



The

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The Late, Great Goodman Ace Jeff Kallman

Attributed to Goodman Ace, by Robert Metz (in *CBS: Reflections in a Bloodshot Eye*), a relative wired him: "Send \$10,000 or I'll jump from the fourteenth floor of my building." Ace is said to have replied, "Jump from seven - I'll send \$5,000." Some might imagine that answer changing the relative's mood from suicidal to homicidal. Others might imagine that answer had the relative laughing hard enough to fall out the window anyway, landing cartoon style on or through an awning or a trash heap.

Is Ace remembered much today, beyond radio nostalgists who have succeeded somehow in passing the affliction to their children and grandchildren? Beyond television nostalgists, who remember him as [Perry Como](#)'s head writer? (About that, he once observed it was strange getting paid to write, "Ladies and gentlemen, we take you now to exotic Brazil.")

Once, in his newspaper days, as film and drama critic for the ancient *Kansas City Journal-Post*, [Jack Benny](#) invited him to send a joke or three. Then a vaudevillian, Benny loved the jokes and wired Ace a \$50 check, saying, "Your jokes got a lot of laughs. If you have more, please send them." Ace wired back the check with his own message: "Your check got a lot of laughs. If you have more, please send them."

As it happened, he slithered into radio comedy by mistake. During his newspapering days, he landed a radio gig reading the Sunday comics on one slot for Kansas City KMBC, added another slot reading his *Journal-Post* and other reviews. He drolled merrily along until the 1930 night his wife, Jane, turned up at the station with him, but the fifteen-minute



Goodman Ace (left).

show scheduled to follow his program didn't.

That left Ace to fill in the air time. He started ad-libbing about a bridge game he and his wife played the previous weekend, interjecting chatter about a local murder case said to have begun with a row over a bridge game. (Jane: "Would you like to shoot a game of bridge, dear?") KMBC listeners hardly missed the regularly-scheduled program for laughing at the Aces. And KMBC hardly missed the message, inviting the critic to develop his own regular new fifteen-minute domestic comedy.

He wrote and cast himself as a put-upon realtor and his wife a deceptively scatterbrained language molester ("That was a story, not like this book. 'Moving forces abroad in the world today'—what kind of talk is that for a fella with a girl, especially when they're alone?"). This low-volume, conversational, serial absurdism would provoke laughs enough that times would surely come in the following decade and a half when more than a few thought it appropriate that *Easy Aces*' longest-serving sponsor was Anacin.

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Goodman Ace (Continued from page 1)

In due course Goodman Ace (his *non de plume* was an altered inversion of his first pseudonym; he was born Goodman Aiskowitz) became an employably respected writer for others' radio and television exercises; [Tallulah Bankhead's *The Big Show*](#), Jack Benny (for whom Ace, having struck a friendship with that ancient packet, wrote jokes on the house for years), [Milton Berle](#), [Sid Caesar](#), Perry Como, [Danny Kaye](#), [Robert Q. Lewis](#), and [Bob Newhart](#) were among Ace's actual or reputed victims. So was Ace himself, apparently, as he once described from somewhere amidst his later long service as a *Saturday Review* columnist.

For fourteen years long years I was a cobalt addict. My television set was on from the moment I came home from work . . . I watched ten or twelve shows every night. The effect was an exhilaration that defies description. I floated on cloud two and four and five and seven and nine and eleven and sometimes thirteen . . .

Then came the great awakening . . . The drabness of the entertainment had begun to seep through even to my befogged mind. But strangely enough color was the catalyst that brought on my agonizing period of withdrawal. Color did not change one stilted line of the dialogue we heard or wring one twist to a predictable plot we watched. Color only pointed up their shoddy banalities . . .

. . . Racked as I was, a Machiavellian plan obsessed me. I could beat this set at its own game. I quickly turned on Channel 3. No program. Just a light. And I sat to read a newspaper. One nefarious notion leads to another. I turned to the amusement page. Movie ads were in full bloom. I made a list of the current pictures in the cinema theaters—The Ipcress File, Dr. Zhivago, Life at the Top, The Spy Who Came In From The Cold, That Darn Cat. Opposite this I listed the TV fare for that evening—Gilligan's Island, My Three Sons, Donna Reed, and the ever-popular Mona McCluskey. It wasn't even close. I went to a movie.

Switch “cable” for “colour” and you have the likely scenario if Goodman Ace lived today. Unfortunately, switch *Doom*, *Jarhead*, *Bee Season*, *Saw II*, or *North Country* for *The Ipcress File*, *Dr. Zhivago*, *Life at the Top*, *The Spy Who Came In From The Cold*, and *That Darn Cat*, and you might be tempted to stay home for *That 70s Show*, *How I Met Your Mother*, *My Name is Earl*, and the ever-popular *Joey*. Tempting Jesus Christ of Ol' Splitfoot himself wasn't that satanic.

The aforementioned column (“Where the Reaction Is,” granted that the pun is comprehensible to few beyond Sixties brats who insisted upon watching any and everything with Dick Clark's name on it) survived long enough for collection in *The Fine Art of Hypochondria, or How Are You*, one of a pair of collections (*The Better of Goodman Ace* is the other) on which I pounced when spotting them side by side, in a favourite used book store, the asking price six dollars each. If you don't count the negative blood test, they were the funniest reading I had last summer.

Any man can treat a sacred cow as though it is worth but one thing (steak). Any man can treat a contemporary obsession as though it ought to be curable and the sooner, the better. Ace treated the sacred cow as due for a cure and made mincemeat of the contemporary obsession, with the fact of the cow or obsession once or then signing an Ace paycheck entirely coincidental.

“I run into a lot of people who say they were in their doctors' offices the other day and while waiting they picked up a copy of *Saturday Review* and read this or that column of mine,” he wrote, in “What's Old?”, precise date unknown, the particularly annoying 1960s practise being that collections of newspaper or magazine columns often as not lacked the columns' publication dates. “Of course, that's one way to subscribe to *Saturday Review*, the cowardly way.”

Not so simply, Ace understood the absurd sides of his profession and his customary employers, and he understood concurrently that exposing them was more survivable if you did it without becoming a harrumphing troll.

Newspaper television critics seem to have a morbid and unfriendly preoccupation with money. "Is it true," they invariably ask, "that you get ten thousand dollars a week for writing that program?" And in their eyes you read the rest of the question: ". . . And they're not eating in Cambodia?" . . . [A]s I swim through this Sargasso Sea of

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Goodman Ace (Continued from page 2)

TV critique of our program last week, I notice that with some cleverly conceived convolutions the writer always winds up with the money question. [Harriet Van Horne](#), who writes a distinguished column for the New York World-Telegram & Sun, did it most gently: "Surely television's highest paid writer could have come up with a better finish for the sketch." There is, of course, an assumption here that the same finish would have seemed better if the writer hadn't been paid so much."

I can guess reasonably enough that Ace wrote that passage between 1963 and 1965, and surviving those years certainly required good humour to dissolve bad blood. In those years Lee Harvey Oswald turned [John F. Kennedy](#) from charismatic incompetent into God, Jr., [Lyndon B. Johnson](#) turned [Barry Goldwater](#) into the Creature from the Black Lagoon, civil rights got turned into nanny largesse, and a non-existent military attack got twisted with a lost less fun than Johnson twisted any arm not attached to [Whitey Ford](#) during a long career making Capitol Hill his personal ranch club.

Neither did it hurt to have a sense of humour when dealing with the subsequent fooleries of the post-Kennedy/Johnson era. Let [Richard Nixon](#) think aloud about what was right with America (however constipated he looked doing it, even as [Ronald Reagan](#) looked completely natural doing it), and all Goodman Ace could think about was that he was dreaming the implausible dream, as it was put in the name of a column collected in *The Better of Goodman Ace*.

Maybe dreams worked in early America. So I went back to my early American Dream. What was right about America those days was Josie—the girl in high school. What is wrong about Josie these nights is that she is still quite contradictory and antagonistic to my own particular American Dream.

That may be the perfect dream to dream, when you spend the previous night dreaming of a hijacking from between Paris and London to [Lester Maddox's](#) restaurant—the one that preferred serving a Negro an ax handle upon his head instead of a chicken dinner upon his tongue. Not to mention a session of Congress and a visit

with your banker. (*I suggested that 25 percent [interest] was a little high. "But wait," he said, "you haven't heard the best part. Every American has dreamed that someday he would own a toaster or an alarm clock. We offer you a freedom of choice—free—a toaster or an alarm clock." I chose the toaster. I wouldn't need an alarm clock to wake me out of that one.*)

And, after having as much fun with name-yours liberation movements as you could get away with, before political correctness made fun subject to grievance hearings and bills before the House Committee on Kissing the Bruises and Binding Them With Booty, Ace opened his none-too-small satchel of spare snickers for the liberation of a group of second class citizens to which he was himself a pledge.

. . . the elderly who are fighting for more day- and night-care nursing homes for the aged and struggling for a haven during the time of life that is euphemistically referred to as "When you reach December."

A cruel metaphor. Men and women, aged seventy, would be better served, and better able to cope with the frightening and eroding processes, if they were referred to as having reached September. Psychologically, they could better survive if they have reached October at eighty, November at ninety, and December at 100. In January, they are on their own.

That would make sixty August and fifty July, so as of 18 November 2005 you could call me July, and since this is now pastt July, again, you can call me, period.

Before then I was busy reading Ace's analysis of newborns, the kind too many thought were born geniuses and made it manifest from the moment they wrapped the cords around their mothers' necks and slapped the doctors, the better to shut them all the hell up and listen to their translations of "[Howl](#)."

Infants aren't born with a gift for comedy. I have known four- and five-week-olds who couldn't ad-lib a burp after a bottle of formula without being savagely pummeled on the back. As for those who, now and then, do come up with a big yak, I'm of the opinion that they have writers.

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Goodman Ace (Continued from page 3)

You wish Ace had lived long enough to meet today's four- and five-week-olds. He would miss only his wife (she died eight years ahead of her husband) more than he would miss the days when the little cherubs merely came out, wrapped their mother's necks, slapped the doctors, and started reciting their translations of "Howl." It would be a huge improvement over what today's four- and five-week-olds are probably reciting, with or without Death Row Records recording contracts, and probably after a drive-by guerney shooting. If any of them came up with a big yak, Ace would figure that the [Writers' Guild of America](#) had a new president for life—Figaro.

The funniest reading I have *this* summer belongs thus far to two more Ace drolleries: *The Book of Little Knowledge: More Than You Want to Know About Television*, a 1955 anthology of his earlier *Saturday Review* television criticism; and, *Ladies and Gentlemen—Easy Aces*, his 1970 anthology of eight choice scripts from what Jane would have called that impeachable domestic calamity. I'd write about them now but I thought it would be a splendid idea to read them first.

Personally, I have always hoped that that relative laughed hard enough to fall out the window, anyway, landing to find a stray \$10,000, left behind forgotten by some gangster with more important things on his mind—like his back-alley execution.



Goodman Ace Hardware, Kansas City, MO

OTRR Unveils DVD Library

Ron Speegle

Back in April I attended the Old Time Radio Convention in Cincinnati and was privileged to meet

many of the workhorses in the Old Time radio field, specifically members of OTRRG. Up to that time I had only heard their names from Jim Beshires, the founder of the group. I was basically just along for the ride. After meeting and enjoying the company of the likes of Doug Hopkinson, Ryan Ellett, Scott Carpenter, Archie Hunter, Travis Conner, Roger Hohenbrink, Stewart Wright, Andrew Steinberg and Phillipper376, I became more interested in this work that Jim spends so much time with.

When we returned to Savannah, I began thinking about how I might contribute to the group, keeping in mind my relative ignorance of the field except from vague childhood memories of *The Shadow* and a few others. Synergy prevailed as Jim simultaneously suggested that I try rounding up DVDs (and VCDs) of old radio shows that had gone on to become movies, serials, and TV programs and establishing a lending library for those interested in this tangent of old-time radio. The idea appealed to me since I was more familiar with these versions of the shows anyhow.

We started by taking a look at Doug's rules and procedures for renting cassettes and I basically copied his format for this new library. We started cataloging our own personal library of DVDs as the initial inventory of the new venture. As of late July, we have just over 100 discs available for rent and I'm adding new titles to the list daily. So far, some of the more popular items rented include *Jungle Jim*, *Zorro*, *Tom Mix* and *Topper*. The library also includes titles such as *Superman*, *Lum and Abner*, *Dragnet*, *Burns and Allen*, *Martin and Lewis*, *Philo Vance*, etc. We hope to greatly expand the offerings as we go along, of course.

Please take a look at our DVD/VCD Library files on the Yahoo website and see if there is anything there that you might be interested in. The rates are low and meant to only cover the cost of postage, DVD cases, mailers, etc. Any "profit" will be used to add titles to the library.

I would also like to encourage members and renters to contribute movies and such to the library so that we will have the greatest variety possible in this exciting new arm of OTRR. You can contact me at ronspeegle@hotmail.com or use snail mail for contributed discs. My address is:

Ron Speegle
123 Davidson Ave.
Savannah, Ga. 31419

I hope you will all take a look at the Library and check out some discs for your enjoyment and future use. I am pleased and excited to be working for and with such a dedicated group of folks as the Researchers Group. I trust you will enjoy the DVD/VCD Library and help us grow!

The Future of Old-Time Radio Clubs and the Internet Revisited

Jim Widner

In 2000, I wrote an article about the future of old-time radio clubs and collecting in light of the advances being made in technology and content availability offered on the World Wide Web. Since I wrote that, both technology and the Internet have continued to evolve and so I have decided to revisit the topic once more.

Since the late nineties, more and more advocates of old-time radio have turned to the Internet for their regular fix of entertainment from the "Golden Age of Radio." The rise of the Internet has also brought in a whole new group of people who previously were not aware that a sub-culture of collectors existed. Increasingly, more and more younger fans are finding an interest in radio of the past. As the interest between the Internet and radio entertainment from the twenties through the fifties proliferates, so too many more web sites are popping up with diversified content ranging from listings of personal OTR collections to sites featuring details on radio history, entertainers, newscasters and shows from a time when radio drama was very much alive.

In 2000 only a handful of web sites streaming old time radio existed. Now that broadband is more ubiquitous, more and more individual organizations as well as actual radio stations are streaming old time radio through the web. It is now possible to listen to OTR 24/7 if one had the time.

More and more collectors pushed by a younger generation who were raised on computers find the compression files of MP3 appealing because they can place a lot of old-time radio on a single media source such as a CD-ROM, portable media player or a hard drive. MP3 is a computer file of compressed audio. The compression sampling rate can be high and the audio quality for listening equally high if the original source was of equal quality.

Because the sound quality of MP3 for most listeners does not seem any worse than regular taped copies, hundred of programs can be stored. Where previously a complete available collection, for example, of *Yours Truly*, *Johnny Dollar* required over 60 reels or 365 plus cassettes it can now fit on a hard drive or portable mp3 player! Instead of huge storage issues for long time collectors, it now all fits on a single hard drive! Virtually all of the available series and episodes from radio of the twenties through the sixties can now be passed around on a single hard drive. Times indeed have changed!

Because of the confusion and vagueness over copyright protection, more and more of these radio programs are appearing on the Internet for free download. So far, only one commercial vendor of old-time radio has made any attempt to cease and desist the offering of some of the programs claiming their own license to sell specific series. One need only look at the past legal battles of Napster and the current efforts of the RIAA (music industry) to find that the audio industry is facing a crisis.

Napster historically was a service that directed MP3 users to stored copies on other sites of commercial music for free downloads. Napster was effectively put out of business and later transformed into a commercial vendor for licensed music file download. The RIAA continues to battle in court copyright violators as it struggles to maintain control of the music industry as courts decide in favor of the copyright.

Yet because of vague or expired copyrights on old-time radio, the same kinds of issues do not always apply. Some series are clearly under restriction, but the bulk of radio from the "golden age" of drama remains freely available since it has proven to be a not-so-golden opportunity for financial gain.

What does all of this have to do with the hobby of old-time radio? Part of the sub-culture of the hobby is the radio club. In return for a membership, these clubs offer advantages such as a tape library from which one can borrow tapes for copying and building their own collection.

Most clubs also offer a newsletter with articles and information about the hobby, and in many cases for members based in or near the club's home city, monthly meetings that might include re-creations or guests from the days of radio past. While there are many members who use the libraries, the clubs are seeing declines in borrowing as the interest in MP3 versions and their easy availability on the Internet increases.

Many of the clubs began offering CDs of uncompressed audio (one hour maximum) partly because of the few borrowings from its reel libraries. But if the club has a good newsletter, membership has remained strong. Yet as the Internet-savvy members increase and the technology of the World Wide Web and broadband improves, what is the future for these clubs?

I believe that the clubs are eventually going to have to create a strong presence on the Internet to ultimately survive. Some of this has already begun. One club leading the way is the [Metro Washington Old Time Radio Club](#). Several years of its newsletter articles are now on-line and indexed; several other clubs have an index of their

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Radio Clubs (Continued from page 5)

extensive audio library on-line. Granted, there are still the die-hards who prefer to archive their shows in tape format. But reel tape is becoming increasingly expensive and harder to find and cassettes are not far behind. More and more are offering shows from their library on CD-ROM, but if no compression is used a CD will only usually hold an hour of program material. Compressing the programs is not bad for listening, though I am still not convinced that this is the way to archive these programs though organizations such as the [Old-Time Radio Researchers](#) are dedicated to finding and categorizing quality copies in mp3 format.

But MPEG and other compression algorithm technologies are becoming more dominant. Web sites devoted to old-time radio are offering downloads of vast libraries of programs though there are fewer offering free downloads than several years ago. There are, however, many sites devoted to downloading the programs for about 4 cents per half hour show!

Of what might an on-line club consist? One might include a library of compressed radio shows for download in a secure area. Members could download shows for listening and never have to store them (unless they wanted) since the site would be a repository. As broadband access becomes more prevalent, such downloads become a snap.

Once the files are on-line the overhead of storage becomes minimal (as the price of hard drive space goes down) versus a large storage of tapes spread out among several librarians. Manpower to maintain the libraries is lessened, as "librarians" are no longer needed to spend time mailing, logging, verifying damage, and so on. Even if a main storage of originally archived taped programs is maintained, administration is minimal.

Newsletters can become e-zines that can be emailed or accessed at the club's web site. But unlike a paper version, these can be dynamic with embedded soundbites, or hyperlinks directing the reader to more information. An e-zine can include both black-and-white as well as color. Color copy in a print newsletter is usually much too costly to support. Costs of items such as paper, printing and mailing might be reduced or eliminated. The [Old-Time Radio Researchers newsletter](#) is a good example of an online e-zine for old-time radio.

Today on-line chats or guests can be arranged for members to participate without having to be in the local city. Within the past few years, Joy Jackson and the [American Radio Theater](#) group have held on-line symposiums via the Internet. Their symposiums consist of

on-line chats with guests including veteran actors as well as OTR book writers. It's even possible to virtually stage a mini-convention of seminars via on-line access similar to a classroom-without-walls. This could be a huge benefit as more and more clubs are finding a need for a national presence in their membership base. Though loosely organized, there already exists an [on-line chat](#) session for old time radio fans. Clubs could each have their own private chat areas, or offer an open area while trying to entice new members.

For many who are not so Internet savvy, all of this sounds as if they are being abandoned. First of all, the transition from land-based club to virtual club need not be an overnight change. Back in 1998, I gave a presentation at the Friends of Old Time Radio Convention on Internet resources and old-time radio. At that time, the majority who were in the audience had, at best, an understanding of how to send email, but today, the majority of those who might be reading this article are very Internet-savvy.

Many still like those paper newsletters as well as the analog tape and CD libraries. I would hope that the clubs never remove their tape archive. Old-time radio clubs might very well end up being the primary archive of an era gone by. I would hate to see that archive in a compressed format only. But the Internet offers new horizons for this hobby. The [Old Time Radio Digest](#) (an on-line daily collection of opinions and discussions of the hobby delivered directly to your email address) demonstrates how dynamic an Internet-based hobby can be. But even going beyond the digest, the Internet offers an opportunity for a much more robust hobby not only through the individual web sites, but also through the clubs. I suspect that for old-time radio clubs to ultimately survive this must be their future too.

Jim Widner's The Future of Old Time Radio Clubs and the Internet was originally published in 2000. When approached about revising his piece to reflect changes in the six years since, Jim was more than willing to oblige. Jim's website, [Radio Days](#), is full of valuable resources for the old-time radio fan, including rare show downloads and a searchable database of OTR links.

Original Movie Ads of Lost Films

Dave Harris

By researching through microfilm, I've located and collected these old movie ads as they appeared in the New York Times. Here you can see them as audiences of the period did, before these movies disappeared.

Why films have been lost: Actually, films that are lost are really presumed lost. These movies may be tucked away in an old movie theatre somewhere, or forgotten in somebody's basement. It's estimated that about half of all the shorts and features made before 1950 have disappeared. Roughly 85% of the movies made during the silent period, before 1928-29, are missing films!

There are several reasons films have become lost. The major reason is because of the film stock used before 1951. The stock material is called nitrocellulose, or nitrate base. Nitrate provides a beautiful, sharp image on the movie screen. However, nitrate is highly flammable. Many fires broke out in projection booths, destroying reel after reel of film. With time, nitrate film decomposes. It turns into a gooey substance and then dries into brown dust. The best way to save a nitrate film print is to transfer it on to safety film.

Movie prints were once considered a disposable product. It's like the way we throw out a newspaper after we're done reading it. A film would come to the theatre, play for a while, and then sent on to a second run house, third run house and even fourth run. Some of the major city theaters at the end of the distribution chain were "grind" houses, which operated round the clock.

As a result, most prints were physically in bad shape by the end of their run, but even if they were in good shape they were routinely destroyed to reclaim their silver content and to save storage charges. Only in an exceptional case was a title reissued. The majority of films had an initial release, went through the distribution chain, and were never released again. Unfortunately the major studios were reckless in maintaining and storing their negatives. Neglect and devastating vault fires destroyed all the original source material for hundreds of titles. No negative, no release prints = a film title lost forever.

Every once in a while, you hear about a lost film discovery. 1922's *Beyond the Rocks* starring Rudolph Valentino and Gloria Swanson was discovered by the Nederlands Filmmuseum in Amsterdam in April of 2004. This was of particular interest to historians and archivists because it was the only time these two screen legends appeared together. Presumed lost for years, it was found among a bunch of film cans donated to the museum by a

private collector.

But not all lost films were treasures. I'm sure there were a lot of bad films released that in many ways deserved to be among the lost. Without actually seeing it, we'll never know. But who would want to miss a color musical with Laurel and Hardy, or a feature made in 1923 about Hollywood featuring a bunch of star cameos? I certainly wouldn't! So I made a list of 10 movies that I thought would be especially interesting to see.

Also, consider this a good resource for obtaining the correct release date of these films. In the process of researching, I discovered that many publications had the wrong release dates. So you'll notice I picked out ads for films from the dates they initially opened at the theatre. If I found additional ads that looked interesting, I put those on here too.

Let's begin:

HOLLYWOOD Comedy (Silent) Paramount 1923
Opening Day for "Hollywood" July 29th, 1923 Directed by James Cruze and presented by Jesse L. Lasky.

Theatres Under Direction of Hugo Riesenfeld
RIVOLI Broadway at 49th Street
World's Premiere Today

WHO'S WHO IN "HOLLYWOOD"
Presented by Jesse L. Lasky
A James Cruze Production

Story by Frank Condon. Adapted by Tom Geraghty
30 Real Stars, 50 Screen Celebrities

De Mille	Hampton	Fawcett	McAvoy
Hart	Rogers	Washburn	Wilson
Ayres	Negri	Stewart	Beery
Joy	Holt	Nilsson	Green
Naldi	Hiers	Meighan	Turpin
Astor	Lee	Compton	Kerrigan
Moore	Kesloff	Logan	

AND THEN SOME MORE
Directed by the Man Who Made "The Covered Wagon"

AND
"FELIX CALMS HIS CONSCIENCE" Sullivan Comedy
DRUGS' "SERENADE" with OSCAR and MARLEY
"DREAMS"—CLADY'S RICE, WENDELL HART and ENSEMBLE
RIVOLI CONCERT ORCHESTRA

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Lost Films (Continued from page 7)

The story is about Angela from Centerville, Ohio who came to Hollywood with dreams of becoming a movie star. She went from one studio to the next but the producers weren't interested. Amazingly her grandfather, who she brought along, attracted the attention of William DeMille and successfully became a star within weeks. Back in Centerville, the rest of Angela's family heard the news of Grandpa and made their way to Hollywood to rescue him.

July 23rd, 1923 Preview



Some film critics say that Mike Todd invented the "cameo" performance by employing top stars in brief scenes for "Around The World In Eighty Days". Sorry, but the impressive thing about this lost picture was the tremendous lineup of stars who made "cameos" thirty years before Todd thought of it. Here they are Douglas Fairbanks, Mary Pickford, Will Rogers, and Charles Chaplin.

Also appearing was Fatty Arbuckle. In real life, Arbuckle was banned from the screen when accused in the death of a starlet. Although acquitted, his career was ruined. Frank Thompson's book *Lost Films* described Arbuckle's appearance in *Hollywood*, which was intended to communicate this sad period of his career. Thompson's book was wrong about the film's release date of August 19, 1923. I discovered it was released earlier. In the New York Times, *Hollywood* opened on July 29th, 1923 at the Rivoli.

What a shame this film about 1923 Hollywood is lost. I love movies that are about making movies. It's the one thing Hollywood invented entirely on its own. Director James Cruze took eight months before filming to coordinate this big lineup of stars.

Here's a full list of cameos:

Fatty Arbuckle, Gertrude Astor, Mary Astor, Agnes Ayres, Baby Peggy, T. Roy Barnes, Noah Beery, William Boyd, Clarence Burton, Robert Cain, Charlie Chaplin, Edythe Chapman, Betty Compson, Ricardo Cortez, Viola Dana, Bebe Daniels, Daisy Dean, Cecil B. DeMille, William C. DeMille, Charles De Rochefort, Helen Dunbar, Snitz Edwards, Douglass Fairbanks, Geroge Fawcett, Julia Faye, Jimmy Finlayson, Alec B. Francis, Jack Gardner, Sid Grauman, Alfred E. Green, Alan Hale, Lloyd Hamilton, Hope Hampton, William S. Hart, Gale Henry, Walter Heirs, Stuart Holmes, Sigrid Holmquist, Jack Holt, Leatrice Joy, Mayme Kelso, J. Warren Kerrigan, Theodore Kosloff, Lila Lee, Lillian Leighton, Jacqueline Logan, Jeanie Macpherson, Hank Mann, May McAvoy, Robert McKim, Thomas Meighan, Bull Montana, Owen Moore, Nita Naldi, Pola Negri, Anna Q. Nilsson, Charles Ogle, Guy Oliver, Kalla Pasha, Eileen Percy, Carmen Phillips, Mary Pickford, Zasu Pitts, Charles Reisner, Will Rogers, Ford Sterling, Anita Stewart, George Stewart, Gloria Swanson, Estelle Taylor, Ben Turpin, Bryant Washburn, Maude Wayne, Clare West, Larry Wheat, Louis Wilson.

LONDON AFTER MIDNIGHT Crime/Murder (Silent)
M-G-M 1927



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Lost Films (Continued from page 8)

Opening Day for *London After Midnight* December 10th, 1927. This is on the AFI's most wanted lost film list, and it's one of the most famous missing films. Released on December 10th, 1927, at the Capitol, *London After Midnight* starred Lon Chaney, the "man with a thousand faces." The story takes place in rural England, where inspector Edward Burke investigates the murder of Roger Balfour. Chaney played the dual role of the inspector and a vampire.

December 9th, 1927 Preview

Hear
Yel
Hear
Yel

B'way & 51st St.
LAST TIMES
TODAY

C JOHN GILBERT
in **MAN
WOMAN
and SIN**
with JEANNE EAGELS
An M-G-M Picture
Written and Directed by
MONTA BELL
and "JUNGLE
FOLLIES"
A TROPICAL REVUE

Starting
Tomorrow

**LON
CHANNEY**
IN
**LONDON
AFTER
MIDNIGHT**

An M-G-M Picture
with Marceline Day and
Conrad Nagel
Written and directed by
TOD BROWNING

On the Stage—
"BAGDAD"
An Exotic Oriental Revue
featuring
THE CHESTER WALK GIRLS
THE CAPITOLIANS
(With Walt Disney as Guest
Conductor)
CAPITOL GRAND Orchestra
with LEO STALLA
SILVERTOWN QUARTET
(of Radio Wams)
and numerous other stars
featuring

4 De Luxe Performances Sat. & Sun.
Starting at 2, 4, 7:20 and 9:20

TENTH POPULAR
SYMPHONIC CONCERT
SUNDAY—11:00 A. M. to 12:00 A. M.
Soloist: YASHA BUNCEUK
Concert Cellist
CAPITOL GRAND ORCHESTRA
DAVID MENDOZA, Conductor
Music EDWARD BOWEN, Managing Director

It was directed by Tod Browning, who worked with Chaney on nine other pictures. *London After Midnight* was the most profitable of their work together. The original negative was lost in a fire at M-G-M's storage facility in 1966. Searches for a release print have been in vain. There's absolutely no print or negative footage that exists to date. Browning re-made this film for sound in 1935 with *Mark of the Vampire* starring Bela Lugosi and Lionel Barrymore.

On Halloween night 2003, Turner Classic Movies pieced together *London after Midnight* using the original script and movie stills.

THE TERROR Horror (All Talking) Warner Brothers 1928

MOTION PICTURES.

GALA WORLD PREMIERE
TONIGHT'S the NIGHT
at 8:30 prompt

SEE ! WARNER BROS. ! HEAR
2nd 100%
ALL-TALKING
PICTURE

SEATS NOW 50c TO \$2.00

**The
"TERROR"**

FROM THE PLAY BY EDGAR WALLACE

VITAPHONE PICTURE

SEE and HEAR
Every Character
in the Picture

REFRIGERATED WARNER THEATRE B'WAY AT 50th ST.

Opening Day for *The Terror* August 15th, 1928

On August 15th, 1928, Warner Brothers released it's second all talking picture, *The Terror*, starring May McAvoy and Edward Everett Horton. MaAvoy is somewhat remembered for her role in 1927's *The Jazz Singer*, although she had no talking scenes in it. The story was about The Terror, a criminal who stole and murdered.

(Continued on page 10)

Lost Films (Continued from page 9)

August 19th, 1928

Horton, the great comic actor who appeared in a ton of films in the 1930's, played a smart undercover detective trying to catch the Terror. It was quite a different role than you'd expect from his usual work. So, I think it would be very entertaining to see Horton's performance.

The picture was directed by Roy Del Ruth, who began his career writing jokes for Mack Sennett. He made his way to Warner Brother directing crime dramas, then on to M-G-M specializing in their signature musicals. The soundtrack to this film exists.



STATE STREET SADIE Drama (Part Talking) Warner Brothers 1928



Opening day for *State Street Sadie*: September 1st, 1928.

State Street Sadie was a Warner Brothers crime drama starring Conrad Nagel and Myrna Loy. It opened on September 1st, 1928. This film disappeared along with many other part-talking films. The transition from silent to sound began with movies like *State Street Sadie* that featured select sound sequences. Once films became 100% all talking, many of these part-talking features were forgotten. Many of Nagel's films are presumed lost. Loy, later known for her performances in the *Thin Man* films, played Isobel in what owners called "a fast moving crime picture, with some splendid comedy thrown in" (according to the 1929 motion picture almanac). On September 2nd, 1928 the following ad appeared.



To be concluded next issue.

This feature originally appeared at <http://www.missingfilm.com/>. It is reprinted in the Old Radio Times by permission of the author.

YTJD: OTRR Biggest Release Yet

In 2004, OTRR member and OTR collector Ed Selhorst became interested in trying to put together a set of the *Yours Truly, Johnny Dollar* series. This was to prove to be a herculean effort with over 800 episodes broadcast between Dec 12, 1948, and September 30, 1962 (the so-called “last day” of OTR).

Ed, a retired systems analyst who became interested in old-time radio when he retired, proceeded cautiously and enlisted an army of volunteers to assist in making sure that when this project reached conclusion it would be the finest set in existence. And that is exactly what it turned out to be. When this reviewer received the final package, his reaction was one word - AWESOME!!!

As I stated, Ed had some volunteers and let’s let him tell you about them in his own words: “This has been a collaborative effort, put together from the many volunteers from within the Old-Time Radio Researchers Groups and others in the OTR Community. I single out Mark McClure, aka Perry Mason, along with Stewart Wright and the Thousand Oaks Library for the contributions in episode conflict resolution and difficult spelling choices. Sue Sieger headed the First Line Project on the Wiki, managed by Menachem Shapiro, with support from David Shipman, Jerry Thomas, and Tom Mayberry. I’m sure Clorinda Thompson is tired of me asking her to locate episodes that don’t exist. Dr. Joseph Webb and David Oxford supplied so many fills and quality upgrades along with many others from the OTRR Hub. Many thanks for editing this document go out to Don Wallace, Ron Speegle, David Oxford, Bob Hick, and a Canadian named ‘Tallguy’.”

Just let me give you the contents of this fantastic series:

1. All existing episodes including some not thought to exist previously.
2. A PDF file of 87 pages chock full of information.
3. Two Anthology Documents
4. Four episodes redone by an otr group
5. Dozens and dozens of cd labels, great graphics, and pictures.
6. Nine log and file lists.
7. Eight copies of scripts
8. Six hundred copies of the first page of scripts.

This set will definitely be one that every old-time radio fan will want in their collection. The documentation alone is invaluable for reference work. Ed stated that the certification document was revised over one hundred times, which means that every time they thought they had it nailed down, something new would come to their

attention.

Ed, a big fan of the detective series, previously produced the *Richard Diamond*, *Sam Spade*, and *Philip Marlowe* sets for the OTRR Group, and says that he will be upgrading these sets before going on to others.

As always, with OTRR Certified Archival sets, this is Version One. It took over two years to produce, with the help of dozens of people. The set consists of two dvds or 12 regular CDs.

The Old-Time Radio Researchers Group spent several hundred dollars in tracking down and purchasing episodes not available in mp3 format. But it is the group’s policy to distribute the series first to their own members in various ways. Some will receive it via mail, some will download it from the groups safe and secure Hub, and some will receive it thru Streamload. After it is circulated within the group, it is passed on to the greater OTR community for distribution to their group members at no charge. The members of the OTRR are happy to provide this service as part of their ongoing effort to research, unearth, preserve and archive the many radio programs that people enjoyed in the past.

Look for this great distro coming to a group near you before the end of the year!



Celebrate **NBC's 80th Anniversary** at the 31st
Friends of Old-Time Radio Annual Convention
(**Featuring Eddie Cantor**) October 19-22, 2006
Holiday Inn North, Newark, NJ



Illustration by
Dave Warren

31st Friends of OTR Convention

October 19 - 22, 2006

Holiday Inn, Newark, NJ

Guests

Special Convention Guests who have given definite or tentative acceptance of our invitations:

West Coast, Midwest and Southern Guests

Don Ciccone - (singer, composer); singer with the Critters and then the Four Seasons in the 1970's

Robert Easton - Radio Actor (*Gunsmoke*)

Sonny Fox - TV Host; *Candid Microphone* on Radio

David Noel Freedman - son of radio writer (Eddie Cantor) David Freedman

Chuck McCann - Comedian, actor

Jayne Meadows - Actress, widow of Steve Allen

Shirley Mitchell - *The Great Gildersleeve*

Kevin Morrison - *Charlie Wild*

Cynthia Pepper - (TV) *My Three Sons*

Rick Rogers - Impressionist, singer (Eddie Cantor)

Beverly Washburn - Jack Benny; (TV) *Star Trek*

New East Coast Guests

Bill Britten - TV host

Alan Colmes - Radio talk show host

Alec Cumming - Ghost writer for NBC 75th anniversary Book

Barry Farber - Radio talk show host

Celeste Holm - Academy Award winning actress, Broadway - *Oklahoma*

Peggy King - Singer, Broadway, Television

Malachy McCourt - Movies, TV, radio talk show host

Dick Monda - Singer, actor (Eddie Cantor as boy in E C Story)

Leslie Shreve - Actor, Activist; television, Movies, voiceovers

Allen Swift - Singer, writer, actor; host of the *Popeye Show* on television

Nan Warren - *Let's Pretend*, Eddie Cantor

John Zacherle - Talk show host

Returnees

Arthur Anderson - *Let's Pretend*, *Mercury Theater*

George Ansbro - (Announcer) ABC

Don Buka - *Let's Pretend*

Cliff Carpenter - *County Seat*, *Terry and the Pirates*

Christina Britton Conroy - Barbara Britton's daughter: Voice Over and Radio, and Theatre Actress. Also Music

Psychotherapist

Larry Conroy - Voiceover Coach; *Count of Monte Cristo*

Jeff David - *Theater 5*; (TV) Robot on *Buck Rogers*

Joe Franklin - *Joe Franklin Show* in New York

Michael Gwynne - Drummer, DJ, actor (Movie) *Payday*, many others

Pat Hosley - *A Brighter Day*

Will Hutchins - (TV) *Blondie*; *Sugarfoot*

Elaine Hyman - *The Lone Ranger*

Simon Jones - British Actor (TV) *Hitchhiker's Guide to the Galaxy*

Ruth Last - *Let's Pretend*, *Quiet Please*

Corinne Orr - *Theater Five*; (TV) Voices for Speed Racer; Trixie and Spritle

Bill Owen - (Announcer for ABC)

Bobby Ramsen - Comedian

Rosemary Rice - *Archie Andrews*; *Let's Pretend*

Larry Robinson - *Let's Pretend*

Jean Rouverol - *One Man's Family*

Soupy Sales - TV personality

Margot Stevenson - *The Shadow*

Events

The following events are tentatively scheduled. Time will be announced at convention. Any are subject to change.

Thursday

Dealers Rooms: 9 am - 5:30 pm

A Reading (Tom Powers)

The Packard Hour (Gregg Oppenheimer)

One on One with Cliff Carpenter (A Anderson)

Noel Freedman and Eddie Cantor (Brian Gari)

Authors Panel with Gerald Eskarsey, Brian Gari, others

Cocktails and Dinner: 5:30 - 8:00

The winning original drama of 2005 (*Curse of the Banshee* written by Charles Russell) Dir. by A. Anderson

Re-creation to be decided; Dir. by B. Nadel

Those Were the Days Radio Players; Chicago present

Ellery Queen

Friday (Daytime)

Dealers Rooms: 9 a.m. - 5:30 p.m.

Children on Radio and Television; G. Downes and guests

Jack French presents

Sports on Radio (Ken Stockinger)

OTR Quiz (F. Berney)

Edward R. Murrow: The Radio Years (G. Yoggy)

History of NBC; (Michael Biel with guests: Michael

(Continued on page 9)

FOTR (Continued from page 8)

Shoshani, Alec Cumming)

Radio Comedians with Derek Tague, M. L. Wallace; with Soupy Sales, Larry Storch, Bobby Ramsen, Shirley Mitchell

(Re-creation) The Gotham Players present directed and produced by Steve Lewis and Max Schmid

Friday Night

Cocktails and dinner: 5:30 - 7:45 p.m.

(Re-creation) Gregg Oppenheimer directs *My Favorite Husband* with Shirley Mitchell, Corinne Orr, Donald Buka, Michael Gwynne, Elaine Hyman, Bill Owen

(Re-creation) Gary Yoggy directs *I Remember Mama* - A Song of Love; with Rosemary Rice, others

(Re-creation) *Gunsmoke*; dir. by A Tollin

Saturday (Daytime)

Dealers Rooms: 9 a.m. - 3 p.m.

Humorous Look at *Dragnet* (Michael Hayde, Derek Tague)

Norman Corwin Panel; (Dave Zwengler, Randy Larson, others)

One on One with Jayne Meadows and Celeste Holm (Brian Gari)

Candid Microphone with Sonny Fox

(Re-creation) original presentation by the Dave Warren Players *Duffy's Tavern*

The Joe Franklin Show with special Guests including Alan Colmes, Barry Farber, Malachy McCourt, John Zacherle, Dick Monda

Singers, musicians and Big Bands, 10th annual (hosted by Stu Weiss and Brian Gari); guests include Don Ciccone, Peggy King

(Re-creation) the *Eddie Cantor Show* with Rick Rogers, Dick Monda, Nan Warren (Gary Yoggy)

Saturday Night

Cocktails and dinner: 5:30 - 7:45 p.m.

(Re-creation) *Mercury Theater* - Julius Caesar (Dir. by A. Anderson)

Don Ramlow directs *Suspense* with Robert Easton Awards, raffle, donations

Sunday Morning

Breakfast from 7:00 am to 9:30; There will be a panel of guests (to be decided) from 9:30 to 11:00 am

Getting There

By Air: Fly to Newark Airport

Free shuttle bus from Newark Airport.

By Bus: Bus service from Manhattan's Port Authority to Newark Airport: then take shuttle bus.

By Car: From NJ Turnpike, take Exit 14; take second right marked Frontage Road after toll booth. DO NOT TAKE FIRST RIGHT which is Rt. 1 & 9. Take second right directly under bridge marked Frontage Road. You must take one of the right-hand tolls and stay on the right.

From Garden State Parkway south of airport, take Exit 140 to Route 22E to Routes 1 & 9 North, local. Follow the sign marked Frontage Road. Follow to hotel.

From Garden State Parkway North of airport: take Exit 142 to I-78 to Exit 58B (Frontage Road)

From Newark Airport, exit airport and follow route 1 & 9 North to Frontage Road.

By Train: Check your local train schedule

Cost

Reserve your spot as soon as possible. Prepaid tickets are held at the door. Take advantage of our package specials described on attached sheet.

Thursday, October 19; Daytime only (9 am - 5 pm); \$20 if paid in advance; \$25.00 at the door

Thursday, October 19; Daytime and evening including buffet dinner (9 am - closing) 47.00.

Friday, October 20: Daytime only (9 am - 5:30 pm) \$20.00 if paid in advance; \$25.00 at the door.

Friday, October 20: Daytime and evening including buffet dinner (9 a.m. - closing) \$59.00. Discount of \$5.00 for those over 62 and under 16.

Saturday, October 21: Daytime only (9 a.m. - 5:00 p.m.) \$20.00 if paid in advance; \$25.00 at the door.

Saturday, October 21: Daytime and evening including buffet dinner (9 a.m. - 10:30 p.m.) \$65.00. Discount of \$5.00 for those over 62 and under 16.

Sunday, October 22: Morning including buffet breakfast and panel, 7:00 to 11:00 am: \$20

Complimentary coffee and muffins early Thursday, Friday and Saturday mornings; complimentary hors d'oeuvres Friday and Saturday evenings. Hors d'oeuvres for dinner guests only.

(Continued on page 10)

FOTR (Continued from page 9)

Dealer's Tables are \$85 for first table; \$75 for others by same dealer

Details on special sheet.

Hotel: Rooms are \$99.99 plus parking (\$15 a day), no matter how many in a room, no matter how many nights. All rooms should be reserved on the web site: **ALL ROOMS MUST BE RESERVED USING THE 800 number (1-800 Holiday; 1-800 465-4329)**; Reservation should be placed by September 25th. Rooms are limited. There are other options described on special sheet.

Ads: Ads may be placed in our program book. See below

Registration

Advance dinner reservations must be made. Reservations are limited (Friday 300; Saturday 400). Make checks out to FOTR or Jay Hickerson; send to Jay Hickerson to address below.

Jay Hickerson
27436 Desert Rose Ct.
Leesburg, FL 34748
352-728-6731
E-mail (Jayhick@aol.com)

On the Web at: www.fotr.net

Registration

All meal reservations **MUST** be paid in advance. If you are coming for the day only, avoid the hassle of paying at the registration desk and save money. Preregistration for the day only is \$20 if mailed in advance and \$25 if paid at the door for each day. Remember, if you register at the door, you have to fill out a registration card. If you can't attend the dinner but wish to stay for the activities afterwards, the cost is \$25 for each night.

The cocktail hour is for dinner guests only. If you come for the day only, but wish to stay for the cocktail hour and hors d'oeuvres, add \$10 to the cost.

PACKAGE PRICES: If you come for all 4 meals (Thursday through Sunday, cost is \$176 instead of \$191 (\$166 for seniors). If you come for Thursday through Saturday, cost is \$157 instead of \$171 (\$147 for seniors). If you come for Friday through Sunday, cost is \$134 instead of \$144 (\$124 for seniors). Make reservations, pay early and avoid lines at the registration table. Tickets are not sent when you register. They are held at the door. If you want confirmation that money has been received, please send a SASE or e-mail address. It would be easier

to send me your e-mail address anyway. I can send you updated information easier.

Rooms and Parking

Rooms must be reserved through the Holiday Inn-North 800 number (1-800 Holiday; 1-800 465-4329) OR the web site. Cost of the rooms is \$99.99 a day plus daily parking fee of \$15, regardless of the number of days or number of people in the room. A deposit might be required (by credit card). If you must cancel, you must do it by 6 pm of the day you are arriving. Rooms should be reserved by September 25th. If you reserve them after that, you will be taking a chance on availability. If you do not get that rate or better with the 800 number, call the Holiday Inn directly at 973-589-1000 and ask for Louise's office.

Cost for daytime guests is \$1.00 a car **UNLESS** at least one person in the group buys food in the restaurant or bar; then there is no charge.

If you wish to stay at the Howard Johnson, which is also renovated and a half mile from the Holiday Inn, cost per night might be less. There is shuttle service. Call the Howard Johnson at 973-344-1500. If you wish to stay next door at the Sheraton, call 1-800-325-3535.

Also try the internet. Don't mention FOTR at first. Don't forget to try the Sheraton. Try to share rooms with someone. Mention AARP and/or AAA if appropriate. There may still be a parking fee if done this way. I know using Travelocity, the room is \$90 as of the 25th.

Seating

Sit where you wish on Thursday and Sunday. On Friday and Saturday, tables will be numbered and will be assigned in advance. Tables sit 10 people. If you wish to reserve a full or partial table, please let me know in advance with whom you would like to sit. Make sure the people with whom you wish to sit are coming. A few people gave me a long list of people to choose from. I can't do this. All those who register at the door or who have no preference will sit where there is room. Table reservations must be made in advance. We expect a larger attendance than usual.

Ads

Ads may be placed in our program book (8 1/2 by 11). This is our 30th year and we will again have an expanded program book with guest biographies and articles. Cost for ads are:

(Continued on page 11)

FOTR (Continued from page 10)

Full Page - 8 1/2 by 11	\$100
Half Page - 5 1/2 by 8 1/2 or 4 by 11	\$60
Quarter Page - 4 by 5	\$40
Two full Pages	\$160

Dealers at our convention may take a 35% discount on the ad. Help support our 31st annual convention. Deadline for ads is October 1st.

Wednesday

To all Wednesday overnight guests and committee; Come and join us for complimentary wine, beer and cheese in the Dresden Room from about 6 pm to about 10 pm. There also will be soft drinks and vegetable & cheese platters. Please let me know if you plan to attend.

Thursday

Remember, the dealers are open from 9 am. I will be at the Holiday Inn Wednesday afternoon.

Food

If you have to eat at a particular time or need special food, please let me know in advance.

Dealers

Cost for dealers will be \$85 for the first table and \$75 for any others. All details on a special sheet. Daytime registration fees for dealers will be eliminated. Dealers can arrive as early as 7 am Thursday morning to set up. Some dealers will be able to set up late Wednesday night. I will let you know as I get closer to the date.

No Smoking

This is a smoke free convention. The Hotel is under new management and is completely renovated. There is **NO SMOKING ANYWHERE** in the convention area, the lobby or the rest rooms.

LISTEN
TO
BOB
BECKER'S

"Chats about Dogs"

SUNDAY
3:00 P.M., E.S.T.
N.B.C.
Red Network

RED HEART **THE**
3-FLAVOR
DOG FOOD

Light Up a Lucky, Please

Jim Beshires

In the early 1900s, when cigarettes became fashionable and mass-produced, people had little idea that tobacco smoking did them any harm. More than half the population in the U.S smoked. There were a few who spoke out against cigarettes; coaches might tell their players to lay off smoking when preparing for a big race, or some mothers might inform their children that smoking would stunt their growth. But such voices were few and far between.

Today we are all well aware of the dangers of smoking and of the many warnings issued by various health departments. These warnings include a notice on each cigarette package stating that smoking is dangerous to your health and a ban of advertising cigarettes on television. In fact, it has become passe for actors to be seen smoking and many go to great lengths to hide that fact. Additionally, many court battles have been fought over the harmful effects of tobacco and the effects of tobacco companies' advertising on the general public.

But in radio's heyday actors actively sought the sponsorship of tobacco companies, and tobacco companies went all out in seeking to get actors to be seen with their products.

It made you a suave citizen of the adult world (chain-smoking Humphrey Bogart, Joan Crawford telling how Luckies helped make her a better singer). Tobacco was once considered a diet medicine ("Reach for a Lucky instead of a sweet," an ad for Lucky Strike cigarettes advised). Tobacco had also been considered a treatment for migraines, a balm for stress, a mental stimulant, an efficient laxative, a remedy for toothache, worms, lockjaw, halitosis - even cancer.

One of the benefits of the legal proceedings against tobacco companies was a ruling that they had to post to the Internet any and all documents relating to the industry. Included in these documents are thousands and thousands of old-time radio scripts that have been photocopied and are available in pdf format.

But it takes a lot of time and effort to locate these scripts in the millions of pages of documents on the tobacco web sites. The OTRR has as one of its objectives the searching out and publishing of these scripts on its website. Several thousand are already there with more to come.

As a result of the unearthing of these scripts, many heretofore unknown broadcast dates and episode titles have come to light. These have proved of great value to

OTR researchers.

One of the interesting documents uncovered was a 120 page file from the American Tobacco Company from 1937. This file contains correspondence and contracts between many of radio's most famous stars and the company spelling out in great detail just how far the star would go to promote Lucky Strike cigarettes!

According to rumor then, the brand's name was a reflection of what was supposedly found in some packs or cartons of these cigarettes: marijuana. The buzz had existed for many years that Lucky Strike smokers were engaged in a form of illegal substance lotto, with some of them happening upon a "lucky strike" of the ganja variety by finding a joint or two among the customary fare.

As to how often a marijuana cigarette is said to be included with regular Luckies, we've heard it as: "every so often," "1 in every 1000 cartons," "within each carton a single marijuana cigarette," "1 in every 20 in a pack," "contained 1 cannabis joint for every 20 or so packs," and "every 1 in 100 was a spliff." Some further heard that these 'special' cigarettes would be "marked with a stripe or strike mark."

The rumor about marijuana being secreted in packs of Luckies may have contributed to the rush by many radio stars to endorse Lucky Strikes!



For instance, Herbert Marshall signed this statement on 22 January 1937: "Before I came over to this country, an English cigarette which I smoked appealed to me because it was so firmly packed. Arriving here, I tried various popular American Cigarettes to find the same virtue. Lucky Strikes led all the rest for being round and firm and fully packed. But here's the sequel to the story: I soon became aware that Luckies were decidedly a lighter smoke and a positive joy to the smokers throat. So please include me on the lengthy roster of Lucky Strike enthusiasts."

For signing this agreement he was paid the vast sum of \$5,000.00 and given one free carton of Lucky Strikes for a

(Continued on page 9)

Lucky Strikes (Continued from page 8)

year! Additionally, he was to appear on two of the programs sponsored by Lucky Strike within a year and he was to be paid an additional \$5,000.00 for each appearance! WOW! This was an income in 1937 of \$15,000.00 just from endorsing Lucky Strike cigarettes. That's over \$100,000.00 in today's money.

The American Tobacco Company required that each star fill out a 'Report of Smoking Habits' form. Mr. Marshall reported that he smoked Luckies but not exclusively. He preferred Benson Hedges, an English-type cigarette. But he did report that Luckies were the fastest disappearing cigarette in his cigarette box at home! No wonder, with all those free cartons!



In December of the same year, a second contract was signed. Again the free carton of Luckies was mentioned before the money. He was to be paid \$5,000.00 to appear on one of the companies radio programs. Additionally, the option to appear on at least two more, again for \$5,000.00 each, was made.

Herbert Marshall was not the only star courted by the American Tobacco Company. Joan Crawford eagerly jumped on the bandwagon with her contract in July of 1937. Miss Crawford reported - ". . . One song lasts about two minutes, yet with practicing, rehearsals, re-takes and doing the scene different way and from different camera angles - I often had to sing for four hours a day! Now here's my point, even under this strain Luckies always remained on good terms with my throat."

For this statement, she was paid \$2,500.00 within ten days and another \$2,500.00 in one year. Of course, she

received her free Luckies for a year! Evidently another tobacco company was after her as she had to promise not to endorse another brand for a year, or she'd lose her second \$2,500.00 payment.

With the contracts that these and all other stars signed was also the 'Report on Smoking Habit's report. It's interesting to note that on the majority of those reports the question 'Does signer smoke Luckies exclusively?' was left blank!

Many of the stars signed multiple contracts with the American Tobacco Company, most being for an initial sum of \$5,000.00. Some contracts, though, were for as little as \$500.00, but all of them included those free cartons of Luckies.

One signer stated that he'd smoked a pack a day for over ten years and that proved to him that Luckies treated the throat right! Can we say 'throat cancer' occurring before the next ten years?

The report contains copies of statements, letters, and contracts signed by many famous stars including Barbara Stanwyck, Gary Cooper, Myrna Loy, Claudette Colbert, Carol Lombard, Robert Taylor and Constance Bennett, just to name a few. It makes for some interesting reading with the outlandish statements given by the stars in their support of tobacco. But it was something that was commonly done then and no-one thought anything about it, even if they did endorse a product that they did not exclusively use.

If you are interested in reading more, the report on Stars and the Lucky Strike Company can be downloaded from our web site - www.otterprojectonline.info. It's found in the Newsletter section.



Radio in 1941

Donna Halper

Many people associate 1941 with the bombing of Pearl Harbor on 7 December, “a date which will live in infamy,” as President Roosevelt put it. But while the entry of the United States into World War 2 certainly overshadowed everything else, 1941 was a memorable year for a number of other reasons.

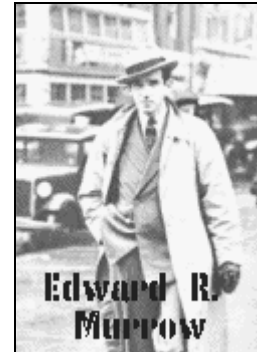
To fully understand what occurred in the media in 1941, we need to examine some of the historical events of that year. 1941 began with a happy occasion – on 20 January, the very popular FDR was inaugurated for an unprecedented third term; Henry Wallace was his Vice-President. But events in Europe were on the minds of many Americans. The Nazis were becoming more threatening, and on 27 May, President Roosevelt went on radio (as he had done so many times before) to announce an unlimited national emergency after German forces over-ran Greece and Yugoslavia, and also invaded Crete.



It was becoming more and more obvious that America would not be able to remain neutral about the war in Europe; in July, FDR nationalised the armed forces of the Philippines (which was still a US dependency back then) and placed them under the command of the new commander-in-chief of all US forces in the Far East – General Douglas MacArthur.

As events in Europe looked increasingly grim, Americans were tuning in to their radios to hear the latest developments. If you listened to Mutual (which in its formative years mainly offered radio dramas and serials), you heard a news staff featuring Gabriel Heatter, Wythe Williams, and Boake Carter. Lowell Thomas was on NBC as was Walter Winchell (whose commentaries had moved from mainly celebrity gossip to political commentary, as he vehemently insisted for months that the US should enter the war). There was Edward R. Murrow in Europe doing reports for CBS, where he worked alongside of a

growing corps of both radio and print journalists sent to do on the scene coverage. The black press (or, more accurately for those times, the “Negro press”) was there too – the highly acclaimed coverage of news from France by the Pittsburgh Courier had even been praised by Time Magazine, which noted that the Courier was one of the first newspapers to cover the situation in France.



The radio networks (and many local stations) now provided special daily newscasts which summarised the day's war-related events. NBC had a show called “News of Europe” every morning, and another in the evening called “News Here and Abroad;” CBS offered similar shows. Both networks began offering free tickets on weekends for servicemen who wanted to see the network shows. As more men got drafted, we would begin to hear more women on the air in non-traditional roles. In 1941, Dorothy Thompson and Helen Hiatt were among those women heard doing news and commentary, but even the so-called “women's shows” were gradually discussing war-related themes, as were the farm and home shows – NBC, for example, had a National Farm and Home Hour, but it was now devoting part of the show to defence news.

By September, after an increasing number of US ships were fired upon by German submarines, President Roosevelt issued an order to shoot any German or Italian ships on sight if they were found in waters the US had promised to defend. But the crisis continued to escalate; on 30 October, the US destroyer Reuben James was sunk by a German submarine off the coast of Iceland (a part of the territory the US had agreed to protect), and 100 American lives were lost.

On 7 December, the Japanese attacked Pearl Harbor, Hawaii. On 8 December, the President asked Congress to agree with his decision to declare war on Japan. The vote in the House was overwhelmingly in favour; but one person dissented – she was Jeannette Rankin, an avowed pacifist who also had voted against entering World War 1. The US officially entered World War 2 with that declaration of War, and what happened after is a story for

(Continued on page 11)

Radio in 1941 (Continued from page 10)

a later article.

Prior to the declaration of war, the prospect of war loomed for much of 1941. Many Americans were worried about their future. A Roper Poll noticed that 61.2% of the American people believed Germany was a threat to the United States, especially if the Allies were defeated. In such insecure times, Americans depended on the mass media not only to inform them, but to entertain and reassure them. So you may have started your day with Arthur Godfrey, who was doing an early morning show in 1941, or listened to Don McNeill and the Breakfast Club.

There was a wide variety of music on radio in 1941 – If you liked country (often called “Hillbilly” music back then), Gene Autry had his own show, the *Melody Ranch*, and of course, the Grand Ole Opry was still a huge favourite every Saturday night. It was still a year when the great band-leaders dominated the charts, and big bands played the music people loved. If you turned on your radio in early 1941, for example, you would have heard hits from Artie Shaw (“Frenesi”), Jimmy Dorsey (“I Hear a Rhapsody”), Benny Goodman (“There’ll Be Some Changes Made”), and Gene Krupa (“It All Comes Back to Me Now”). Of course, there was always a Glenn Miller record on the charts, such as “Song of the Volga Boatmen” or “Chattanooga Choo Choo;” and you probably listened faithfully to his radio show on the CBS network.

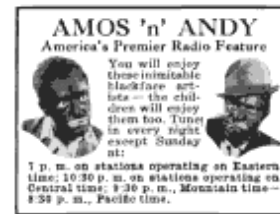
Several other band-leaders had their own shows, such as Eddie Duchin, who was on the Mutual Network in 1941, and Xavier Cugat on NBC. Such greats as Guy Lombardo, Duke Ellington and Tommy Dorsey also had hits and made network appearances. Louis Armstrong and jazz great Earl “Fatha” Hines recorded an album that got many positive reviews.



Among popular female vocalists were the Andrews Sisters with their hit “Boogie Woogie Bugle Boy.” Perhaps you had even purchased that new Emerson Phonoradio (only \$49.95, including an automatic record

changer) so that you could play all your favourite songs at home: there seemed to be so many good records (on 78 rpm discs, of course). And while we are speaking of record players and radios, if you submitted a question to *The Quiz Kids* show and the question was used on the air, your prize was a Zenith portable.

In 1941, you could get plenty of gossip and celebrity news from your local newspaper, which probably carried the syndicated columns of Louella Parsons or Ed Sullivan (yes, the same Ed Sullivan who would become famous for his TV variety show starting in the late 40s). When not listening for the latest news about the war, you still enjoyed *Amos 'n' Andy*, who in 1941 did their first remote



broadcast from Harlem. Many of you enjoyed the soap operas and radio dramas: there was *Young Dr. Malone* on CBS, or *When A Girl Marries* on NBC (both sponsored by General Foods); versatile actress Irene Rich was heard on NBC with *Dear John*, sponsored as always by Welch's Grape Juice. Speaking of radio actresses, you might have heard Agnes Moorhead in *Bringing Up Father*, also on NBC.

There was variety and comedy too – the *Texaco Star Theatre*, featuring Fred Allen, was on CBS; Kate Smith was also on CBS. The crime drama *Gang Busters* was back on radio, and Basil Rathbone was playing Sherlock Holmes; Entertainment industry newspaper *Variety* singled him out in October of 1941 as one of the best actors on the air. And speaking of the best in radio, Jack Benny was celebrating 10 years in radio in 1941, and much of the year, the top-rated show was *Fibber McGee and Molly*. William Boyd brought “Hopalong Cassidy” to radio in 1941, and a unique show was done by band-leader and vocalist Cab Calloway, who hosted a black-oriented musical quiz show on WOR in New York. Of course, the First Lady, Eleanor Roosevelt, made a number of guest appearances on the networks, and she was as comfortable on radio as her husband the President was.

In sports, the big news was the numerous successful title defences the great boxer Joe Louis made -- seven of them in 1941. Meanwhile baseball star Hank Greenberg left baseball to join the army, a trend which many other athletes would follow. And if you were a horse-racing fan,

(Continued on page 12)

Radio in 1941 (Continued from page 11)

you saw Whirlaway, ridden by Eddie Arcaro, win the Kentucky Derby.

Perhaps you went to see that new Walt Disney movie *Dumbo*, or Orson Welles' *Citizen Kane*. There was also a re-make of a 1931 movie, *The Maltese Falcon*, with this version starring the popular Humphrey Bogart. The Best Picture academy award went to *How Green Was My Valley*; Gary Cooper was Best Actor (*Sergeant York*), and Joan Fontaine won Best Actress for *Suspicion*.

1941 was the year the USO was founded – It began establishing clubs all over the world where off-duty servicemen could relax and socialise. (Several of my older female relatives recall that they met their future husbands while volunteering at a branch of the USO.)



The economy was heating up, thanks to the fact that the US was providing materials to those fighting against the Axis. The "Lend-Lease Bill" was signed by FDR, allowing American goods and armaments to be furnished to democratic countries which needed them to resist the Nazis. To expedite the hiring process as American industry shifted out of peace-time mode and into supporting the war effort, the Fair Employment Practices Committee was created by executive order; its job was to prevent discrimination by race, creed or colour in defence-related work.

In 1941, you could buy a new car for \$850, a loaf of bread was 8 cents, while a gallon of milk cost 54 cents. You could buy a gallon of gas for 12 cents, but some states had already begun imposing curfews on the hours gas stations could be open. Virtually all of the newspaper and magazine advertisements by year's end were inserting reminders to help the war effort into their ad copy. *Berlin Diary* by William L. Shirer became a best-selling book, and kids adored *My Friend Flicka* by Mary O'Hara.

A couple of experimental TV stations were on the air, but not many people could afford the equipment necessary to watch, and programming was very limited. FM radio was available in many cities, playing either classical music or simulcasting the programs of the AM station which owned it. As the United States moved towards war, the music industry began putting out more and more patriotic songs, while plays with patriotic themes became more common (Lillian Hellman's war drama "Watch on the Rhine" was quite successful). Events that would change the lives of millions of Americans were about to

occur, and many of those changes started in 1941.



Donna Halper is a broadcast historian at Emerson College. This article originally appeared at www.old-time.com and is reprinted here by permission of the author.



Bad Boy Of Radio Helps Increase Shoe Sales

Danny Goodwin

“Any kind of foot you have, son . . . bring it in to Old Man Adler.”

- Henry Morgan

Lincoln, Me. (DG) --

Henry Morgan wasn't called “The Bad Boy Of Radio” for nothing. Throughout his radio career, he took great delight in thumbing his nose at the radio industry. He was also an effective commercial salesman – although the sponsors held their breath at the commercial he was presenting on the air.

When he hosted *Here's Morgan*, a weeknight program on WOR/Mutual, Morgan was a breath of fresh air to the radio listeners who hated the overwhelming impact of radio commercials – and a nightmare to the sponsors who had the guts to sponsor the program.

The program was 15 minutes of ad-lib commentary by Morgan, accompanied by occasional snatches of music. He also took great delight in commenting about his sponsors – much to the chagrin of the sponsors and network management. When the commercials were transcriptions, Morgan usually added some humorous commentary to what was heard. When the commercial had to be presented live, Morgan took no prisoners. Since Morgan said what he thought about a product, some sponsors, who lacked a sense of humor, cancelled its sponsorship of the program. One sponsor would actually prosper with Morgan's sharp wit – although it did take some restraint not to cancel its sponsorship of the program. The sponsor in question was Adler Shoes.

The most famous product in the Adler line was Adler Elevator Shoes – the shoes that make you “Taller Than She Is.” Morgan licked his chops at the prospect of the product and its famous saying. While he was selling Adler Elevator Shoes over the airwaves, Morgan also made Jesse Adler, the president of Adler Shoes For Men, a radio celebrity. On the air, Morgan referred to the company president as “Old Man Adler.” There were a few commercials where Morgan featured Old Man Adler more than the shoes themselves. One lengthy commercial had Morgan narrate the “life story” of Old Man Adler, which he mentioned little about the shoes he was supposed to sell.

Originally, Adler wasn't impressed with what was said on the program. He also felt his new radio nickname was showing disrespect to him. Adler was on the brink of

canceling sponsorship of *Here's Morgan*, when something happened. People were going to the Adler Shoe Stores in the New York City region. They were asking the clerks if Old Man Adler was in. In addition, the people were also asking for and buying “Old Man Adler's elevator shoes.” In the process, sales of all Adler Shoes increased.

With all the good things taking place, Adler had a change of heart. He started to like his new nickname and celebrity status on the program. So much so, he had “Old Man Adler” printed on his personal stationary. With his new fame and increased sales, Adler still gritted his teeth with the commercials Morgan was presenting on the air.

World War II spelled the demise of *Here's Morgan* on WOR/Mutual – to the relief of network management, because Morgan went into the service in 1943.

Unfortunately, Adler lost his most valuable ally. With the program off the air, there were transcribed commercials for Adler Elevator Shoes. Unlike Morgan's humorous commercials, the new commercials were complete with a musical jingle and a serious sounding announcer.

Unfortunately, the new commercials were also dull.

ONLY A FINE SHOE CAN GIVE YOU THIS KIND OF COMFORT

ADLER Westwood 12 1/2 \$22.95

MAIL COUPON BELOW

Quality like these fine Adler "Westwood" will cost you a good \$2 to \$3 more in most stores. If they have your size. We do. The style shown is of plump, Scotch Grain leather, aged on the last, to hold its shape better, give you greater comfort, longer wear! 70 years fitting shoes for men only guarantees your comfort, or money back.

NEW 12-ounce CASHMERE Sweater \$5.95
Random style priced \$9.95 to \$12.95
— more sizes and widths than ever
— mail quantity orders 50¢ extra. Money back guarantee. Just mail the coupon.

ADLER SHOES FOR MEN

MAIL ORDER Dept. 1711, 1711 W. 42nd St., New York 18, N.Y.

Name _____
Address or P.O. _____
City _____ State _____

TO ORDER COUPON CHECK FOR NAME OF STORE IN NEW YORK

Collecting OTR in the 21st Century

Frank Passage

I know most of you reading this have already embraced the high-technology method of OTR collecting, of acquiring your shows in a digital format, like MP3, and listening to them on your computer. Even though I work in a high-tech field, I was slow to move to digital.

Back when I started collecting OTR, I had three choices: collect transcription discs, collect on reel-to-reel tape, or collect on cassette. This was 1994 and the most cost-effective way was cassette.

At that time, cassette players were everywhere. They were in almost all cars, in almost everyone's home stereo system, and you could get portable players of every shape and size. Cassettes were very "user friendly." If you had to stop listening, you never lost your place. You could listen in your car, eject the tape, plug it in any cassette player and start listening where you left off.

Time moves on and here we are over ten years later. The new collector can still get OTR on cassette but now you can also collect on audio CDs, MP3 CDs, DVDs and other digital modes. Cassette players are still available but for how much longer? Audio CD players will be around for the foreseeable future. Both cassettes and audio CDs have one major problem; a collection takes up a lot of room. MP3 CDs and DVDs require a computer or special players, but large collections can take up a lot less space than cassettes or audio CDs.

Faced with a growing collection and shrinking space, I decided to go digital and started acquiring MP3 CDs. Since most of my listening is on my commute to and from work, I bought a portable CD player that played MP3 CDs. I couldn't justify the cost of replacing my car's cassette player with an MP3 player. I used a cassette adapter to get the audio from my CD player into my car audio system. Instead of carrying a couple cassettes, I was now carrying a CD player, car power adapter, car cassette adapter and a couple CDs. The power and cassette adapters could be left in the car, but the player could not. I was afraid it would be damaged by heat or cold or, since the player was not cheap, stolen. I tried cheaper players but they were unsatisfactory. They either didn't "remember" where I left off, couldn't play some files, were very slow changing tracks, could only start from the beginning of a show, etc. And the player took up precious space in my briefcase. I needed a better solution.

About a year ago, my wife bought an iPod Shuffle, a tiny MP3 player, for listening to music while walking.

Since my wife is "technology-challenged" (grin), I was the one who got to set it up and transfer music to it. Well, I thought it was a pretty neat device but I saw some limitations to using it for OTR. First, it had only 512 megabytes of storage. I figured I'd want at least 800MB to be able to store a complete MP3 CD. That would mean I'd have to get one with at least 1 gigabyte of storage (the next size up from 512MB). The second problem was the little iPod had no display screen. I wanted to be able to select the show I was going to play, so a display was required.

Armed with this knowledge I went shopping on eBay. I was hoping to find something cheap, in case of another disappointment like the CD player. I could have dropped a couple hundred dollars for an MP3 player with a 60GB hard disk that'd hold tons of OTR. Maybe someday I will. But, for now, this was a learning experience. I bought one of those very cheap, no-name players on eBay. Once I got it, I realized the display only showed track number. Once a file was playing, it took forever to respond to another button press. The audio level was a bit too low and I found I had to really crank up the volume on the car stereo. The unit was not what I needed but it only cost me about \$20. Back to the Internet!

One thing I learned from working with the player was that you'll be using your computer to load the files. Of course, I knew that before I bought the unit, but I didn't realize how long it would take; about 8 to 10 minutes for 1GB. You can load directly from an MP3 CD to the player but it'll probably be faster if the files are on your hard drive. More on that later.

The search was on for a better player. Well, there are all kinds of MP3 players out there! I still wanted to keep it low-cost. After seeing the transfer time, 1GB of memory still seemed the right amount. I found out a few units had slots that hold SD memory cards, allowing memory expansion, if needed. I liked that idea. I finally found two players that looked good, both by Sandisk, models e130 and e140. The e130 comes with 512MB of memory and can accept up to 2GB more. The e140 has 1GB and also accepts another 2GB. Great! Except that both are discontinued. But that's where eBay works great! I found an e130 for about \$20 and a 1GB memory card for another \$20.

The Sandisk e130 is super small, approximately 2 inches wide by 3 inches high and less than a half inch thick. It can get lost in a shirt pocket. It runs for about 16 hours on a single AAA battery. The display allows you to easily select the file you want and even displays the playing time and time to end and allows you to fast

(Continued on page 19)

OTR on MP3 (Continued from page 18)

forward and rewind through the file. I used my old cassette adapter to connect player to car stereo and the output audio level drives the stereo nicely.

Using my computer, it was easy to transfer the contents of an MP3 CD to my player. All I had to do is connect the player to the USB port, put the CD in the drive and copy one to the other. My computer is a Windows XP system and I used Window Explorer to "copy and paste." The internal 512MB appears in Explorer as one "drive," the 1GB SD memory card appears as another. My original plan was to use the internal memory to store music and use the SD memory for OTR. Newer computers have ports that the memory cards can be plugged into, so you load it even without the player. About 10 audio CDs could be ripped and stored in the 512MB. MP3 storage can have anywhere from 15 MP3 files encoded at high encode and bit rates to 100 or more encoded at low encode and bit rates. The contents of one CD fit easily into 1GB, leaving you plenty of room for additional shows. All you gotta do is copy and paste!

Easy, huh? Well, not exactly. Set up and playback went fine. When I actually started trying to use it on my everyday commute I quickly learned selecting my next show was a chore. The radio show files are listed by what's stored in the internal tags in the files. If they're wildly different, the files are sorted wildly. I wanted to listen in broadcast order and they weren't displayed that way! So, more work was needed.

Back on my computer, I loaded a program to allow me to edit the MP3 (or ID3) tags. There are quite a few programs available. I selected MP3/Tag Studio, a free program (if you don't mind an advertising banner). The program allowed me to quickly edit the tags and I reloaded the files on the player. There were two files that it would not allow me to modify. I still haven't figured out why yet. You could use Otter or a host of others.

The MP3 tag has a number of fields you can edit. Using MP3/Tag Studio, I focused on "Artist," "Album," and "Title," since that's what e130 appeared to use. As you've probably guessed, these tags are really intended for music. I decided to assign the name of the series to the "Artist" field and the show title for "Title." I use "Album" differently, depending on the series. For example, I have a set of 11 discs of *Cavalcade of America*. I set "Artist" to "Cavalcade of America" and use "Album" to show the show numbers in the group. The first disc contains shows number 1 through 73, so I set "Album" to "Shows 1 thru 73." I could've made it simply "Disc 1." I assigned the filename to the title. MP3/Tag Studio allows

you to write to all tags for files in a single directory with one button click. You may want to rename the files if the filenames aren't in alphabetical order. Since I already do this, it wasn't a problem for me. I'm sure there's differences in the way other manufacturers handle file selection, so be ready to do some work. Editing filenames and MP3 tags, thanks to programs like MP3/Tag Studio, is relatively easy. It took me about an hour the first time, since I took time to experiment a bit, and will get faster as I become more proficient.

So far, this works for me. It's certainly more work than just buying a cassette and playing them on my car's player but it has its advantages.

Where do I go from here? Where indeed!

What I learned from this was going digital means my collection needs to be on my computer or easily accessible to it. If I stick to a 1GB player, I can probably keep the contents of a dozen MP3 CDs on my computer in preparation to loading them on my player. You can get MP3 players that can store up to 10GB using solid-state memory or up to 80GB in MP3 players with hard drive storage. Players with large storage may be a lot more work to maintain the files. Loading your system's hard drive with gigabytes of OTR could fill it up pretty quickly. That may not be something you want to do.

For the moment, I can certainly handle copying CDs to my computer's hard drive, editing the MP3 tags and transferring them to my MP3 player. Once I've edited the tags, I'll want to burn a new CD to save my edits, especially since my hard drive is small. But OTR collections have this tendency to grow, so I want to think beyond my immediate needs.

First, my MP3 player is OK for now, but a little more storage space might be nice, especially so that I could use it for sharing files on different computers. I'm concerned that hard-drive based units are more fragile, so I'll probably stick with solid state memory units. I don't want to go with any of Apple's iPods because I've read you need their software to read and write to their iPods. I'd rather have the ability to use a generic transfer system like Windows Explorer.

Sandisk's new e200 series players look interesting since they can accept up to 4GB memory cards and have up to 6GB of internal memory. The battery in the new players is rechargeable but it might be possible to recharge it from the car's cigarette lighter socket. They're pricey, at \$180 for a 2GB model, \$230 for a 4GB model, and \$280 for a 6GB model. A 4GB SD memory card costs an additional \$200. Those prices are from Sandisk's web site. Prices around the Internet are lower

(Continued on page 20)

OTR on MP3 (Continued from page 19)

and prices are dropping as popularity goes up. Of course, there are a lot of other brands out there.

Second, so as not to choke my computer's hard disk with OTR files, I bought an external drive. I found a Maxtor 200GB external drive at Best Buy for about \$100 on sale. It plugs into the USB port, like the MP3 player. There are external drives in all sizes and I'm sure I'll be wishing I had a bigger drive soon. Or maybe I'll end up with multiple drives. The beauty of an external drive is that you can move it from computer to computer. In my household, we have a family desktop computer and I have a laptop. More often than not, the family system is tied up and I work on the laptop. But the CD burner on the desktop system is more reliable. No problem. I can edit files on the external drive using the laptop and burn my backup CDs on the desktop when it's free.

Third, MP3 CDs have a limited life, some say as little as five years. I can't see acquiring OTR for the future only to find I can't read the CDs. It's not a bad idea to date your CDs. The easiest is to write the date on the CD with a marker when you first get or make it. Then, make a new copy of it every five years.

Hard drive storage isn't much better. They say it's not "if" your hard drive will fail, it's "when." As long as you do regular backups, it shouldn't be a problem. There are lots of options for backup. Pick one that's easiest for you.

Keeping track of all the files must be done, but you probably know of existing software that you like. There's Otter or any number of MP3 cataloging programs, databases, even word processors if you'd rather do it the hard way.

MP4 is here. How much work will we have to do to convert our holding? Will we even need to? What other formats will arrive in the future? What other storage media? Who knows? Maybe the Shadow, but he's not talking. If you plan it right, it won't matter too much. You'll be able to move to new formats or media fairly easily once it's in a digital format.

"Going digital" can be an easy and simple way to go, if you're not a collector. If you are a collector, you'll need to do a bit more work than the reel-to-reel and cassette collectors had to do. But there's many advantages, like being able to have a large collection and not have it take over the basement to store it, or being able to carry a month's worth of listening in your shirt pocket. I haven't even touched on being able to clean up the audio of your shows on your own computer. It's just like any other hobby, the more you put into it, the more you get out.

Keep in mind, this is only one man's approach to going

digital. I am by no means an expert. I'm sure there are better or easier ways to do what I've done. The choices I made are based on my needs and may not work for you. Don't be afraid to consider other paths. It can be as much fun planning and working with your collection as it is listening to it. Enjoy!

OTRR Treasury Report

The Old Time Radio Researchers currently has \$1557.06 in the Treasury. We have made some major purchases in connection with another group recently and continue to buy over 100 hours each month of new series/episodes.

Thanks to the following people for their contributions - Patrick Belanger, Jim Beshires, Dale Beckman, Robert Booze, Anita Boyd, De DeTevis, Pete Calvallo, Ryan Ellett, Scott Erickson, Lisa Fittinghoff, Alan Foster, Allan George, Archie Hunter, Mike Hamm, Doug 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, Jim McGee, Henry Morse, Stephen Myers, David Oxford, Robert Philips, Ron Shalow, Ed Sehlhorst, Gary Stanley, Clorinda Thompson, Jerry Young, Michael Galbreath, Kenneth Lynes, Greg Cloakley and David Shipman.

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

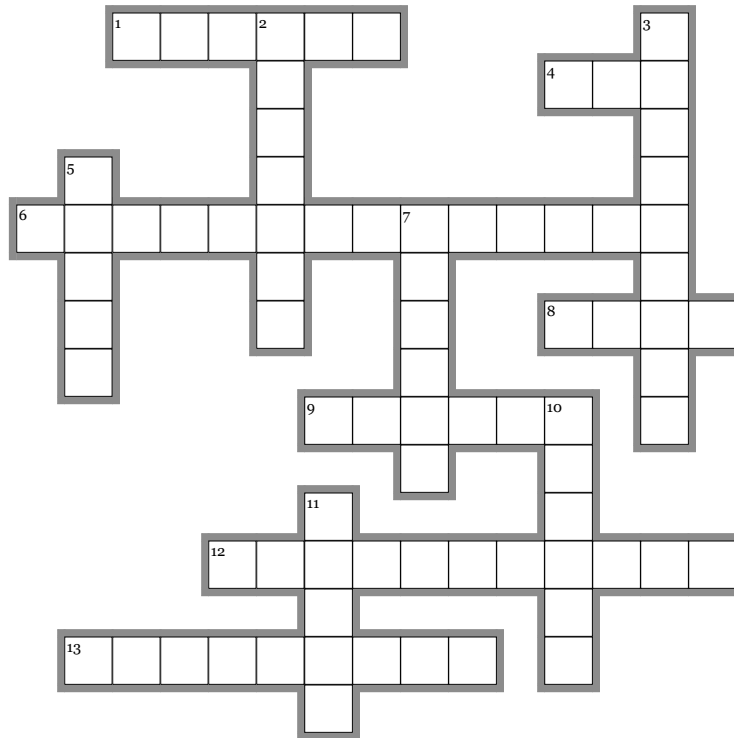
Tony Jaworowski
15520 Fairlane Drive
Livonia, MI 48154

or send via Paypal to
ajaworowski@ameritech.net

The Scarlet What?

By

Fred Bertelsen



Created with EclipseCrossword – www.eclipsecrossword.com

Across

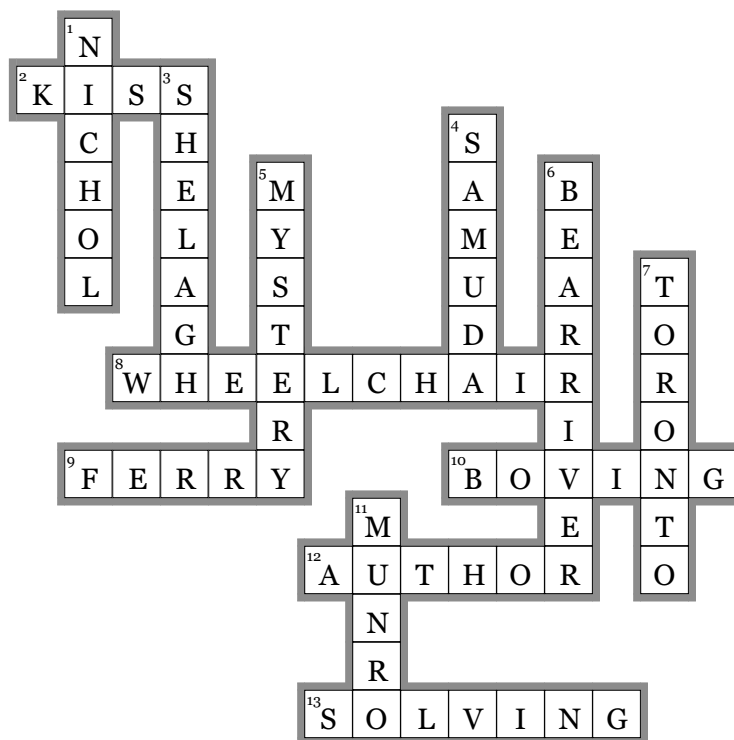
1. London _____ was the name of the syndicate who originally produced this series.
4. The French Revolution occurred during the reign of Louis
6. The opening theme for this show was (2 words)
8. The Pimpernel's companion was Lord _____ Dewhurst
9. The Scarlet Pimpernel took his name from a little _____
12. _____ went to London to adapt the novel for radio (2 words)
13. The Scarlet Pimpernel first appeared on NBC as a summer replacement for _____ of America

Down

2. Baroness _____ Orezy wrote the novel on which the series was based.
3. The Scarlet what?
5. Towers was the original producer of this series
7. The Scarlet Pimpernel was transcribed in
10. The main objective of the Pimpernel was to _____ people headed for the guillotine
11. Marius Goring portrayed Sir _____ Blakeney

Last Month's Answers

Midnight Cab



Created with EclipseCrossword — www.eclipsecrossword.com

World Adventurer's Club

Doug Ebert and Roger Hohenbrink

Soon to be certified is the 1932 series of stories of exotic places and extraordinary events called *The World Adventurer's Club*.

The year is 1932, and the nation is still suffering from the effects of the Great Depression, recovery is in sight, fueled by industry success as much as government programs. The listeners of *The World Adventurer's Club* and other travelogue series in this early part of radio's Golden Age were offered glimpses of exotic places and extraordinary events without leaving their own front room.

The renewed interest in far off lands and cultures was, at least in part, also a reflection of the political situation. Many nations during this time were expanding their influence around the globe, establishing colonies and outposts. You can still hear a faint echo of this influence in the stories – some of the episodes carry a decidedly “colonial” attitude toward the native inhabitants of these countries, who are sometimes characterized in a manner that, by today's standards, would be offensive.

The setting for the series is a well-to-do gentleman's club of the type that flourished in the 1890's from Europe to the US. There's even an all-male chorus on hand,



common to those establishments, which each week extols the virtues of living on the edge where adventures, discoveries, and the real threat of death are constant companions.

Using the cigar-smoky, brandy in hand, parlor as a backdrop, each episode takes the form of a report being

(Continued on page 23)

World Adventurer's Club (Continued from page 22)

told to the other members of the club by someone who's just returned from some adventure in a far away, mysterious place. Members in the radio audience need only sit back in their chair, close their eyes, and imagine that they, too, are basking in the camaraderie of the club – as they share their experiences.

Sadly, nothing is known about any of the regular cast members of this show. We do know that Hanley Stafford was the featured story teller in at least six of the episodes. Hanley Stafford, who was born on September 22, 1889 as Alfred John Austin, took his stage name from his birthplace of Hanley, Staffordshire in England. No stranger to US radio his was the voice of “Daddy” for *Baby Snooks* and “Dithers” in the *Blondie* radio program. He died of a heart attack just a couple weeks before his 79th birthday on September 11 1968.

The series was transcribed by a California company named Transco. Of course, one of the benefits of transcription is that all 32 of the 15-minute episodes produced are still available for us to enjoy today. A tribute to the enduring nature of this series, it should be mentioned that much later, from January 1947 to January 1948, another series borrowed its format for a set of 30-minute episodes under the simplified name *The Adventurer's Club*.

This set is a high quality release with all the episodes at 128 kbps thanks to the many hours put in by Doug Hopkinson encoding this series to higher standard than the series started out as. We always try to upgrade a series when we can and much credit also goes out to Jim Beshires for all his work as the starting compiler of the series. We used Jim's lower encodes for much of the work to compile the Wiki first lines and description of each episode.

This set has another great audio intro brief written by Doug Ebert and recorded by our announcer Doug Hopkinson. The Wiki first lines and descriptions were by Dwight Simmons, Roger Hohenbrink, & Menachem Shapiro. Also to complete this set for your library shelf is Roger's jewel case labels.

This is the list of people who worked hard and spent many long hours to bring you The World Adventurer's Club distro.

Jim Beshires (Series Compiler)

Dwight Simmons (2nd Listener)

Robert Gilroy, Nancy Reynolds (Series Coordinator)

Doug Ebert (Audio Brief Writer)

Doug Hopkinson (Audio Briefs Announcer)

Doug Hopkinson (128 kbps clean up upgrades)

Anita Boyd (128 kb encode upgrades)

Doug Hopkinson & Jim Beshires (Audio Brief for OTRR Information)

Dwight Simmons, Roger Hohenbrink, & Menachem Shapiro (Wiki First Line)

Roger Hohenbrink (Audio Briefs Descriptions Moderator and Jewel Case CD Label Artwork)

And all the members of the OTRR group.

So when you get this great distro, find a deep wingback chair, lean back, and prepare to enter a time when most of the world was truly unknown and any exploration revealed wonders, opportunities and dangers.

Till next time, happy old time radio listening.



Librarian's Shelf

New Release

The Secrets of Scotland Yard

Complete Ver. 1

World Adventurer's Club

Complete Ver. 1

Yours Truly, Johnny

Dollar

Accurate Ver. 1

OTRR Certified Sets

50 Years of Radio on NBC

Complete Ver. 1

Absolute Power

Complete Ver. 1

Academy Award Theater

Complete Ver. 1

Adventures By Morse

Complete Ver. 1

Adventures of the Poll Parrot

Accurate Ver. 1

Alka Seltzer Time

Complete Ver. 1

An Evening with Groucho

Complete Ver. 1

Big Show

Accurate Ver. 2

Black Museum

Accurate Ver. 2

Blair of the Mounties

Accurate Ver. 1

Blue Beetle

Complete Ver. 1

Box 13

Complete Ver. 1

Bright Star

Accurate Ver. 1

Candy Matson, Yukon 28209

Accurate Ver. 1

Case Dismissed

Accurate Ver. 1

Chet Chetter's Tales from the Morgue

Complete Ver. 1

Cinnamon Bear, The

Complete Ver. 1

Cloak and Dagger

Accurate Ver. 1

Crime Classics

Accurate Ver. 3

Cruise of the Poll Parrot

Complete Ver. 1

Dark Fantasy

Accurate Ver. 1

The Devil and Mr. O

Complete Ver. 1

Dimension X

Complete Ver. 1

Dr. Kildare

Accurate Ver. 2

Family Doctor

Complete Ver. 1

Frontier Gentleman

Complete Ver. 2

In the Name of the Law

Complete Ver. 1

Incredible, but True

Complete Ver. 1

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Mystery House

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Philo Vance

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Planet Man, The

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Port of Call

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Tennessee Jed

Accurate Ver. 1

Victor Borge Collection

Accurate Ver. 1

You Can't Do Business with Hitler

Accurate Ver. 1

Complete – Set includes complete series.

Accurate – Set includes all known episodes in existence.

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.

The Secrets of Scotland Yard

The Old Time Radio Researchers Group is pleased to announce another in their series of archival releases. *The Secrets of Scotland Yard* has been in the making for over a year, with researchers scouring the web, dealers' catalogs, and collectors' holdings to find every episode in the very best sound possible.,

This release, Version One, contains all 60 episodes.

The history of this series is a bit complicated. The BBC did not allow their productions to be aired on commercial radio stations. However, the BBC occasionally got around this general rule by producing series in conjunction with Radio Luxembourg. Thus, this series was "produced" by Radio Luxembourg, yet it was actually produced at the Gibson Production Studios in Sydney, Australia, for worldwide syndication. It aired in South Africa during the 1950's.

This postwar half-hour crime drama series ran from 1949 to 1951. Each week, anxious radio-listeners tune in to hear a different story: A man finds an armless and legless body wrapped in ribbons and lace, two close brothers who love one another do not like one of the brother's affluent, unsightly and ignorant wife, a malevolent fellow murders the wealthy matron that he lives with and then makes her body disappear. Each time, Scotland Yard detectives are afoot to solve the crime mystery!

The Secrets of Scotland Yard is hosted by Clive Brook, narrator of LM Radio. Brook was a successful director writer, and actor in many films, including "Dressed to Thrill" in 1935, "The Flemish Farm" in 1943 and "On Approval" in 1944. He was probably best remembered for playing opposite Marlene Dietrich in the 1932 movie, *Shanghai Express*. He also played Sherlock Holmes in the 1932 movie of the same name.

The following people assisted in bringing this great series to you:

Series Compiler - Jim Beshires
Second Listener - Heather Thornton
Series Coordinator - Bob Gilroy
Audio Briefs Announcers - Doug Hopkinson, Ron Speegle
Pictures - Del Alsted
Artwork - Brian Allen
Missing Episodes - Clorinda Thompson
And all the other members of the OTRR for their contributions of time, knowledge, funds, and encouragement.

As always, we will continue to look for ways to improve the series. If you have any contributions that you think might add to future versions of Scotland Yard, please send them to the editor at OldRadioTimes@yahoo.com

Portions of this series review originally appeared at www.otrcat.com. It is reprinted here with permission of the author.



News & Notes

Just a reminder that Martin Grams' Mid-Atlantic Nostalgia Convention is coming up September 14 - 17, 2006, in Aberdeen, Maryland. Among other areas of interest, the convention will feature classic movies, antique cars, magicians, celebrities, and old-time radio. Jack French, Jim Cox, and Martin Grams will all be talking about OTR and Charlie Summers will be directing a recreation.

Anyone wanting further information (including guests and list of events) can consult the Convention website at <http://www.midatlanticnostalgiaconvention.com> or phone Martin direct at (717) 456-6208.

Clorinda Thompson brings to our attention the book *Amos n' Andy* written by Shadow-scholar Anthony Tollin with contributions by Elizabeth McLeod. It's published by GAA Corporation, a company I assume to be Tollin's. I was not aware of this book published in 2000 nor have I had a chance to read it yet. Nevertheless, if you're an *Amos n' Andy* fan this is sure to be a good read.



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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

ASTROLOGY REPORTS - Designed with you in mind. Choose from seven different reports. E-mail beshiresjim@yahoo.com for a complete listing. Most reports \$20.00. All proceeds go to the OTRR Purchasing group to assist in buying new series/episodes.

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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* * * * *

New Acquisitions By the Old-Time Radio Researchers

Casey, Crime Photographer 54-01-13 Road Angel.mp3

Mary Lee Taylor Show 49-04-30 Friday Night Dilemma.mp3

Mary Lee Taylor Show 49-05-07 Sally's Night Out.mp3

Mary Lee Taylor Show 49-05-14 Is Nicki After Jim.mp3

Mary Lee Taylor Show 49-05-21 New Man In Nickis Life.mp3

Mary Lee Taylor Show 49-05-28 Photo Finish.mp3

Mary Lee Taylor Show 49-06-04 The Hero.mp3

Mary Lee Taylor Show 49-06-11 What's Cooking.mp3

Mary Lee Taylor Show 49-06-18 The Will.mp3

The Lone Ranger 47-12-05 (1546) A Matter Of Pride.mp3

The Lone Ranger 47-12-08 (1547) Horse Breeder.mp3

The Man In The Iron Mask xx-xx-xx (1).mp3

The Man In The Iron Mask xx-xx-xx (15).mp3

The Man In The Iron Mask xx-xx-xx (17).mp3

The Man In The Iron Mask xx-xx-xx (18).mp3

The Man In The Iron Mask xx-xx-xx (2).mp3

The Man In the Iron Mask xx-xx-xx (16).mp3

Treasury Salute xx-xx-xx (292) The White Paper That Talks Out Loud.mp3

Treasury Salute xx-xx-xx (293) Return To Duty.mp3

Treasury Salute xx-xx-xx (294) To Sgt Alden D McEwan.mp3

Treasury Salute xx-xx-xx (295) I'm From Missouri.mp3

Treasury Salute xx-xx-xx (296) To Capt Jean Truckey.mp3

Treasury Salute xx-xx-xx (297) To Soldier Chuck Jackson.mp3

Treasury Salute xx-xx-xx (298) Victory For Nancy.mp3

Treasury Salute xx-xx-xx (299) A Column Of Names.mp3

Treasury Salute xx-xx-xx (300) Portrait Of A Gunner.mp3

Treasury Salute xx-xx-xx (301) Holiday Reunion.mp3

Treasury Salute xx-xx-xx (302) Miracle Of The Stage Door Canteen.mp3

Treasury Salute xx-xx-xx (303) Homeward Passage.mp3

Treasury Salute xx-xx-xx (304) What Makes An American.mp3

Treasury Salute xx-xx-xx (305) Exhibit A.mp3

Treasury Salute xx-xx-xx (310) A Memory Of Music.mp3

Treasury Salute xx-xx-xx (311) To PFC Marvin M Leeds.mp3

Treasury Salute xx-xx-xx (312) Special Train.mp3

Treasury Salute xx-xx-xx (313) Mirror Of The Mind.mp3

Treasury Salute xx-xx-xx (314) What's The Matter With Steve.mp3

Treasury Salute xx-xx-xx (315) The Names On The List.mp3

Treasury Salute xx-xx-xx (318) To PFC Eugene T Hoover Jr.mp3

Treasury Salute xx-xx-xx (319) The Dream Of Home.mp3

Treasury Salute xx-xx-xx (328) Three Jumps.mp3

Treasury Salute xx-xx-xx (329) A Stranger Comes Home.mp3

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Treasury Salute xx-xx-xx (357) Mr Whistlebritches.mp3

Treasury Salute xx-xx-xx (358) Dear Friend And Gentle Heart.mp3

Treasury Salute xx-xx-xx (359) Playing With Fire.mp3

Treasury Salute xx-xx-xx (360) A Barbershop Salute.mp3

Treasury Salute xx-xx-xx (361) Agenda For August.mp3

Young Love - 49-08-22 Maudine, The Beauty Queen.mp3

Whispering Streets 57-xx-xx Double Amputee.mp3

Whispering Streets 57-xx-xx The Suddenly Soft Heart.mp3

Whispering Streets 57-xx-xx The Temporary Butterfly.mp3

Whispering Streets 58-xx-xx A Day Off To Remember.mp3

Whispering Streets 58-xx-xx A Ghost Writer.mp3

Whispering Streets 58-xx-xx Jilted (AFRS)(muffled).mp3

Whispering Streets 58-xx-xx The Airline Stewardess (AFRS)(muffled).mp3

Whispering Streets 58-xx-xx The Man Who Wanted To Die.mp3

Whispering Streets 58-xx-xx The Public Stenographer.mp3

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Whispering Streets 58-xx-xx Uncle Ralph.mp3

Young Love 49-05-09 Getting Married.mp3

Young Love 49-07-18 Engagement Ceremony.mp3

Young Love 49-08-01 Janets Mother and Jimmys Father
Come To Visit.mp3

Young Love 49-08-08 The Dean Gets Married.mp3

Young Love 49-08-15 Jimmy And Janet Get Jobs.mp3

Young Love 49-09-09 Molly Belle is Janets New
Roommate.mp3

Eb And Zeb xx-xx-xx (131).mp3

Eb And Zeb xx-xx-xx (132).mp3

Eb And Zeb xx-xx-xx (133).mp3

Eb And Zeb xx-xx-xx (134).mp3

Eb And Zeb xx-xx-xx (135).mp3

Eb And Zeb xx-xx-xx (136).mp3

Gallant American Women 40-04-02 (22) Women In
Nursing.mp3

Gallant American Women 40-04-09 (23) Taverns And
Teacups.mp3

Lina Romay xx-xx-xx (11) First Song - It Takes Two To
Tango (AFRS).mp3

Lina Romay xx-xx-xx (12) First Song - I See Via In Bia
(ARFS).mp3

Lina Romay xx-xx-xx (13) First Song - Nay Nay
(AFRS).mp3

Lina Romay xx-xx-xx (14) First Song - I've Got A Crush
On You (AFRS).mp3

Lone Ranger 47-12-12 (1549) Dan And Lefty Willis.mp3

Lone Ranger 47-12-22 (1553) Prelude To Law.mp3

Lone Ranger 47-12-29 (1556) The Smugglers
Hideout.mp3

Lone Ranger 48-01-12 (1562) Little Peggy And
Johnny.mp3

Lone Ranger 48-01-16 (1564) The Lady Known As
Belle.mp3

Lone Ranger 48-01-18 (1565) The Sliver Spoon.mp3

Lone Ranger 48-01-23 (1567) Steam Pressure.mp3

Lone Ranger 48-01-26 (1568) Old Stoopy.mp3

Lone Ranger 48-02-02 (1571) Breakneck Canyon.mp3

Lone Ranger 48-02-06 (1572) Ma Henry Takes A
Hand.mp3

Music On Deck xx-xx-xx (11) First Song - I Hate To See
That Evening Sun Go Down.mp3

Music On Deck xx-xx-xx (12) First Song - Heartache.mp3

Music On Deck xx-xx-xx (13) First Song - I'll Be
Lonely.mp3

Music On Deck xx-xx-xx (14) First Song - Your Cold
Cold Heart.mp3

Music On Deck xx-xx-xx (23) First Song - The Tide
Rushes In.mp3

Music On Deck xx-xx-xx (24) First Song - Deep Purple
Fog.mp3

Music On Deck xx-xx-xx (59) First Song - Don't Forbid
Me.mp3

Music On Deck xx-xx-xx (60) First Song - Ain't That A
Shame.mp3

Music On Deck xx-xx-xx (61) First Song - Tra-la-la-
la.mp3

Music On Deck xx-xx-xx (62) First Song - You Love Em,
You Leave Em.mp3

Music On Deck xx-xx-xx (69) First Song - Forgive
Me.mp3

Music On Deck xx-xx-xx (70) First Song - Louella.mp3

Railroad Hour 50-03-20 The Only Girl.mp3

Railroad Hour 50-04-03 Song Of Norway.mp3

Railroad Hour 50-05-22 Princess Pat.mp3

Railroad Hour 50-09-21 Lorna Doone.mp3

Road Of Life 48-05-07.mp3

Road Of Life 48-05-11.mp3

Road Of Life 48-05-19.mp3

Road Of Life 48-05-20.mp3

Theater Guild On The Air 45-09-03 Guardsman.mp3

Database Updates

August, 3 2006

NEW SERIES -

Pinto Pete
Roy Acuff Show
Agatha Christies Miss Marple
Agatha Christies Mysteries
The Radio Detectives

NEW EPISODES -

Home Front
Country Hoedown
Guest Star
Nightmare
Red Rider

SPELLING -

Jerry Of The Circus

OTHER -

Singles and Doubles Collection - Deleted Bad Entries
FBI in War and Peace - added episode titles
Young Love - Added episode titles

REVISED LOG -

Adventures Of Maisie
Roy Rogers
Agatha Christies Hercule Pirot
Inspector West
Dr Findlays Casebook
You Bet Your Life

August 10, 2006

NEW SERIES -

The World Of F Scott Fitzgerald

REVISED LOGS -

Dark Fantasy
Earthsearch
Lux Radio Theater
MCLevy
Escape
Yours Truly Johnny Dollar

COMPLETED LOGS

Fighting AAF

SPELLING

The Adventures of Maisie
Red Ryder

NEW EPISODES

The Adventures Of Dick Cole

EPISODE INFORMATION

Green Hornet
The Fatman

August, 17 2006

LOGS REVISED TO DELETE THE \$ SIGN AND REPLACE WITH WRITTEN AMOUNT

Abbott And Costello
Adventures Of Sonny and Buddy
Adventures By Morse
The American Family Robinson
Baby Snooks

ADDITIONAL EPISODES AVAILABLE -

Mr Moto
Pursuit
Mysterious Traveler
Men At Sea
Spotlight Revue

REVISED LOGS -

Tennessee Jed
Roy Rogers Show

OTHER -

Adventures of Dick Cole - Spelling & Date Change
Philio Vance - episode title change
Suspence - Spelling
Friends & Neighbors - New Log
Fat Man - Episode Title Added