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Suds, Stage, and *Myrt and Marge*

Jeff Kallman

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

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

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

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

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

And then there was [Lum and Abner](#), who were so tranquil they made *Vic and Sade*

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Myrt and Marge (Continued from page 1)

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

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

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

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

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

Thurber's rumination on the minds of the city fathers of Ivorytown, Rinsoville, Anacinburg, and Crisco Corners (as he called some of the soap towns and, in fact, the second movement of his suite) deserves more attention

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

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

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

The oldest known surviving episode dates 2 November 1931, the show's original premiere. There's little enough in it to suggest the humour to which Thurber alluded,

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Myrt and Marge (Continued from page 2)

except maybe the genteel plays on [Florenz Ziegfeld's splashdowns](#). There's nothing much funny about a mousy sixteen-year-old aspirant named Margie Minter close to collapsing from starvation as she introduces herself to Myrtle Spear in the next-to-last rehearsal before opening night. But there's something droll enough in the (ahem) Hayfield Pleasures, led by Francis Hayfield, for whom the reasonably seasoned Myrt and the reasonably green Marge perform as part of the Hayfield precision chorus, the Chic Chicks. And it is to laugh hearing the house organist playing the show's chosen theme, "Poor Butterfly," in funereally soapy tone, especially if you're familiar with Billy May's breathless, swelling 1968 chart behind Frank Sinatra and Duke Ellington.

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

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

among the suspects.

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

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



Gertrude Berg

Radio and the West: Filling Gaps Alfred Balk

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

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

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Radio and the West (Continued from page 3)

West – especially San Francisco – also had been slighted.

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

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

In the case of the West, obviously this would include such matters as recent years' documenting of pre-World War I broadcasting by San Jose's Charles “Doc” Herrold.

I used a four-part research plan: 1) with help from librarians at Syracuse University (on whose faculty I served), obtaining and sampling some 200 books on relevant aspects of the era; 2) combing of archives and oral histories nationwide, made possible because I'm retired and could finance the travel); 3) pursuing interviews with key surviving principals of the Age; and 4) uniquely for this field, scanning complete print or microfilm runs of *The New York Times*, *Variety*, and *Broadcasting*, plus samplings from other period media. Though time-consuming, this enabled me to “relive” history from Marconi through the Golden Age.

For the interview phase, among other sources I was fortunate to have reached several who have since died. These included Marconi's daughter Gioia (Gloria), former CBS president Frank Stanton, CBS radio/TV news legend and former Murrow associate Fred W. Friendly, and former NBC radio/TV executive Sylvester L. “Pat” Weaver.

Other sources were invaluable in my fleshing out of Chicago's, Detroit's and Cincinnati's starring roles, but for the West, none more than Weaver, whose career had begun there. Engagingly, he recalled early stints in San Francisco and Los Angeles radio, his advertising agency days (agencies created the Golden Age's prime network hits), creative success at NBC, and his views on the imperious David Sarnoff.

From Weaver, *Variety*, and San Francisco library files I gleaned details of that city's status as network radio's first Western anchor. This included originations for the West Coast Orange Network prior to interconnection with NBC

and the media ascent of Hollywood, as well as future nationwide programs and stars.

One of the most fondly remembered was *Blue Monday Jamboree*, variety series which, after its creation by KFRC's manager/emcee Harrison Holliway in 1927, captivated West Coast listeners, toured regionally, then was heard nationwide. I obtained background on that from an elderly former *Jamboree* pianist Edna Fischer, memoirs of *Jamboree* colleagues Jess Oppenheimer and Meredith Willson, and reports on Holliway (partly for a “second career” at KFI Los Angeles) in *Variety* and *Broadcasting*.

As cultural aficionados know, the Iowa-born Willson, who had been music director of the Seattle Symphony before joining KFRC, subsequently won fame for writing film scores and Broadway hits such as *The Music Man* and *The Unsinkable Molly Brown*.

Meanwhile, San Francisco's other distinctions included producing early network hits such as *The Del Monte Program* and *Carefree Carnival*; local and regional radio quizzes, amateur hours, youth shows, spelling bees; and some of the Golden Age's most influential talents. Among these were KGO/NBC's prolific Carleton E. Morse (*One Man's Family*, *I Love a Mystery*, and other this); KYA's John Nesbitt (*The Passing Parade*); Ralph Edwards (*Truth or Consequences*, *This Is Your Life*); Art Linkletter (*People Are Funny*, *House Party*); and announcing stars such as Bill Goodwin, Don Wilson, and Harold Peary (later, the voice of Throckmorton P. Gildersleeve).

Indeed, John Royal, NBC's vice president in charge of programs, declared on a 1934 visit to San Francisco, “Radio showmen up until recently thought there was no place west of Syracuse . . . But the Pacific Coast changed that impression with *One Man's Family* and *Carefree Carnival*.”

Similarly, with a book that entailed some eight years for research and writing, I hoped to broaden perceptions of what made radio's Golden Age “golden” Mike Wallace has been kind enough to call the book “fabulous” Norman Corwin, one that “will live long in the literature of radio” and *Journalism and Mass Communication Quarterly*, one that “anyone teaching an undergraduate course in broadcast history would do well to consider.”

If it contributes to a preserving Golden Age values during a media evolution in which they seem all too easily trampled, that will be reward enough.

Alfred Balk, a former editor at Columbia Journalism Review, Saturday Review, and other magazines, has written for Harper's, The Saturday Evening Post, and others and taught at Columbia and Syracuse. His book, The Rise of Radio, from Marconi through the Golden Age, was published by McFarland.

An Interview with Bob Burchett

Ryan Ellett

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

Old Radio Times: How and when did you get involved in old time radio?

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

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

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

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

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

Herb didn't want to mess with the radio cassette business, so I became a dealer. I've met a lot of nice

people over the 23 years by becoming involved as a dealer.

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

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

ORT: In the March issue of the Times I made a claim that in many ways the OTR hobby has not changed significantly since the early 70s, since there were conventions, fan clubs, and magazines even back then. Thoughts?

BB: I've seen the hobby go from reels, to cassettes, to CDs, and to MP3s. The computer has been the one big change, and it has breathed new life into the hobby. People are able to listen to OTR on their computers, and even download shows at no cost. Your group is doing some fine work helping people enjoy old time radio. I agree, other than the computer, the hobby has not changed significantly over the years. There are still conventions, fan clubs, and publications.

ORT: I get the sense that improved communication between fans is a major change in the hobby in the last 30 years. Is this accurate or were fans pretty connected with mail and phone?

BB: Today the communication between fans, with the event of email, is greater today than it was in the past. Cassette letters were big back then along with notes. The cost of long distance calls kept many from using the telephone. A lot of collector communication was done through OTR newsletters and magazines. Much like the internet Old Radio Digest only you don't have to wait until the next issue to respond.

ORT: I think it's interesting that there are so many more shows available to collectors today, yet many of today's most popular programs were the most popular back in the early days.

BB: I agree that there are many more shows today, because collectors have worked hard over the years to discover new programs. What bothers me is that there are still many shows being held on to by collectors. If they go,

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Bob Burchett (Continued from page 5)

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

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

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

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

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

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

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

the computer. I still use rubber cement now and then.

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

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

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

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

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

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

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

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Bob Burchett (Continued from page 6)

thanks for asking for it.

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

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

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

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

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

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

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

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



A Success Story . . . From Near Extinction To Top Selling Brand

Danny Goodwin

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

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

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

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

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

With *Amos 'n Andy*'s success during the 1930's,

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

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

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

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



This article was originally published on Lou Genco's OTR site <http://www.OLDTIME.US/commercials/>. It has been reprinted here by permission of the author.

Researcher Puts New Shows Into Circulation

Travis Conner

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

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

I am releasing a Blondie, too. By the time you read this, it'll be on usenet. 390807 - the sporting goods store - the catch. It's a partial show, the last 10 minutes were obliterated due to the cracking and peeling of the disc. I believe this is probably the earliest *Blondie* to surface. Audio condition is not great but noise reduction helped it somewhat. I do have a fairly good amount of other uncirc. shows, most of which are in pretty decent shape - a good deal of networks, especially ABC. I'm not trying to get rich off them; I'm not interested in making money off of OTR. However, I would like to get some collectors to cough up some uncirc shows, though, and thus get my investment back that way. Kinda sad when I hear stories at the convention of people with tons of ETs that release

little to nothing. A big thank you to the poster "Fade to White" that posted a transfer of another *Thin Man* episode. I haven't listened yet, but I'm sure it'll be very enjoyable. Thank you! I've been looking at Dave Goldin's page, and he has some very interesting finds - don't know if the newer ones came from his ETs or trades, or what. Lots of rarer Ellery Queen and other stuff. He has tons of obscure stuff I'd sure like to have.

Originally posted to the Old Time Radio Internet Digest on April 6, 2007. It is reprinted here by permission of the author.



The Mystery Behind *I Love a Mystery*

Ken Greenwald

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

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

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

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

I then heard from another source that Ralph had the ETs. That he "borrowed" them from Al Bloch. Ralph later moved from Denver to Orange County (I believe it was Rancho Mirage). After Ralph moved here, I saw him more often. One evening The Baker Street Associates were having a meeting/dinner. Ralph was there. Conversation turned to OTR. Straight out, I asked Ralph if he had the

ILAM ETs. A deft businessman, he quietly changed the subject, frustrating me and the others seated with him. I asked him that question because another member of the group had been to Ralph's house and looked through some of his ET collection. He spotted some ILAM ETs. In one conversation Ralph said that he would love to have me drop by his home and take a look at his collection (it was Ralph who released a lot of the *Railroad Hour* shows).

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

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

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

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

AND WHO HAS THE ILAM ETs? Everything is hanging in the air, with no definite answers. There were also rumors back in the 1970s that Dr. Barry Brooks had a large collection of the ILAM shows. He would not release

(Continued on page 11)

ILAM (Continued from page 10)

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

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

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

The Mystery Behind *I Love a Mystery*, Pt. 2

Jim Harmon

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

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

Morse also had a few random episodes from New York, and even fewer from Hollywood, mostly random episodes of "Island of Skulls." I also found at that time only one disc of *I Love Adventure*. There was also a complete run of *Adventures by Morse*, 52 half-hour

episodes. Aside from the *Adventures* set, I recall there were 67 discs in all of non-duplicated shows. There were also a good many duplicate episodes, sometimes as many as three or four of the same episode.

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

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

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

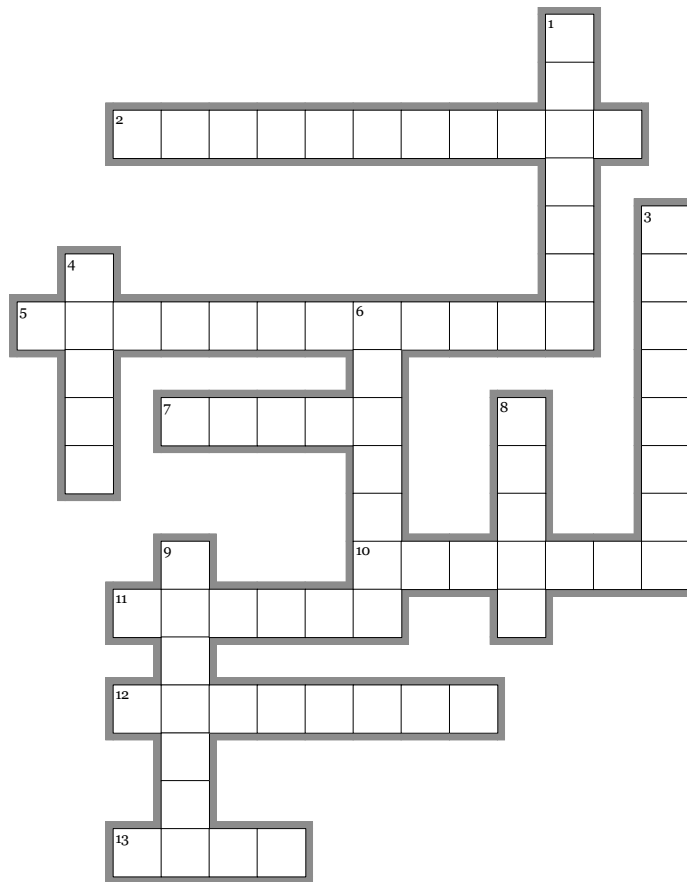
There is a similar story of a lot of some 300 episodes of *Tom Mix* that a former employee of Ralston Purina has, and will not release for fear it might compromise his pension from the company if it were found he took those recordings. I can't believe the company would care about the fate of those discs,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

This material was originally published on the Old Time Radio Internet Digest on March 26, 2007. It is reprinted here by permission of the author.

Becker, House Detective

From the CBC Mystery Project

By
Fred Bertelsen



Created with EclipseCrossword — www.eclipsecrossword.com

Across

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

Down

1. _____ Hare played the hotel manager
3. _____ is the chef at the Queen
4. Martin _____ wrote the series
6. The series was produced in _____
8. Sgt _____ represented the local police
9. Martin _____ produced the series

Last Month's Answers

Barrie Craig, Confidential Investigator



Created with EclipseCrossword – www.eclipsecrossword.com

News ‘n Notes

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

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

* Join Radio Out of the Past on Thursday evenings for friendly, insightful chat and some great old time radio. To fully participate you'll need a microphone, but you can

still post text messages and listen to the conversation without one. Visit <http://www.radiooutofthepast.org> and click "Enter our conference room" near the bottom. You will have to download a piece of software to get in the room but that's no big deal.

Treasury Report

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

Many thanks to everyone who has agreed to make made a monthly contribution in 2007. They include Dale Beckman, Jim Beshires, Scott Carpenter, Pete Cavallo, John Davies, Lisa Fittinghoff, Allan Foster, Mike Galbreath, Roger Hohenbrink, Archie Hunter, Tony Jaworowski, Dave Johnson, Jim Jones, Ben Kibler, John Liska, Tom Mandeville, Henry Morse, Jess Oliver, David Oxford, Robert Philips, Peter Risbey, Ed Selhlorst, David Shipman, Daryl Taylor, Gregg Taylor, Lee Tefertiller, Joe



Webb, Gordon Whitman, Toby Levy, Dee DeTevis, Allan George, Gregg Coakley, Del Ahlstedt, William Wood, Krys Building, and David Gibbs. If anyone has been left off please let us know.

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

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

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

Tony Jaworowski
15520 Fairlane Drive
Livonia, MI 48154

or send via Paypal to

ajaworowski@ameritech.net

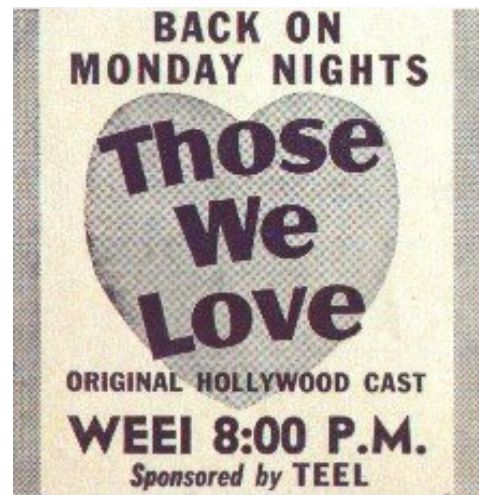


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6:00 DEALERS ROOM OPENS
IT WAS OPEN EARLIER LAST YEAR

FRIDAY

9:00 DEALERS ROOM OPEN
OLD RADIO SHOWS ON CASSETTES, CD'S & MP3'S
BOOKS, MAGAZINES, RADIO PREMIUMS, VIDEOS,
T-SHIRTS, POSTERS, AUTOGRAPHS & COMICS

1:30 THE RISE OF RADIO

3:00 CASTING NON-PROFESSIONAL
RE-CREATIONS ROLES

7:30 X MINUS ONE
BICKERSONS

SATURDAY

9:00 DEALERS ROOM OPEN

10:30 RADIO RESEARCHERS

1:30 GUNSMOKE
JEFF REGAN PART 1

3:00 RAFFLE DRAWING

5:30 COCKTAILS

6:00 DINNER

7:00 REQUEST TIME WITH ED CLUTE
DINNER
JEFF REGAN PART 2
LET'S PRETEND
HAVE GUN WILL TRAVEL

OTRR Certified Series

Series Name

(Cert Status, Release, & Date)

Absolute Power

(Complete, Ver 1, 17-Aug-04)

Academy Award Theater

(Complete, Ver 1, 30-May-06)

Adventures by Morse

(Complete, Ver 1, 04-Jun-04)

Adventures of Sam Spade, The

(Accurate, Ver 2, 01-Apr-05)

Alka Seltzer Time

(Complete, Ver 1, 08-Jun-04)

Big Show, The

(Accurate, Ver 2, 09-Oct-04)

Black Museum, The

(Accurate, Ver 2, 10-Mar-05)

Blair of the Mounties

(Complete, Ver 1, 19-Jun-06)

Blue Beetle, The

(Complete, Ver 1, 15-May-06)

Box 13

(Complete, Ver 1, 07-Feb-05)

Bright Star

(Accurate, Ver 1, 01-Jun-04)

Candy Matson, YUkon 2-8209

(Accurate, Ver 1, 02-Oct-04)

Case Dismissed

(Complete, Ver 1, 04-Apr-06)

Chet Chetter's Tales from the Morgue

(Complete, Ver 2, 20-Oct-05)

Cinnamon Bear, The

(Complete, Ver 2, 20-Dec-04)

Claybourne

(Complete, Ver 1, 01-Jun-06)

Cloak and Dagger

(Complete, Ver 1, 11-Jun-05)

Crime Classics

(Accurate, Ver 3, 11-May-05)

Cruise of the Poll Parrot

(Complete, Ver 1, 15-Mar-06)

Dark Fantasy

(Accurate, Ver 1, 20-Jun-05)

Day of the Triffids, The

(Complete, Ver 1, 15-Oct-06)

Devil and Mister O, The

(Complete, Ver 1, 20-Jan-06)

Dimension X

(Complete, Ver 1, 10-Jul-04)

Dr. Kildare

(Accurate, Ver 2, 20-Sep-05)

Evening with Groucho, An

(Complete, Ver 1, 11-Apr-05)

Family Doctor, The

(Complete, Ver 1, 04-Jun-04)

Fort Laramie

(Complete, Ver 1, 20-Nov-06)

Frontier Gentleman

(Complete, Ver 2, 26-Feb-06)

Gunsmoke

(Accurate, Ver 3, 07-Oct-06)

In the Name of the Law

(Complete, Ver 1, 13-Jun-04)

Incredible, but True

(Complete, Ver 1, 15-Jun-04)

It Sticks Out Half A Mile

(Complete, Ver 1, 30-Dec-04)

Luke Slaughter of Tombstone

(Complete, Ver 2, 01-Mar-05)

Magic Island

(Complete, Ver 2, 10-Oct-05)

Marriage, The

(Accurate, Ver 1, 16-Apr-06)

Mr. Keen, Tracer of Lost Persons

(Accurate, Ver 2, 11-Nov-04)

Mystery House

(Accurate, Ver 1, 15-May-05)

NBC's Fifty Years of Radio on NBC

(Complete, Ver 1, 02-Jan-05)

Philo Vance

(Accurate, Ver 1, 29-May-04)

Planet Man, The

(Accurate, Ver 1, 04-Jul-04)

Ports of Call

(Complete, Ver 1, 12-Jun-06)

Richard Diamond, Private Detective

(Accurate, Ver 1, 17-Dec-05)

Rocky Fortune

(Complete, Ver 1, 16-Jul-06)

Rogue's Gallery

(Accurate, Ver 2, 27-Oct-04)

Rotary Golden Theater

(Complete, Ver 1, 16-Apr-06)

Secrets of Scotland Yard

(Complete, Ver 3, 25-Dec-06)

Shell Chateau

(Accurate, Ver 1, 20-May-06)

Six Shooter, The

(Complete, Ver 4, 17-Nov-04)

Smiley Burnette

(Accurate, Ver 2, 04-Jul-05)

Stand By For Crime

(Accurate, Ver 1, 05-Apr-06)

Theater Five

(Accurate, Ver 1, 11-Dec-06)

Victor Borge Collection, The

(Accurate, Ver 1, 01-Jun-04)

World Adventurer's Club

(Complete, Ver 1, 15-Aug-06)

You Can't Do Business with Hitler

(Accurate, Ver 1, 20-Jan-05)

Yours Truly, Johnny Dollar

(Accurate, Ver 1, 02-Sep-06)

Certification Status:

Accurate: Episodes are all correctly dated and titled.

Complete: Accurate + all available episodes are included.

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

Contact Allan Foster at allanpqz@gmail.com for more information.

The Old Time Radio Digest – The First Ten Years, Pt. 1

Ryan Ellett

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

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Page Number – Title – Author

1 January-February, 1984

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23 Spotlight on *Hollywood Lights* – George Wagner

24 Radio Book Collecting – Edward Carr

25 Radio . . . Past, Present, Future – George Wagner

26 The World’s Hardest Old Time Radio Quiz – George Wagner

27 Red Flag for Radio Reruns – George Wagner

28 Publisher’s Note – Herb Brandenburg

29 “Dime-Store Dream Parade” – reviewed by George Wagner

2 March-April, 1984

2 Editor’s Note – George Wagner

4 The Life and Times of Charlie McCarthy & His Friends – Gary Yoggy

10 Technical Talk and Radio Rumbblings – Bob Burnham

12 Radio Book Collecting – Edward Carr

14 Dating Radio Programs From Internal Evidence – George Wagner

17 Publisher’s Note – Unsigned

3 May-June, 1984

2 Publisher’s Note – Herb Brandenburg

4 The *Lux Radio Theater* – Jim Snyder

10 Radio Book Collecting – Edward Carr

12 Growing Up Gifted – Ruth Duskin Feldman (Quiz Kid)

14 Backstage with the Quiz Kids – Reprinted from Tune In magazine, July, 1944

4 July-August, 1984

4 Bob and Ray’s Droll Wit Endures – Bill Wedo,

8 Quick, Watson! *The Adventures of Sherlock Holmes* Lead Detective and Doctore a Merry Chase – reprinted from The Morning Call, Allentown, PA from Tune In magazine, January, 1944.

9 Letters

10 Radio Book Collecting – Edward Carr

14 Technical Talk and Radio Rumbblings – Bob Burnham

16 Oops . . . Omitted portion of issue 3’s “Growing Up Gifted”

5 September-October, 1984

4 8th Annual Friends of Old Time Radio Convention

24 The Day After – Stuart Weiss

25 Radio Book Collecting – Edward Carr

26 ‘Sen. Claghorn’ Actor Dies – Reprinted from N.Y. Times News Service

27 Publisher’s Note – Herb Brandenburg

27 Radio Humor

28 9th Annual Friends of Old Time Radio Schedule

28 Radio Facts

30 *It Pays to be Ignorant* – Reprinted from Tune In magazine, October, 1943.

30 Letters

6 November-December, 1984

4 Remembering Kenny Delmar – Anthony Tollin, reprinted from Movie & Film Collector’s World, August, 1984.

10 Radio Historical Association of Colorado – John Migrala

14 Radio Book Collecting – Edward Carr

16 Radio: The Coliseum of Nostalgia – Stefan Kanfer, reprinted from Time, January 7, 1974

20 At Home with the Radio: More Than 19 Hours on the Air (Schedule March 16, 1938

7 January-February, 1985

6 The National Lum and Abner Society – Reprinted from Radio Guide, August 4, 1934

8 Amid the Native Corn – Reprinted from Newsweek, October 6, 1947

17 Who Lum and Abner Really Are – Reprinted, uncited

22 Lum & Abner: An Appreciation – David Reznick, reprinted from Collector’s Corner, June, 1978

28 Radio Book Collecting – Edward Carr

30 OTR Oddities – Unsigned

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22 Tribute to Edward R. Murrow – Herb Brandenburg

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24 The Henry George Program: 1930 – George Wagner

27 Radio Book Collecting – Edward Carr

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6 Mercedes McCambridge – Ron Lackmann

12 Radio Crossword

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10 NBC Pulls Switch on Hope, Skelton Gags About Allen – Reprint April 23, 1947

11 Comedians Set to Reap a Field Day of Corn – At Expense of NBC – Reprint April 24, 1947

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15 Is This the Future of OTR? – George Wagner

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26 Radio Book Collecting – Edward Carr

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6 Radio's Forgotten Programs – George Wagner

10 Antique "Phonoitis" – H. Edgar Cole

11 The Golden Age Beyond Our Shores: OTR Around the World – George Wagner

13 Is This the Future of OTR? – George Wagner

18 The Radio Reading Room – George Wagner

19 Radio Humor

20 Secrets of the Unseen Stage (Columbia Workshop) – Reprinted from Radio Guide, May 1, 1937

24 Classified Ads

15 May-June, 1986

4 The Role of Dealers in the Hobby – Bob Burnham

10 OTR Dealers: On Their Behalf – Jim Snyder

13 Odds & Ends – Edward Carr

14 Private Eyes for Public Ears (Poirot, Father Brown, Leonidas Witherall, Results, Inc.) – Jim Maclise

18 CBS Radio Mystery Theater – Ed Cole

22 The Radio Reading Room – George Wagner

24 Classified Ads

16 July-August, 1986

4 Radio and the Comics – Richard Opp

(Continued on page 19)

Digest (Continued from page 18)

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

17 September-October, 1986

10 Annual Friends of Old Time Radio Convention: Radio Fans Recall Days of Yesteryear – Mark Finston
24 Shadow Radio Cast Reunion – Anthony Tollin
26 Owning an Inch of the Yukon – Gerald Volgenau, Knight News Service
29 Private Eyes for Public Ears (Pat Novak for Hire) – Jim Maclise
32 Classified Ads

18 November-December, 1986

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

19 January-February, 1987

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

20 March-April, 1987

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

21 May-June, 1987

4 The Hindenburg Broadcast – Bill Jaker

16 Private Eyes for Public Ears (Johnny Dollar) – Jim Maclise

18 Radio Humor

20 Amos's Wedding – Garydon L. Rhodes

22 HRRC Calls House Committee Vote a Major Setback for American Consumers – Unsigned

24 Classified Ads

22 July-August, 1987

4 The Five O'Clock Shadow – Will Murray

18 Terror in the Air: Bela Lugosi on Radio – Barydon L. Rhodes

20 Odds & Ends

24 Classified Ads

23 September-October, 1987

4 11th Annual Friends of Old Time Radio Convention: Convention Highlights – Bob Burchett

22 Private Eyes for Public Ears (Casey, Crime Photographer) – Jim Maclise

26 12th Annual Friends of Old Time Radio Convention Schedule

28 *Moon River* Stage Revival: WLW Radio Show Aired Four Decades – Unsigned

29 Radio Humor

32 Classified Ads

24 November-December, 1987

4 Local Pine Ridge Boys Make Good – Reprint

12 The Pine Ridge News – Reprint

28 Classified Ads

25 January-February, 1988

4 Private Eyes for Public Ears (I Love a Mystery) – Jim Maclise

8 Book Review (Killer at the Wheel, Carleton E. Morse) – Jim Maclise

12 Crooks, Thieves, Liars and Finally the Good Guys – Edward Carr

14 On Cataloguing OTR – George Wagner

16 An OTR Ghost Story – George Wagner

20 Inside Radio – Reprint

24 Classified Ads

26 March-April, 1988

6 Cincinnati Convention – Unsigned

8 The Best Second Banana in the Bunch – Clair Schulz

12 Light Crust Doughboys: Texas' Contribution to Classic Radio – Garydon L. Rhodes

(Continued on page 19)

Digest (Continued from page 18)

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

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

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

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

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

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

32 March-April, 1989
4 "Incredible as it May Seem:" Radio's Most Famous Broadcast Revisited – Gary Yoggy
17 Bulls and Boners – reprint
18 Radio Guide Doubles Your Radio Enjoyment – Reprinted from Radio Guide, May 28, 1938
21 Radio and Television Today – Reprint from September, 1939
24 The Good Guys (and Gals) in the OTR Hobby – Bob Burnham
25 Radio Humor – Reprint

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

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

35 September-October, 1989
4 Tribute to Ruth Lyons – Herb Brandenburg

(Continued on page 21)

Digest (Continued from page 20)

8 1920s Radio – Ken Weigel

16 Radio Facts

18 14th Friends of Old Time Radio Convention Schedule

20 New House – Allan Hart, reprinted from September 18, 1937

24 Classified Ads

36 November-December, 1989

4 1920s Radio – Ken Weigel

12 Clasped Hands at Midnight (Amos ‘n Andy) – John W. Carlson, reprinted from Radio Guide

16 Milestones Marking 20 Years of Radio Progress – Reprinted from Radio and Television, November, 1940

20 Jinxes and Jonahs: Radio Stars and Their Superstitions – Dick Hyman, reprint

24 Classified Ads

37 January-February, 1990

4 1920s Radio - Ken Weigel

11 Radio Humor

12 So! You Want to Stick Your Neck Out? - Bill Stern

14 Radio Facts

18 Cincinnati Convention

24 Classified Ads

38 March-April, 1990

4 1920s Radio - Ken Weigel

16 Classified - Jim Snyder

18 Private Eyes for Public Ears (Bulldog Drummond) - Jim Maclise

20 \$3,250 a Week For Laughs - Irving Wallace, reprinted from November 29, 1941

23 Radio Humor

24 Classified Ads

27 Letters

39 May-June, 1990

4 The Truth About the Burns-Benny Smuggling Case - T. H. Trent, reprinted from Radio Guide, April 22, 1939

12 A Very Special Article About a Very Special Time - D. W. Goodwin

21 Radio Humor

22 How to Be Poor on \$2,000 a Week - Helen Hover, reprinted from Radio Guide, 1938

28 Classified Ads

40 July-August, 1990

4 The Truth About the Burns-Benny Smuggling Case - T.

H. Trent, reprint

14 The Best Zings in Life are Frebergs - Clair Schulz

16 News

18 Radio Humor

20 Father and Son - Harold R. Higgins, reprinted from Radio Guide, February 5, 1938

24 Classified Ads

41 September-October, 1990

4 Report on Cincinnati's 4th Annual Old Time Radio Convention - Bob Burnham

9 Further Report - Bob Burchett

13 Further Further Review - Jim Snyder

16 Proud and Proud of It - James Street, reprinted from Radio Guide, April 22, 1939

21 Radio Facts, reprinted from Tune In, 1944

22 15th Annual Friends of Old Time Radio Convention Schedule

24 Classified Ads

42 November-December, 1990

4 Claghorn's the Name - Tweed Brown, reprinted from Tune In, August, 1946

10 News

12 A Joker and a Queen (Phil Harris & Alice Faye) - Clair Schultz

18 Phil Harris/Alice Faye - Charles Stumpf

20 Radio Humor

22 Radio Views - Martin Lewis, reprinted from June 28 - July 4, 1941

24 Classified Ads

43 January-February, 1991

4 Where the Elite Meet to Eat - Gary Yoggy

16 Cincinnati Convention

21 Private Eyes for Public Ears (Mr. & Mrs. North) - Jim Maclise

23 Brief Biographies: Joseph Curtin & Alice Frost - Charles Stumpf

24 Classified Ads

44 March-April, 1991

4 War in the Oxide Trenches - Bob Proctor

18 One of a Kind (Art Carney) - Unsigned, reprinted from Tune In, August, 1946

19 Radio Humor, reprinted from August, 1946

22 Radio's Fall Plans Revealed - Unsigned, reprinted from Movie-Radio Guide, September 17 - October 3, 1941

24 Classified Ads

(Continued on page 21)

Digest (Continued from page 20)

45 May-June, 1991

- 4 The Cowboy Kid: Bobby Benson - Jack French
- 12 Private Eyes for Public Ears (The Saint) - Jim Maclise
- 15 Radio Facts
- 16 Vic and Sade - unsigned, reprint
- 23 UCLA Closes Its Radio Archive - Frank Beacham
- 24 Classified Ads

46 July-August, 1991

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

47 September-October, 1991

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

48 November-December, 1991

- 4 Is NBC Finished? - Saul Carson, reprinted from Radio-Television Best, April, 1949
- 18 Cincinnati Old Time Radio Convention
- 22 Playing 16-Inch Electrical Transcriptions WITHOUT A 16-Inch Turntable! - George Wagner
- 24 Classified Ads

49 January-February, 1992

- 4 The Human Comedy (Great Gildersleeve) - Clair Schulz
- 10 The Great Gildersleeve Settles a Monumental Problem - Reprinted from Radio Mirror, October, 1946
- 20 Off the Wall - Jim Snyder
- 22 Dear Friends of Old Time Radio - Ezra Stone
- 24 Classified Ads

50 March-April, 1992

- 4 Little Caesar Takes a Halo (Edward G. Robinson) - Reprinted from Radio Guide, September 29, 1939
- 12 Off the Wall - Jim Snyder
- 13 Letters
- 14 Life as a Third Banana - Thru the Golden Years of

Radio and Beyond - Reviewd by George Wagner

- 15 Radio Humor
- 16 How I Began My Radio Collection - Bob Morgan
- 18 Screams from the Speaker: The Strange Dr. Weird - George Wagner
- 22 Radio Guide - Reprinted from April 30, 1938
- 24 Classified Ads

51 May-June, 1992

- 4 Serials: Soaps on Radio - Terry G. G. Salomonson
- 14 Slapstick on a Paying Basis (Abbott and Costello) - Francis Chase, Jr., reprinted from Radio Guide, 1939
- 20 Star of Stars Election Winners - Reprint
- 24 Classified Ads

52 July-August, 1992

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

53 September-October, 1992

- 4 "Lo-Fi" . . . in a Hi-Fi Age - Bob Proctor
- 14 Cincinnati Convention - Jim Snyder
- 18 Further Review - Bob Burchett
- 24 Classified Ads

54 November-December, 1992

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

55 January-February, 1993

- 4 Arthur Godfrey - Ernest Havemann, reprint
- 20 The Climate of Radio Show Collecting - Bob Burnham
- 24 Classified Ads

56 March-April 1993

- 4 Here is a Mystery - Ellery Queen, reprint

(Continued on page 23)

Digest (Continued from page 22)

12 Are You Fading Out of the Hobby or fading In? - Bob Burnham

14 Henry Aldrich is in Love! - Norton Russell, reprinted from Radio & Television Mirror, January, 1940

20 America's Doughnut Dunker No. 1 - Edna Silverton, reprinted from Radio Dial, April 22, 1939

24 Classified Ads

57 May-June, 1993

4 The Incredible Stooze (Edgar Bergen) - James Street, reprinted from January 26, 1940

12 How I Paid My Income Tax - Charlie McCarthy, reprint

18 The Inside Story of the McCarthy Program Break-Up - Evans Plummer, reprint

23 Radio Humor

24 Classified Ads

58 July-August, 1993

4 Cincinnati Convention - Terry Salomonson

7 Further Review - Jim Snyder

11 Further Further Review - Bob Burchett

17 Family Man (Carlton Morse) - John Knight, reprint

21 Night Watch: The Original "Cops" - George Wagner

24 Classified Ads

59 September-October, 1993

4 Private Eyes for Public Ears (Sherlock Holmes) - Jim Maclise

11 Oops . . . Conclusion to "How I Paid My Income Tax" from 57

12 Introducing the Antique Radio Boys - George Wagner

14 OTR Shows . . . Which Ones are the good, the Bad & the Ugly - Bob Burnham

18 Work Harder Work Longer - Kate Holliday, reprinted from February 15-21, 1941

24 Classified Ads

60 November-December, 1993

4 Letter-To-The-Editor - Ezra Stone

10 Mount Carmel Lone Ranger Radio Recreation - Terry Salomonson

12 Radio Boners

14 A Friendly Reply to Mr. Bob Burnham - George Wagner

18 The Good, the Bad and the Ugly: A Rebuttal - Jack French

20 The Collected, the Rejected, A Different View - Terry

Salomonson

22 Audio 2100: A New Idea in OTR - George Wagner

24 Classified Ads

The Adventures of Philip Marlowe

The Old Time Radio Researchers Group announces another in its archival series of certified sets. The *Adventures of Philip Marlowe* has been in the making for over a year, with Ed Sehlhorst at the head, with an able team of workers assisting him.

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

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

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

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

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

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

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

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

Heritage Over The Land

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

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

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

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



Philo Vance

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

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

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

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

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

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

Look for additional upgrades to be released shortly.

Buy – Sell – Trade

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

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

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

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

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

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New Acquisitions By the Old-Time Radio Researchers

2
Asa Martin Show 40-04-11 (Muffled).mp3

Dr Christian 41-01-29 (115) The Man Who Changed His Mind.mp3

Dr Christian 42-09-16 (199) Sweethearts Protective Insurance.mp3

Dr Christian 42-09-23 (200) An Artist Comes To Town.mp3

Dr Christian 45-02-14 (325) Golden Bells.mp3

Dr Christian 45-02-21 (326) George Washington Jinx.mp3

Dr John Brinkly Sunday Night Talk 33-xx-xx.mp3

Eddy Arnold Show xx-xx-xx First Song - Here's To The Ladies.mp3

Grand Ole Opry 6x-xx-xx First Song - Jealous Love Heart.mp3

Grand Ole Opry 6x-xx-xx First Song - Looking High And Low.mp3

Greatest Story Ever Told 48-02-29 (58) They Did Not Receive Him.mp3

Greatest Story Ever Told 48-03-07 (59) Blessed Are They That Mourn.mp3

Greatest Story Ever Told 47-02-09 (3) The Prodigal Son (AFRS).mp3

Greatest Story Ever Told 47-03-09 (07) The Second Mile.mp3

Greatest Story Ever Told 47-04-06 (11) The Resurrection.mp3

Greatest Story Ever Told 48-10-31 (83) Ye Who Are Heavy Laden.mp3

Greatest Story Ever Told 48-12-05 (88) Where Thieves Break Through (AFRS).mp3

Greatest Story Ever Told 49-02-20 (99) This Is My Commandment.mp3

Greatest Story Ever Told 49-03-06 (101) The Salt Of The Earth.mp3

Jack Baker Show xx-xx-xx (1) First Song - Chattanooga Shoeshine Boy.mp3

Inside Track 5x-xx-xx (541) Guest - Phil Rizzutto.mp3

Inside Track 5x-xx-xx (546) Guest - Hank Sauer.mp3

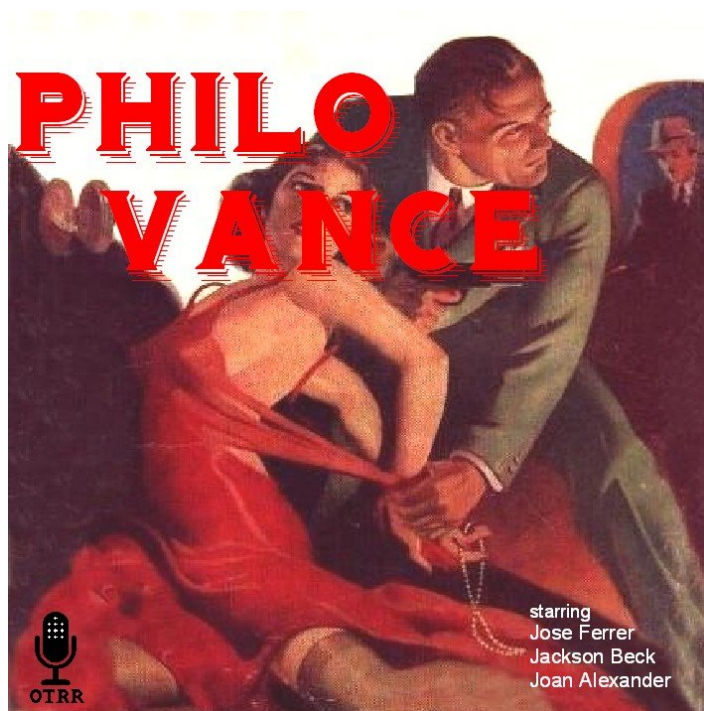
March Of Time 41-12-11 US First Five Days of US At

Cooley).mp3

Morning In Manhattan 44-06-07.mp3

This Is War 42-02-14 (1) This Is War.mp3

Win Your Spurs 52-04-07 Audition.mp3



War.mp3

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