steinberg
The Gracie Fields Show - Revised Log - Andrew Steinberg
Romance - Spelling - Andrew Stinberg

