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Contents

- Bulldog O'Hara 1**
- Creating CD Art 5**
- Mary Lee Taylor 6**
- Dietrich on Radio 7**
- Wistful Vistas 10**
- Soldiers of the Press 11**
- NBC's 50 11**
- Singles and Doubles 12**
- Treasury Report 13**
- Coca Cola Signature 14**
- Book Review 15**
- Crossword 16**
- Acquisitions 17**
- Group Information 18**

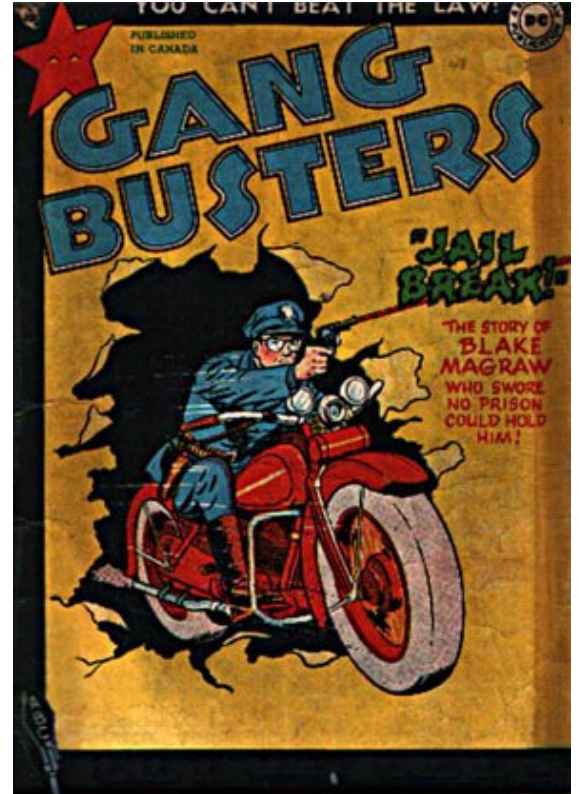
Bulldog O'Hara Versus the Adolescent Crimebuster

James J. Yellen

It was a Saturday morning as I stood in line at my local post office waiting to mail out several large packages. I had gotten there as early as possible hoping to beat the inevitable mass of humanity using Saturday morning to complete their procrastinated errands. But as I emerged from the revolving doors and entered the cloistered confines of my town's postal memorial to the days of F.D.R. and the W.P.A., I found no less than a dozen assorted patrons strung out in front of the lone open window. Each individual stood clutching his string-tied bundle or pregnant brown envelope, waiting to send it off to some far off destination. I let out a deep sigh of frustration and fell in line behind the last person, barely beating out an overweight gray-haired woman with a fistful of letters each stamped REGISTERED. I smiled to myself proudly for squeezing in front of her. She was good for at least twenty minutes at the window.

I impatiently shifted from foot to foot as the queue moved forward with the same imperceptibility as the hour hand on a clock. I was bored. My eyes were searching the room desperately for some way in which to occupy my brain, when they suddenly locked onto something. Across the room on the far wall in bold, black, official-looking letters I saw the word WANTED. Below it was a photograph. But instead of showing the burly, scowling face one expects to see on a WANTED poster this photo was of a smiling, plump, gray-haired old lady. The words beneath read: WANTED BY THE FBI FOR KIDNAPPING, EXTORTION AND MURDER.

My mind reeled. That old gal is probably somebody's grandmother and she's wanted by



the FBI. Wanted criminals aren't what they used to be, I thought to myself. It was then that I slowly began to realize why my eyes had been attracted to that poster in the first place. WANTED. There was a time in my life when that one word made me a hero among my peers.

* * * * *

It all started on a bleak, gray morning in my hometown, Athenia, a bleak, gray industrial city in Northern New Jersey. A cold brisk north wind howled down from the headwaters of the Passaic River in the Kittatiny Mountains and whirled through the street blowing the frigid November rain into the faces of three bundled figure. Duke, Boz and I were making our way to another eventful day of education at Public School Number Thirteen.

Our route to school, Van Houten Avenue,

was unlike any other street that sixth grades students plodded along on their way to school. Van Houten Avenue was crowded with taverns. They were so numerous in fact that many times it was openly boasted that this street had actually at one time appeared in Ripley's Believe It or Not as "The American street with the most taverns per mile." And this is where the action was. Even at the unlikely hour of eight in the morning these neighborhood watering holes did a land-office business as workers from the local defense plant arriving for the day shift, or leaving the midnight shift crowded elbow to elbow to lift a few fingers of cheer and lay down their daily wagers on the horses or numbers.

And each day and untold number of school kids with runny noses, like me, would march past the neon-lit doorways of these dreary booze dens on their way to and from school. While kids in other parts of the country would occupy their otherwise idle time by kicking Campbell soup cans, kids in Athenia kicked cans marked Rheingold or Ballantine. While other kids in other places collected bottle caps from Nehi or Royal Crown, my entire collection consisted of the likes of Schlitz and Schaefer. Van Houten Avenue was a street unlike any other. Anything could happen there, and it frequently did.

As would often happen as we reluctantly trudged along like robots on our way to our day's education, the subject of conversation turned to the previous night's radio programming.

Duke and Boz excitedly compared the latest adventures of their respective favorite radio heroes, the Shadow and the Green Hornet. I liked those shows too, but they weren't among my favorites. So I patiently listened to my schoolmates for three of four blocks and when the conversation ebbed I took advantage of the lull and interjected, "Did you guys hear *Gangbusters*?"

Now there was a radio show with guts! Wailing sirens, blazing machine guns, marching convicts. *Gangbusters* had it all. It was a radio show a kid could sink his teeth into. This was the stuff that made a kid's life worth living. A kid could always count on a murder or two on a *Gangbusters* show.

But the one thing above all else that made this show relevant to a twelve year old was involvement. *Gangbusters* made every kid who listened to it a crimebuster because at the end of each show they would broadcast their "Nationwide Clues" a detailed description of that week's wanted criminal.

After the *Gangbusters* story was over, with the blood mopped up and the bad guys properly incarcerated, I would eagerly slide to the edge of my bed, turn up the volume on my table model Emerson radio with genuine

Bakelite case, and wait for the clues. In my mind I pictured police officers all over the United States in front of their radios frantically copying down the description as it came over the airwaves. For a brief moment I was one of them. I was on the side of law and order. I was a crimebuster!

"Did you hear the clues?" Boz asked.

Infidel! What a silly question. Hear them? I had them memorized! I held my nose between my fingers in an attempt to add that unmistakable nasal quality to my voice that radio always associated with voices heard over the police band, and I recited for my friends' enlightenment last night's clues:

"ATTENTION ALL CITIZENS! Be on the alert for a convicted murderer. Patrick O'Hara, alias Bulldog O'Hara, five feet one inch tall, weight two hundred and thirty pounds, red hair, and red complexion. May seek work as a riveter, house painter, or barber. This fugitive has a six-inch oblique scar over left eyebrow. Has tattoo of red and blue bulldog head on right forearm. Is interested in crossword puzzles and astrology. O'Hara reportedly carries a snub-nosed revolver in coat pocket. Consider him dangerous! If you should see this man, notify your local police, the FBI, or Gangbusters AT ONCE!"

"Jeeze! He sounds like a mean one," Duke said.

"You bet he's mean." Then I sagely added, "He might be right here in one of these bars right now."

Duke whistled under his breath, "Imagine that."

As I looked up through the falling moisture I saw that we had arrived in the vicinity of our destination. But before crossing Van Houten Avenue and going into school, we made our daily stop at Nick's Sweete Shoppe, the local candy store and luncheonette.

Inside the store I stood in front of the candy counter with my nickel clutched in my sweaty fist trying to decide which tooth-rotter I was going to invest in this time. It was a difficult decision for a kid.

"Come on Herb, make up your mind." Duke called from the doorway. My two friends had quickly made their usual purchases and were ready to leave.

"Let's go. We're going to be late." Boz added.

"Hey you kids," Nick the owner shouted from his position at the grill, "Go out or come in. And shut the door."

"I said shut the door!" Nick repeated even more loudly than before.

"You guys go ahead," I answered them. "I didn't decide yet."

Shrugging their shoulders in frustration over my vacillation, the duo clamored out of the door.

I had narrowed down my choice to either a package of

Twinkies or a box of Goobers, and only after a great deal of deliberation and mental anguish did I finally settle for the Goobers. But as I reached across the lunch counter to give Nick my nickel, I noticed something about the man sitting on the stool next to me.

He was by no means average looking. He was extremely short and very overweight.

"Five feet one inch tall. Weight two hundred thirty pounds."

A mere coincidence, I thought to myself. There are lots of short, fat men around. Mr. Schweitzer, our principal, was short and fat in fact. But then I noticed that he had the New York Daily Mirror open on the counter in front of him and he was doing the crossword puzzle.

"Is interested in crossword puzzles."

Could it be? No, I was letting my imagination run away. Lots of people did crossword puzzles. My mother did crossword puzzles all the time and I never heard her description on *Gangbusters*.

Then I saw it. It had been there the whole time but I hadn't noticed it before. There, on the back of the man's arm, just above his wrist . . . a red and blue tattoo of a BULLDOG'S HEAD!

IT'S HIM! IT'S BULLDOG O'HARA!

I spun around and dashed out of that candy store so fast that my wake raised dust that hadn't been disturbed in thirty years. My mind raced, wondering what I should do. Where is there an FBI office around here? How does a person get in touch with *Gangbusters*? Neither of those options seemed possible. That's when it dawned on me . . . the local police! We had local police right here on Van Houten Avenue! So I ran to the man in the blue uniform who guarded our school crosswalk. He would know what to do. He was our "local police."

"Slow down." Joe the cop said as I skidded to a breathless halt in front of him. "You still have a couple of minutes. You're not late for school yet."

"It's him Joe!" I shouted frantically. "It's him! He's in Nick's!"

"Who? Who are you talking about?"

"Bulldog O'Hara!" I shouted desperately.

Joe gave me a puzzled look. "Bulldog? What are you talking about, kid?"

"Bulldog O'Hara! The killer! You know . . . from *Gangbusters*!" I shouted gesticulating maniacally toward Nick's store.

"Oh, for crying out loud! *Gangbusters* again!"

Joe pushed back the back of his cop hat and rolled his eyes to the sky. "It's the same thing every Tuesday morning. Every kid thinks he sees the criminal described on *Gangbusters*! Get yourself to school. I don't know

what's happening to you kids today. All you do is sit around and listen to the radio. I'd hate to be around to see what happens when you're running this country. Come on now, off to school."

Dumb flatfoot! I rushed into school, anxious to share with Duke and Boz what I had seen. I cornered them in the cloakroom and discreetly whispered my news to them.

"There he was, big as life. Right there in Nick's. He was doing a crossword puzzle just like they said."

Both of my friends were visibly shaken by my news.

"I gotta tell somebody. Joe the cop won't listen to me."

"Tell somebody?" Boz said. "Are you crazy? You can't tell anybody. Do you know what will happen if you tell somebody?"

"They'll catch him and lock him up." I answered naively.

"Yea. But what if he escapes? Who do you thin he's going to come after?"

"Who?"

"He's going to go after the guy who put the finger on him. The guy who sent him up. You, dummy, that's who!"

I looked at Boz and he made a slashing gesture across his throat with his finger. I knew exactly what he meant. My mouth went dry and my tongue swelled. The taste of fear was not pleasant. My knees threatened to buckle under me and I clung to the coat hanger for support.

"That's why we have to keep this thing quiet." Boz whispered.

That night I had a hard time sleeping. I wondered if Bulldog had seen me. Did he see the look of recognition on my face? Did he know that I knew? Would he be waiting for me tomorrow with his hand shoved deep into this coat pocket and his itchy trigger finger nervously caressing his snub-nosed revolver concealed there? Was he lurking outside my bedroom window right now, waiting for me to fall asleep so that he could sneak in and rub me out? It was a long night of tossing and turning.

The next morning I reluctantly dragged myself out of bed. I tried desperately to detect some small symptom that would keep me home from school, but I couldn't even come up with a toothache.

As I slumped into my chair at the breakfast table, my father was just beginning his plunge into the morning newspaper. I mindlessly gulped my orange juice, swallowing pits and all, and was just about to dig into my bowl of Kix when I heard my father say, "Hey, look at this. They caught some big time wanted murderer right here in town."

My stomach did a somersault. Can it be? If it was, my short but adventurous life was over.

"Let me see!" I shouted snatching the paper out of my

father's hands. He was too stunned to react to my rudeness.

Sure enough, there it was. Right there on the front page, as big as life.

"WANTED MURDERER CAPTURED. Patrick O'Hara, alias Bulldog O'Hara, wanted by the Federal Bureau of Investigation for murder was captured and taken into custody yesterday in a Van Houten Avenue luncheonette by local police. The arresting officer, Patrolman Joseph Smolinski who is the crossing guard at Public School Number Thirteen said that he was acting on an anonymous tip when he entered Nick's Sweete Shoppe and spotted O'Hara."

AN ANONYMOUS TIP! I'm safe! I slumped back in my chair in a lump of relief.

Joe the cop wasn't at his usual post that day, but everyone at school was buzzing about the big arrest. Even the teachers were seen gathered in small groups peering furtively out of the school window in the direction of Nick's store.

But Duke, Boz and I kept our lips sealed. Until this day, we were the only three who knew the identity of the anonymous tipper who put the finger of Bulldog O'Hara.

* * * * *

Suddenly I was awakened from my thoughts of the past by a voice. "You're next Buddy. Do you want to mail those packages or not?" I was the voice of the postal clerk.

I placed my boxes onto the counter. "Special Delivery, third class, certified please." I said.

"I'll have to look this one up in the book," the clerk mumbled as he pulled the packages toward him

The gray haired old lady behind me sighed a heavy sign of impatient annoyance and shuffled her feet nervously. I turned to her to apologize for the delay, but was immediately struck by a mysterious feeling of deja vu. Something inside told me that I had seen that face before, very recently. I cautiously allowed my eyes to wander to the WANTED poster on the wall and then back to the face behind me. The resemblance was remarkable. I couldn't believe it! It was happening to me again. I did my best to remain calm and unruffled while the postal clerk completed my transaction, but all the time I nervously eyed the exit. My feet were itchy. They wanted to bolt and run to the local police to report my discovery.


I pocketed my change and took two slow, deliberate steps away from the window. I didn't want to give away my intentions by moving too fast. That's when I heard the clerk say in a loud, clear voice, "Good morning Sister Maria. Sending off more donations to the Missions?"

"That's right, Mr. Hotchkiss." The little old lady said. "Those poor unfortunate people need all the help they can


get."


I took one last glance at that WANTED poster and was not disappointed by the thought that being a hero once in a lifetime was more than enough for anybody, especially me. So I shuffled out of the post office door and back into the cold, gray drizzle of Van Houten Avenue where turned into the first tavern I came to for a little something to settle my nerves.


All on WCBS tonight!


 **8:00 PM**
The F.B.I.
G-Man Sheppard rips into action in "The F.B.I. in Peace and War."

 **8:30 PM**
Mr. Keen
The famous "Tracer of Lost Persons" unravels a gripping mystery.

 **9:00 PM**
Suspense
Hollywood star, Dorothy McGuire, in "Last Confession".

 **9:30 PM**
Crime Photographer
Casey flashes his famous camera on the underworld.

 **10:00 PM**
Hallmark Playhouse
James Hilton is host to great stars in top dramas.

 **10:30 PM**
First Nighter
Barbara Luddy and Olan Soule star in "Little Theatre off Times Square."

 **WCBS · 880 kc**
... for the best in Radio, every day

Creating CD Artwork

Brian Allen

Let me start by saying this has become a passion of mine. I am unable to spend the amount of time that the series listeners do on a project (kudos to them for their great work) so I create CD artwork. I have been doing this for over four years now and have learned something new with every cover that I create.

In this article I will attempt to walk you through some of my techniques and discoveries using a few different programs.

The first covers that I created were done with MS Word (you can download a CD Template from MS office for this). You can add pictures easily and theme the background using two-color fill effects or patterns. For me, the two-color backgrounds are the best feature that I still use. And of course, it is also easy to work with text boxes. I would use MS Paint to edit any photos. The biggest problem I had was trying to save the cover so that I could post it on the Otrr.org art page. The only solution I could come up with was to open the label as big as I could to fit on the screen, then do a print screen and paste it to Paint. From there you can save it and post it. At this point you can save the MS document for future editing, if you don't want to save it, then future edits will be difficult.

I spent several months using MS word and trying CD label programs but none of them had enough features to impress me. Then I stumbled onto a program called Acoustic CD Label Maker. I downloaded a trial version and instantly fell in love. This software allows you to make the CD label along with the jewel case covers with ease. You can set it for Hub printable or standard labels, several edit options for images and text and you can export the image. When you save the file, it embeds the images and text inside the file making future editing a snap. Once the label is done, you simply export the image to a .jpg file and it is ready to post. The only complaint I have with this software is the fact that you cannot put text at an angle other than straight (horizontally or vertically) and of course curved. For this I use a different program.

Now on to the fun stuff, deciding how to design a label. Some people will simply find a picture ad of the show or a picture that resembles what the show is about, and that is fine. I actually spend most of the time it takes to create a label on searching for images and show information. I use Yahoo and Google image search along with the Otrr.org artwork site for all my images. For show data, I use The Encyclopedia of Old-Radio by John Dunning. If I need further data then it's a web search. If



you still can't find information on the show, then listen to some episodes. Whatever you do, don't limit your imagination when searching for images, there is not one label that I have created that came out how I first envisioned it. For instance, for the *Mary Lee Taylor* program, my first thought was something like the Betty Crocker cook book cover, then it went to a Wooden Spoon and Fork crossing each other with an apron in the background. I ended up coming across a great picture of a 1950's kitchen that I put a can of Pet Milk into. And remember, when you are searching for images, save any image that you like that may work out for another cover somewhere down the road

Now that you have all those images how do we sort through them. Some images can be used as they are, others may need some blemishes fixed or perhaps you only want the stars face and not the background. This I do with Adobe Photoshop. This is not cheap software. There is an alternative though, a free program called GIMP is supposed to have a lot of features that Photoshop does. So please check it out. With Photoshop you can use the feature called Extract to remove parts of a large picture. When saved the image will have a solid background around the picture and the Acoustic software will allow you to make the background transparent. I use that feature often. Another great feature is the Layering and Gradient. This allows you to drag a second image over the first one and only display parts of the second image be it solid or as a shadow.

Laying out the CD can be difficult due to the fact that it is round. I personally set the center hole for non-hub printable CD/DVDs (for those that print to cd/dvd). This will affect the way that you design the label but will allow more people to use the labels without having to modify them to much. Once you have the pictures where you want them the next thing is the text. If you need to angle the text on your layout you will need to export the image, add the text in Photoshop, then re-apply the saved file as the background for the layout. This seems to work best for me. I like to print a little bit of the show information on the CD itself, since I don't store my collection in jewel cases. This is optional of course. You will need to at least print the show name and run date. For this you need to pick a Font. The font choice can change the entire look of the label so don't be afraid to experiment a little. There are a lot of sites that offer free fonts. An easy one to navigate is called Betterfonts.com. The fonts are easy to download and install into the Fonts folder in the Control Panel view. A word of caution, be careful with your font choice, some fonts do not look good when the font size is small. Also, double check spelling, I kick myself every time I post artwork and have to redo it because of silly mistakes. Once the cover is done I change the center hole to hub printable (using Acoustic software) and export the images. Now create thumbnails of the exported images using any image editor that allows you to resize. Use 100 x 100 pixels or smaller and save with Tmb in the name. Then upload them to the Otrr.org site. Spend the next 5 minutes Patting yourself on the back and admiring your hard work. Now was that so hard?

The *Mary Lee Taylor Program* Declared A Certified Series

This series, "the longest-running cooking program on radio," began November 7, 1933 on CBS and concluded October 9, 1954 on NBC. The CBS episodes were initially fifteen minutes long and devoted to cooking tips and recipes.

Before the show switched to NBC in 1948 it had expanded to thirty minutes, and there it became part of the "NBC Saturday morning parade of stars."

The new version, introduced informally by the announcer as "Mary Lee on NBC," was an unusual but effective generic hybrid. Each episode begins with "The Story of the Week," a light domestic drama about fifteen minutes in length featuring young married couple Jim and Sally Carter. These segments have much in common with the many radio sitcoms of the day. In one show we find Jim seized by jealousy because an old friend of his is flirting outrageously with Sally right before his eyes. The very next week Sally has to deal with the fact that one of the neighbors, a "cute redhead," is helping Jim out in his business a little too often and far too enthusiastically to suit her.

After the story in each episode comes "The Recipe of the Week." Economy is emphasized here, but we are also reminded of the time when no dinner was considered complete without bread and dessert. The Father's Day meal presented June 18, 1949, for example consists of braised round steak, fried potatoes and green beans, vegetable slaw, rolls and butter, vanilla ice cream with chocolate sauce, and coffee with milk and sugar. Using the sponsor's inexpensive Pet Milk product in preparing most of the dishes helped hold the cost to \$2.06 for a meal serving four people.

The NBC shows conclude with "Today's Recipe for Happiness," in which Mary Lee delivers a warm serving of homespun wisdom. An example: "What more can you ask of life than a glad new day each morning, with work to do and loved ones to smile at across the breakfast table?" Indeed!

Mary Lee was in fact, Erma Proetz, a nutritionist and an accomplished chef. Pet Milk ("the first evaporated milk") sponsored the program throughout its run.

The Old Time Radio Researchers Group now declares this series to be Certified Accurate.

There is One CD in this release, which represents the most up to date and accurate version endorsed by the OTRR. In order to ensure that only the best possible version of this series is in circulation, we recommend that



all prior OTRR versions be discarded.

As always, it is possible that more information will surface which will show that some of our conclusions were wrong. Please e-mail us at beshiresjim@yahoo.com and let us know if any corrections are required. Also, if you have any better encodes of the series, or additional episodes, please let us know so that we can include them with the next release of the Certified Series.

The Old Time Radio Researchers Group would like to thank the following people who helped on this series -

Series Coordinator - Jim Beshires
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Audio Briefs Compiler(s) - Don Wallace
Pictures, other extras - Don Wallace
Artwork - Brian Allen
Stars Bios - Don Wallace

And all the members of the OTRR for their contributions of time, knowledge, funds, and other support.

Be on the look-out for this great new release to come to a distribution group near you. It will also be available on the OTRR member hub, and eventually on archive.org.

Marlene Dietrich and *Time for Love*

Christian Blee

As a German who has been collecting old time radio shows since 1995, I was surprised to hear one day that German actress Marlene Dietrich had starred in her own radio series during the fifties. Few in Germany knew, and still don't actually know this. So when Marlene's 100th birthday approached at the end of 2001 (being not only an OTR collector but mainly a freelance journalist by profession I wondered why I shouldn't write an article on behalf of this event for a German newspaper, telling the readers the unknown story of Marlene Dietrich, the radio star.

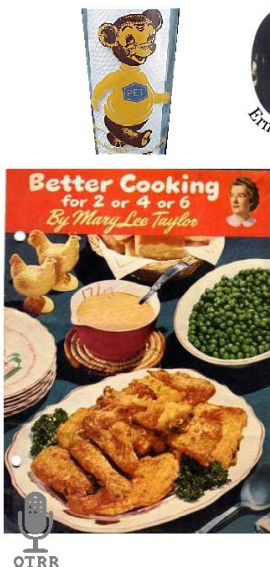
This aspect of Marlene's career would be of a lot of interest, I hoped. Luckily enough, Marlene's estate had been bought by the Berlin film museum some years ago. So I was in good hopes of finding some information regarding her radio career close to my door. All I knew at this time was that there were about three shows of this series circulating among U.S. OTR collectors, all of them in very low sound quality.

When I called the film museum I asked the friendly staff if they had anything in their vaults that could tell me a little bit about Marlene's radio series entitled *Time For Love* — particularly scripts, contracts, and letters. "Sure we have", they said, and so I went to have a closer look. They had indeed several boxes, all nicely indexed, containing exactly what I was wanting and had asked for. But that was not all! "We also have a lot of the shows on transcription discs," the lady that was responsible for Marlene's belongings told me.

I couldn't believe it: There they were, dozens of transcription discs, some of them with blank labels, some of them with labels that had show titles on it, written by hand. At first sight it looked as if every single show of *Time For Love* had survived at the Berlin film museum! Each episode consisted of two discs, I discovered, of which each side contained about seven to eight minutes of one single show. "They are all very worn and dirty," the lady from the museum said, shrugging her shoulders, "and we neither have had the time nor the money yet to clean and restore the discs. It's a pity!"

A pity indeed. Because I was not only working as a freelancer for German newspapers, but for German NPR stations as well, I instantly decided to contact the local NPR station at Berlin. Like all other NPR stations in Germany, they have a radio drama department that is still producing new radio drama — at least one show per month (believe it or not: there are larger stations that

Mary Lee Taylor Program



Mary Lee Taylor was the pseudonym for Mrs. Erma Proetz, a spokeslady and home economist for the Pet Milk Company. Erma developed the first test kitchens and created many recipes using Pet products. She also created the radio personality, Mary Lee Taylor. The 15-minute show aired twice-weekly, the "Mary Lee Taylor Program" was a how-to show for the American homemaker. It featured Pet recipes and meal plans, promoted cookbooks and offered household hints. During WWII, she offered listeners "recipes especially designed to help mothers give their families the most wholesome diet possible under rationing limitations." At the height of its popularity the show aired on almost 200 radio stations across the nation.

Mary Lee Taylor Program

produce at least five or ten radio shows each month!). To tell a long story in brief, I not only managed to get the radio station to clean and restore most of the discs, but broadcast some of the shows (with a little German dubbing) in their original English version on behalf of Marlene's 100th birthday, but I also got hold of a lot of information regarding the making of *Time For Love* — which I would like to share with you in the following story.

As most of you probably know, Marlene Dietrich was very active on radio during the thirties, forties and fifties. After she had emigrated from Berlin to Hollywood she made her U.S. radio drama debut in the very first installment of the *Lux Radio Theater* that was broadcast from Hollywood, "The Legionnaire and the Lady." This episode was based on her film *Morocco* from 1930 and aired on June 1st, 1936. The male leading role was played by Clark Gable.

In the years following 1936, Marlene repeatedly acted in the radio play versions of her own Hollywood films. Here, her unmistakable voice was enough in itself to conjure up the image of the radiant Hollywood star in the imaginations of the radio audience. For Marlene herself, quite apart from the often ample earnings they brought, the radio appearances were an excellent opportunity to market her own person. She had no scruples whatsoever when it came to publicising a new record or film. As she mostly played the same role in the radio plays as on the big screen (that is, the role of a nightclub singer), her self-publicising activities were not obvious as such.

When, at the beginning of the fifties, Marlene Dietrich's film offers started to subside, the radio and the earnings it brought her also saved her skin to a certain extent. By this time she was already fifty years of age and her last film, *Rancho Notorious* (1951) directed by Fritz Lang, had turned out to be a flop. Another new source of income was television which was becoming more and more popular. However, Marlene did not want to have anything to do with the relatively new medium. Werner Sudendorf, head of the Marlene Dietrich Collection in Berlin, knows why: "Initially she mistrusted television, because it was a medium that competed with film and radio. However, the most important reason was a practical one. Marlene said, 'If people want to see me, they should pay to do so.' And the viewer who switched on his television at home did not have to pay to see Marlene."

In order to keep up her expensive lifestyle without film offers and without television, Marlene asked her friend Murray Burnett in 1951 to develop a new radio show for her. Burnett is the author of the theatre play "Everybody comes to Rick's" on which the Humphrey Bogart and

Ingrid Bergmann film *Casablanca* (1942) is based. He recalled the theater play of his that had never been performed and came up with a new concept for it. Once again Marlene was to do what she did best: sing. So he had her play the role of a night club singer. The series was titled *Caf   Istanbul*, and Burnett conjured up a number of sinister figures that Marlene was to bump into in her nightclub, the Caf   Istanbul. Marlene borrowed the name of the singer she played – Madame Madou – from the novel "Arc de Triomphe" (1945) written by her former lover Eric Maria Remarque.

Again and again Marlene rewrote the manuscripts written by the authors commissioned by her and, together with Murray Burnett, who also acted as director, she tried to come up with improvements. However, the radio plays were not well-received by the critics. After the first broadcast, *Time Magazine* wrote of *Caf   Istanbul* on 21st January 1952:

"Things were really popping that night at Caf   Istanbul. Someone had fired a shot at the nervous little man just in from Iran. Was it oily-voiced Achille Zazsrewska? Or was it Christopher Gard, the hard-boiled American whose dialogue had an old-time Hemingway flavor? Or it might even have been suave Raoul Felki, the Turkish commissioner of police. Some radio listeners last week tried to puzzle their way through Caf   Istanbul's chaotic plot. But others were content just to listen to the clinging, faintly accented voice of Marlene Dietrich, who opened her new radio series as the Caf  's owner. . . Some listeners may have felt cheated because Marlene was limited to a few choruses of "La Vie en Rose" and four bars of a song in German. "It's a hell of a job to do a dramatic show in half an hour," she explains with a shrug. "There isn't time for singing because you have to worry about character and plot."

Despite all efforts, the audience figures for *Caf   Istanbul* remained moderate and the sponsor, an automobile company, quickly lost interest in it. By the middle of 1952, it was already apparent that the series was to be folded by ABC by the end of the year. However, At the last minute, a cosmetics company showed interest in jumping in as the new sponsor. The bosses of Jergen's Cosmetics, the company in question, hoped that something of Marlene's glamour would wash off on their products. On 11th November 1952, the agency that had been commissioned with negotiating the contract received an offer from the company Marlene Dietrich Incorporated.

The contract stated "We are in a position to deliver the Marlene Dietrich show for the first 13 weeks for \$3,000.00 U.S. gross including agency commission. . . Murray Burnett, the writer-director of Caf   Istanbul, has

created a new format for her about which Miss Dietrich is very enthusiastic. She would be an international chanteuse whose work takes her all over the world and who becomes involved in varied and exciting adventures. . . Throughout, the accent is on action, romance and glamour as personified by the character she portrays.”

Initially, twenty episodes were to be recorded and broadcast weekly. The *Caf   Istanbul* had been modified slightly for the new series. Marlene was no longer called Madame Madou, but Diane La Volta. Her faithful companion was her lover Michael Victor, a successful author of adventure novels. The series was also given a new name — *Time for Love* — and ran on a different network. The first episode started on 15th January 1953, a Thursday evening, at 9 pm on CBS.

Each of the half hour episodes followed the same pattern: Michael Victor began by briefly explaining what country and what city the episode was taking place in. Mostly he met up there with Diane La Volta in a hotel, at the airport or at the railway station and they were then involved in some kind of adventure. Jewel thieves, murderers or political intrigues often played a significant role in the first weeks. The stories were well-received by the audience and the critics, and *Time for Love* even managed to make it to the top twenty most popular radio broadcasts.

For this reason, in the summer of 1953, Marlene’s manager and the sponsor agreed to produce a further 78 shows. If the audience figures fell or the sponsor did not like the manuscripts any more, the contract could be terminated prematurely. Marlene had to send the expos   for every planned episode to the agency in due time. At the beginning of September 1953, the first episode of the second series was broadcast and everything went well for a few weeks. However, at the end of October, the agency and Marlene suddenly came to blows. In the meantime, Marlene had received an offer to appear live in Las Vegas with her own stage show and therefore asked to record the *Time for Love* episodes as quickly as possible, that is, three half hour shows in succession in a total of only four and a half hours.

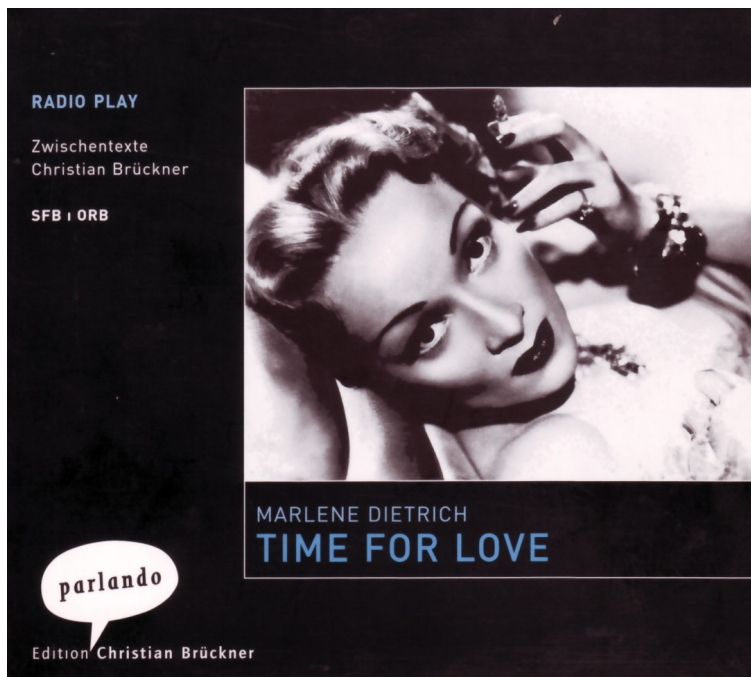
Left without much choice, the agency agreed, on the condition that the quality of the manuscripts did not suffer as a result. This meant a great deal of stress for Marlene: after all, putting together one episode of the radio series per week was not the only thing she had to deal with. Her planned stage show in Las Vegas also had to be rehearsed thoroughly. When the agency failed on several occasions to check and approve the expos  s as quickly as Marlene wanted, she finally exploded. In a letter dated 2nd November 1953, she complained: “As it is impossible to

find good writers who are willing to write for radio instead of television, and who are willing to write outlines on speculation, I have about five or six writers who are dependable and know the elements the show must contain. But ideas are not manufactured like the product I’m working for . . . Radio shows are being taped in order to enable the star of the show to fulfil film commitments . . . You undoubtedly know that all motion picture stars engaged in radio series record their series closely together and are free to work in Hollywood or Europe, to make films which after all is the basic reason why the radio sponsor wants them for his series.”

Marlene actually no longer needed to cause herself so much stress with the radio plays. From mid-December 1953, she was to go on stage in Las Vegas with her new show “Sahara Hotel” for the first time and go on to become the most famous and the highest paid night club singer in the world. One of the main reasons she still had to bother with the sponsors was that she had to fulfill her contract. However, Murray Burnett, who had originally come with the series just for her, and Marlene started falling out more and more often. He was the director, but after Marlene kept constantly interrupting him during the recording sessions, he stepped down as the director in frustration at the end of November 1953.

Marlene took on Ernest Ricca, an experienced radio man, as a replacement for Murray Burnett. Among other things, he had directed the radio soap opera *Stella Dallas* that had run for almost twenty years. However, a new director did not automatically mean that things became quieter at *Time for Love* from then on. It is true that Marlene got along well with Ernest Ricca, but in February 1954 she once again received a “warning letter” from the agency. The people financing the series simply did not think that the individual episodes of *Time for Love* were varied enough.

At this point in time, Marlene was so in far behind with the production schedule that she finally lost her nerve and gave her contractors to understand that she was no longer willing to put up with the constant complaining about the manuscripts. Because of a lack of time, she more and more often had to produce individual *Time for Love* episodes without the agency’s prior approval of the respective manuscripts. This resulted in the agency, acting on behalf of the Andrew Jergen's Company, cancelling the radio series with due notice as of 27th May 1954, in a letter dated 14th April 1954. After a total of 58 episodes, *Time for Love* therefore folded prematurely. On 27th May 1954, the last episode with the very telling title “You’re Dead” was broadcast. Marlene Dietrich’s radio acting career ended almost to the day 18 years after it had begun.



Wistful Vistas

Ryan Ellett

This issue marks the completion of our second year of publication. As much as I'd like to thank each person who's made this magazine so successful I would undoubtedly leave some out so will simply say "Thank you, chums!" to each and everyone who's contributed over the past 12 months.

Thinking about the work that's gone into this production the last two years only makes me more awestruck by the likes of Jay Hickerson and Bob Burchett who have been cranking out their respective publications for decades.

The Times is a nice monthly summation of all that's good about the Old Time Radio Researchers; a bunch of dedicated fans pitching in and putting out a finished product much greater than the individual contributions. Doing it simply for the love of the hobby, with no other reward (save my \$0.50 annual salary).

James Yellen is the winner of the October piece-of-the-month as determined by our readers. His article "The Infamous Electric Radio Mike Caper" won with 52% of the votes. Jack French's piece on radio bloopers was a strong second, capturing 41% of the vote. Both Clyde's piece and the Acquisitions page got votes as well. He'll get a prize of his choice donated by Jim Beshires.

Prizes for November are 1st: a copy of "Miss Tallulah Bankhead" by Lee Israel, published in 1971. 2nd: an autographed picture of Jinx Falkenberg. 3rd: two film noir dvds. When you vote, please put your vote in the topic line of the email so I don't have to open each of the responses.

Mr. Yellen returns this month with another hard-to-believe story about his childhood radio experiences. Newcomer to the Times Christian Bles provides a very insightful piece on his work researching Marlene Dietrich's radio work now found in some German archives.

We're glad to have Fred back tickling our brains with a new crossword. To the best of my knowledge last month was the first issue Fred missed due to health concerns, from which he is recovering well.

The year-end holiday seasons are drawing near which means OTR may take a back seat to more pressing issues for the next few weeks. Nevertheless, we're glad you stopped in this month and hope you'll be back next month for some holiday cheer.



Marlene Dietrich

OTRR Releases *Soldiers Of The Press*

Soldiers of the Press was a war drama created in New York and syndicated by World Broadcasting System. Little is known about the series or the total number of episodes.

Extensive research on the internet has not turned up much information about this series.

Each episode is 15 minutes long and retold a recent news story from action during World War II. The series was narrated by UP correspondents including Walter Cronkike, Harrison Salisbury, and many lesser knowns such as Ralph Teasdale and Ann Stringer.

The show was broadcast on WOR from 28 Feb 1943 until 5 Aug 1945 on Sundays at 12:30pm. There are at least 37 episodes in circulation out of the 148 known to exist.

The Old Time Radio Researchers Group would like to thank the following people who helped on this series -

Series Coordinator - Jim Beshires

Quality Listener(s) - Jim Beshires, Clorinda Thompson

Missing Episodes - Clorinda Thompson, Andrew Steinberg

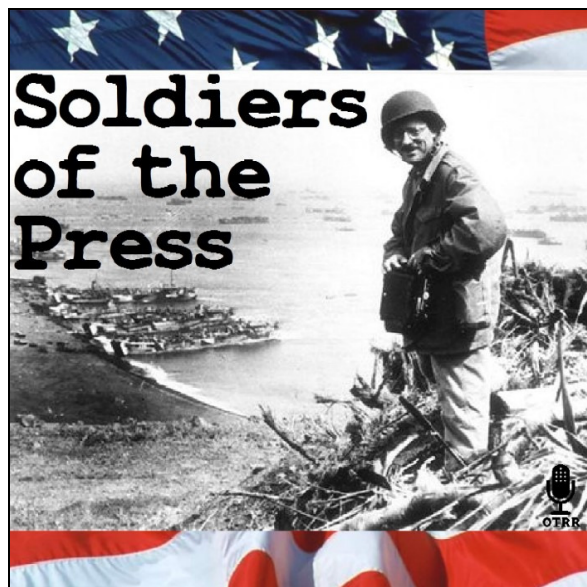
Series Synopsis - Terry Caswell

Audio Briefs Announcer(s) - Andrew Serenkos, Clyde C Kell

Artwork - Brian Allan

Stars Bios - Danny Clark

This series is currently available on the OTRR hub, and will shortly be distributed by their distribution group. In time it will appear in other groups and also on archive.org.



NBC'S First Fabulous Fifty

In 1976, NBC released a five part series celebrating their fiftieth anniversary. It was a look back over their past. The OTRR released this several years ago, and is now releasing version two, which includes a recut of the episodes, new artwork, and some new audio files. The archival set has also been renamed to fit the NBC description.

The Old Time Radio Researchers Group would like to thank the following people who helped on this series -

Series Coordinator - Roger Hohenbrink

Quality Listener(s) - Jim Beshires

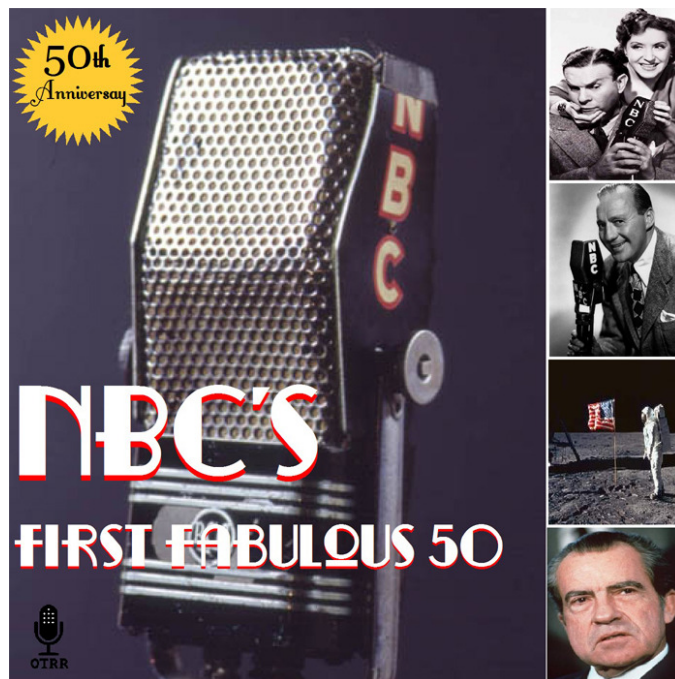
Series Synopsis - Doug Hopkinson

Audio Briefs Announcer(s) - Doug Hopkinson, David Schwegler

Audio Briefs Compiler(s) - Jim Beshires, Doug Hopkinson

Artwork - Roger Hohenbrink, Brian Allan

This release is currently available on the group hub, and will shortly be re-released via the OTRR Distribution Center, followed by releases in other OTR groups.



OTRR Releases Version Two of the Singles and Doubles Collection

Radio – called by some ‘The Theater of the Mind’ has been with us since 1920 when stations WWJ of Detroit and KDKA of Pittsburg made the first regular commercial broadcasts. The first program aimed at entertaining the unseen audience followed close behind.

Over the years since then literally thousands of series have been broadcast nationally and thousands more in regional or local markets. Some endured for a few years, others for 20 or 30, and some unfortunately only had one episode broadcast. Of those thousands, some series saw some of their episodes saved for the future, some saw nearly all and others only one or two episodes.

While the Old Time Radio Researchers goal is to preserve radios past by collecting, and archiving as many different series as possible and making them available to the community, we do not want to let the series that only had a minimum number of episodes to survive go unpreserved for future generations.

To that end we have put together this unique collection of series. Most of the programs you will find here will be totally unfamiliar to you, but they are informative and entertaining none the less.

The first version of this collection was released about 4 years ago and since that time many new broadcasts have surfaced, and others become available almost on a daily basis as collectors scour every possible source.

This is version two of the collection. At this time there are no plans to release any additional complete versions, although we do plan on making available all new finds as addendums to this set.

From comedy to drama to cooking shows to music, you’ll hear it all here, and every episode will be unique and different. They run the gamut, from the middle 20s to the early 70s, all showing us a glimpse of the past, when things were slower and families gathered round the radio each evening. Times when each person was hearing the same thing, but created a different picture in their minds of what the characters looked like, the scenery, location, and most important the sounds. Sounds that each found a different meaning in, but one that entertained, educated, and made the world a smaller place, where you could hear those stories that in the past were told to just a few, gathered round the dinner table, at a campfire, or in small audiences, but now the whole world could hear and enjoy.

This is not one of our certified sets, it is being provided as a way for collectors to obtain those series in which only one or two shows have survived.

This release consists of three DVDs containing over 900 series with approximately 1344 episodes. There are no plans to release this as a CD set.

While every effort has been made to insure the correctness of this collection, some of these episodes may be misnamed or misdated. If you find such, please let us know. Additionally there may be some dead air space at the beginning or ending of some episodes.

You can look for this exciting collection to be made available as a distribution through the OTRR Distribution Center, on the OTRR hub, archive.org, and from many of the other old time radio community groups.



Treasury Report and News

The Old-Time Radio Researchers currently has \$1207.84 in the treasury.

Disbursed during the month of October was \$20.00 to Michael Muderick for postage for shipping old time radio magazines to be scanned for the OTR Magazine Archives on the website.

In the past two years, the Old Time Radio Researchers has spent over \$6,000.00 in bringing new materials to the community. All materials are released free to anyone desiring them.

Many thanks to everyone who has agreed to make made a monthly contribution in 2007. They include Tony Adams, Del Ahlstedt, Dale Beckman, Jim Beshires, Robert Booze, Krys Building, Scott Carpenter, Pete Cavallo, Greg Coakley, John A Davies, Dee DeTevis, Lisa Fittinghoff, Allan Foster, Mike Galbreath, Gary Mollica, Allan George, David Gibbs, Archie Hunter, Roger Hohenbrink, Tony Jaworowski, Dave Johnson, Jim Jones, Ben Kibler, Robert Lenk, John Liska, Tom Mandeville, Henry Morse, Jess Oliver, David Oxford, Robert Philips, Leonard Price, Ron Schalow, David Shipman, Gary Stanley, Gregg Taylor, Daryl Taylor, Clorinda Thompson, Lee Tefertiller, Alan Turner, Joe Webb, Toby Levy and Gordon Whitman. 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, Gerald Anderson, Archie Hunter, Keith Allan, Louis Shepherd, John Liska and Bruce Forsberg.

If you are interested in becoming a monthly supporter of the OTRR, please contact the treasurer, Tony Jaworowski at tonysenior@yahoo.com. Support is \$5.00 per month. 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

tonysenior@yahoo.com



The Coca Cola Signature: Versatile Piece Of Music

Danny Goodwin

“Ice Cold Coca Cola makes any pause.....
the pause that refreshes.....
and Coca Cola is everywhere.”

In modern times, musical jingles have played a key role in the advertising of Coca Cola. Some of those jingles have become classics in modern advertising. While music is important in today’s Coca Cola advertising, it was also important for selling Coke on radio during the golden age.

On a Wednesday evening in 1930 (exact date unknown) at 10:30 PM, the radio listeners heard the first broadcast of *The Coca Cola Hour* on NBC’s Red Network. The program had an unusual combination of sports and music.

Graham McNamee and Grantland Rice interviewed famous sports stars of the era, and Leonard W. Joy with his 31-piece string symphony handled the music. The program also had the rare distinction (by 1930 standards) to air from coast-to-coast. Joy wrote the theme music for the program. It didn’t have a specific name, so the music was simply called “The Coca Cola Signature.” In radio terminology, “signature” meant theme song. It consisted of only a few bars and it never finished. The music faded out when the program began.

Joy created the signature to serve as the program’s theme music, but little did he know The Coca Cola Signature continued to be heard on radio into the 1950’s.

The Coca Cola Signature served as the theme music on all radio programs sponsored by Coca Cola for the remainder of radio’s golden age. Not only that, the music also served another purpose – it was in some cases, Coca Cola’s commercial.

As a breath of fresh air to those radio listeners who hated radio commercials, Coca Cola didn’t have lengthy commercials, excitable announcers, or silly gimmicks. The commercials were brief, to the point, and presented in a professional manner. In some commercials, all that was heard was The Coca Cola Signature, the opening of a bottle of Coke, and the announcer saying the program was presented by Coca Cola. That was it.

Although the commercials didn’t have much context, they were effective in convincing the radio listeners to open a bottle of Coke and feel refreshed.

For a piece of music that was designed to open and close *The Coca Cola Hour*, The Coca Cola Signature did its part in selling Coca Cola for over two decades. Its

unassuming music provided the inspiration that music sells Coca Cola – and it has to this very day.



Carlton E. Morse

Review of Randal L. Hall, *Lum and Abner: Rural America and the Golden Age of Radio. New Directions in Southern History*. Lexington, KY: The University Press of Kentucky, 2007
Kip Wedel

With a couple exceptions, all of the *Lum and Abner* episodes most OTR collectors have heard date from 1935 or later. Yet the show had been on the air four years by then and had undergone significant changes.

Randal L. Hall's new book, *Lum and Abner: Rural America and the Golden Age of Radio* combines a brief history of the popular comedy series and, more importantly, reproduces 29 scripts from 1932 to 1934. In a well-documented, 45-page history of the series, Hall argues that *Lum and Abner* offered middle-class rural Americans, particularly in the South and Midwest, reassurance at a time when rural America was economically distraught and rapidly diminishing.

Lum and Abner presented the hillbilly as a likable person in a friendly community. Instead of stereotyped, slack-jawed yokels whose idea of industry was a moonshine still, the residents of Pine Ridge "constantly sought new financial opportunities, many of them in complete harmony with the latest American trends," Hall wrote.

From Arizona gold mines to matrimonial bureaus and circuses, much of the show's humor came from the old gents' pursuit of dreams not unlike those of its audience. Black Americans may have been divided over *Amos and Andy*, but Arkansas' affection for *Lum and Abner* was made clear in 1936 when the state declared an official Lum and Abner Day and in 1941 when Waters, Ark., was renamed Pine Ridge.

Fans today may not realize that when the show premiered in 1931, *Lum and Abner* were farmers doubling as the local justice of the peace and constable. The Jot 'Em Down Store came later. The first 10 scripts reproduced by Hall offer a rare, extended glimpse into this early period.

The second set of scripts, broadcast between December 1933 and January 1934, follow what is perhaps the pair's darkest plot line. Crooked sheriff Snake Hogan is infuriated by Abner's decision to run against him. Death threats, murder plots, and bribery follow — and at one point, there's a shooting on the porch of Dick Huddleston's store. This was the stuff of detective shows,

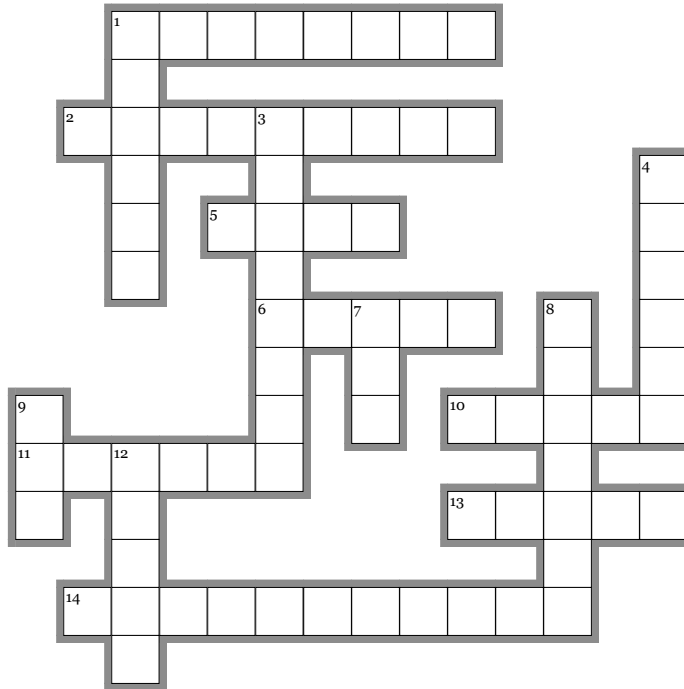
not comedy, and as Hall notes, it was unusual for the series.

Lum and Abner: Rural America and the Golden Age of Radio is a valuable addition to OTR literature for its scripts alone. Radio historians will appreciate it as a handy collection of primary documents, and fans will enjoy a new opportunity to check on things down at Pine Ridge.



One Man's Family

By
Fred Bertelsen



Created with EclipseCrossword – www.eclipsecrossword.com

Across

1. ____ (2 wds) was the name of the family home.
2. The series was set in San _____
5. Henry and Fanny had ____ children.
6. ____ was Henry's wife.
10. Carlton E ____ created and wrote this series.
11. ____ Giddings was played by Tyler McVey.
13. Mary Jane ____ played Christine Abbott, the great love of Paul's later years
14. Henry was a _____.

Down

1. This show has been called the great American radio _____.
3. Barton Yarborough was _____ from 1932 until his death in 1951.
4. J Anthony ____ played Henry from the very first broadcast until the last.
7. It was broadcast over ____ from the time it went network in 1932 until the series ended in 1959.
8. One Man's Family is the story of the _____ Family.
9. ____ Carpenter was one of the few announcers over the years.
12. Destiny ____ was the theme song from 1932 until 1941.

New Acquisitions

The following is a list of new episodes acquired by the OTRR. Many of them were purchased using funds donated by group members. Some were donated. If you have cassettes you'd like to donate to the group, please e-mail beshiresjim@yahoo.com. If you have reel to reels, please contact david0@centurytel.net.

Betty And Bob 47-06-26 (09) Bob is ready to take control of the newspaper again.mp3
Betty And Bob 47-06-27 (10) Chet comes to visit Claire.mp3
Betty And Bob 47-06-30 (11) Bob is returning to Monroe to fight corruption.mp3
Betty And Bob 47-07-01 (12) Betty has found a house for them to buy.mp3
Betty And Bob 47-12-04 (119) Evelyn encounters Bob at his office.mp3
Betty And Bob 47-12-05 (120) Betty doesn't trust Evelyn's story.mp3
Betty And Bob 47-12-08 (121) Martin and Hap discuss the Drakes.mp3
Betty And Bob 47-12-09 (122) The newspaper's financial problems increase.mp3
Betty And Bob 47-12-10 (123) Evelyn visits Bob at his office.mp3
Betty And Bob 47-12-11 (124) Sam is impressed with Bob's determination.mp3
Betty And Bob 47-12-12 (125) Betty and her mother discuss Bob's plans.mp3
Betty And Bob 47-12-15 (126) Betty and Bob discuss their newspaper plans.mp3
Betty And Bob 47-12-16 (127) The Drakes take Claire to the hospital.mp3
Betty And Bob 47-12-17 (128) Claire gives birth to a boy.mp3
Betty And Bob 47-12-18 (129) Someone has broken into the newspaper offices.mp3
Betty And Bob 47-12-19 (130) The Drakes suspect Martin Anderson is guilty.mp3
Big Moments In Sports 55-xx-xx (05) Lew Worsham Holes Out.mp3
Big Moments In Sports 55-xx-xx (06) Jessie Owens & the 1936 Olympics.mp3
Big Moments In Sports 55-xx-xx (09) Joe Louis Almost Beaten by Wolcott.mp3
Big Moments In Sports 55-xx-xx (10) Rams Vs Browns Championship of Dec 24, 1950.mp3
Big Moments In Sports 55-xx-xx (13) Glenn Cunningham & Bill Bonthron.mp3

Bob Crosby Show, The 44-xx-xx First Song - San Fernando Valley (AFRS).mp3
Cancer Crusade Program 52-xx-xx Can Baseball be made an even better game.mp3
Cancer Crusade Program 55-xx-xx Tallulah Bankhead Baseball Show.mp3
Chamber Music Society Of Lower Basin Street xx-xx-xx (21) First Song - Black Bottom (ARFS).mp3
Chamber Music Society Of Lower Basin Street xx-xx-xx (23) First Song - Keep Smiling (AFRS).mp3
Double Feature 44-08-13 Guest - Edgar Bergen (AFRS).mp3
Football Test 37-09-04 Audition.mp3
From The Bookshelf Of The World xx-xx-xx (09) Pride and Prejudice (AFRS).mp3
From The Bookshelf Of The World xx-xx-xx (18) The Gold Bug (AFRS).mp3
From The Bookshelf Of The World xx-xx-xx (39) The Odyssey.mp3
From The Bookshelf Of The World xx-xx-xx (42) Twelfth Night - Pt 1.mp3
From The Bookshelf Of The World xx-xx-xx (43) Kidnapped.mp3
From The Bookshelf Of The World xx-xx-xx (47) The Inspector General.mp3
Harlem Hospitality Club xx-xx-xx (11) Guest - Amanda Randolph (AFRS).mp3
Harlem Hospitality Club xx-xx-xx (14) Guest - Kitty DeSamos (AFRS).mp3
Lone Ranger 3904-03 (965) Arizona Plays A Part.mp3
Lone Ranger 39-03-31 (964) Ranger Jailed For Murder(partial-rest is another LR program).mp3
Lone Ranger 39-04-05 (966) Trouble at Gold King Mine.mp3
Lone Ranger 39-04-07 (967) Evidence against the Lone Ranger.mp3
Lone Ranger 39-04-10 (968) Caleb Bixby's Last Chance.mp3
Lone Ranger 39-04-12 (969) Run on the Bank.mp3
Lone Ranger 39-04-14 (970) Caleb Bixby's Mortgage.mp3
Lone Ranger 39-04-17 (971) Fight Over Government Beef Contract.mp3
Sports Question Box 46-xx-xx (01) An Umpire's Question.mp3
Sports Question Box 46-xx-xx (02) The game known as tables.mp3
Sports Question Box 46-xx-xx (05) Is it possible for three men to be retired on two pitches.mp3
Sports Question Box 46-xx-xx Who's going to win the world series.mp3

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