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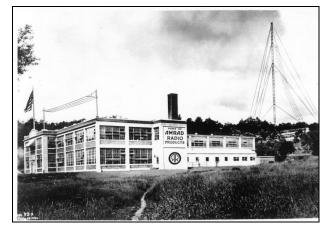
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News While It Was News: Broadcast Journalism In Radio's Early Years Donna L. Halper

When I mention that I am doing research in the history of radio news, most people assume I am researching the 30s and 40s. A common misconception is that radio in the 1920s was a music and sporting events medium only. Few textbooks even mention radio news till the mid-1930s, so I can understand why people might think broadcast journalism began around the time of World War II. But news via the "radiophone" actually goes back to broadcasting's earliest days, and how much news certain stations were able to offer may surprise you.

It was perfectly understandable that the test broadcasts at the newly built Detroit News station 8MK (later known as WWJ) on Monday night 30 August 1920 featured phonograph records by such classical greats as Enrico Caruso and Amelita Galli-Curci. Many of the early station owners believed radio should be used only for "good music" and educational material; they saw it as their duty to improve the tastes of the mass audience, and to that end, their stations would program a steady diet of opera singers and classical concerts (eventually, adding an occasional sporting event and, of course, sermons on Sunday). Playing some of the finest vocalists even during the week of testing let 8MK's listeners know right away that this would be a high-class station. And the response was immediate: those who received the test broadcasts contacted the newspaper,



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The AMRAD station, 1XEWGI in 1922

expressing amazement at the music coming from their radio receivers. But 8MK was about to broadcast something entirely different and unique - election coverage. On page 1 of the Detroit News for 30 August 1920, the headline announced "The News Radiophone To Give Vote Results." The article went on to say that all county, state and congressional winners would be announced the moment the information was received. So, even though KDKA's coverage of presidential election returns in early November is much better known, more than three months earlier, 8MK had aired the news of who won and who lost in the Michigan elections; and it was not the only time the station would report on local events. Today, we take such coverage for granted, but in 1920, radio was doing what had never been possible before – bringing the audience the story as the event unfolded. The Detroit News, the first newspaper to own a radio station, did not see radio as competition; rather, publisher William Scripps saw it as a medium that could enhance what his newspaper had to offer. This showed remarkable foresight: most newspapers of the

early 20s were threatened by radio, and many seldom mentioned it until they absolutely had to. Perhaps the editors hoped that if they ignored it, radio would go away. In fact, as radio increased in its popularity, some editors actively tried to prevent radio from broadcasting the news. Thus, Mr. Scripps' immediate acceptance of radio was quite unusual.

We may never truly know which station did news first; while the battle for recognition between KDKA and 8MK/WWJ is well known, there were also other stations, operated by amateurs, doing some of the things we associate with the commercial stations - these ham stations often broadcast news and music for their friends, and kept on doing so till early February 1922, when the Department of Commerce finally forbade them from doing so. There is considerable evidence, for example, that inventor and engineer Lee DeForest, who operated amateur station 2XG in High Bridge NY, broadcast news reports in 1916: while DeForest had a clear preference for opera and classical music, he also knew how to get publicity, and broadcasting an important news event was definitely one way to make people notice his station. So in November, he arranged to broadcast election returns (he received them from the newsroom at the New York American). Not only was the broadcast a success – it may have been heard by as many as 7,000 amateurs – but it also attracted favorable attention for his company, the De Forest Radio, Telephone & Telegraph Co. in New York City. (Unfortunately, DeForest ended his broadcast before Woodrow Wilson came from behind to win, so the people who did receive his broadcast heard the wrong candidate declared the winner . . .)

The amateurs, with their knowledge of Morse Code and their ability to understand the complexities of broadcast equipment, became essential in early radio. Most early broadcasts were mainly heard by amateurs, and they also built many of the early stations. One of the areas where the amateurs really made their presence felt was in disseminating information. The beginnings of commercial radio (1920-2) occurred in an era long before computers, when much of the United States did not even have long distance telephone service, and some rural sections still lacked electricity; the "wireless" emerged as an excellent way to keep people up to date. For example, the New York Times reported on 16 December 1920 that the government was now making its daily market reports, with the latest quotations on fruits, vegetables, livestock, and grain, available to the amateurs; it was these ham radio operators who then distributed the information to newspapers, shipping agencies, and companies interested

in agriculture. Some hams who had their own station also arranged to send the information out via the airwaves. A well-respected ham in Denver, William "Doc" Reynolds, operated that city's first (and for a time, only) station throughout 1921, using his amateur calls 9ZAF; while he was best known for broadcasting music, which he sometimes did from a moving vehicle equipped with loudspeakers, he also offered sports scores and local information, which, according to the Rocky Mountain News, the community came to depend on (Station 9ZAF became KLZ Radio in early 1922). When the hams were no longer permitted to broadcast, the commercial stations took over, receiving the sports scores by telegraph and then broadcasting them to an eager public. They also got market information direct from the appropriate government agencies, and announced it each weekday; this was especially welcome in rural areas, where farmers were grateful for much faster access to news they needed. While we today may not think of sports scores or market reports (or even weather reports, which also proved very popular in the rural areas that worried about storms or tornadoes) as news, to the listeners in the early 20s - and keep in mind, there was no official way to do a newscast yet - this information was quite newsworthy, and radio made it easy to obtain.

In late 1921, at least one station began doing reports on the economy; in mid-December, the well-known economist Roger Babson, spoke on station 1XE (later WGI) Medford Hillside MA, and thousands heard his talk. He decided to return in subsequent weeks to give his forecast of economic conditions, and his comments were quoted by the print media (which refused to mention that the talk had come from radio – they might mention the city where the talk was given, but they would not include the station's call letters). Little 1XE, with its 100 watts and its eager staff, who made radio equipment for parent company AMRAD during the day and did radio in the evening, was one of early radio's innovators, and the first station to broadcast in Massachusetts. In addition to helping launch a successful radio career for Mr. Babson, who later spoke on much bigger stations, 1XE was among the first stations to work with law enforcement in catching criminals. The Boston Police quickly figured out that the new medium of radio reached a very wide audience, and in May of 1921, it was decided to broadcast nightly reports of stolen cars. Eunice Randall, the station's assistant chief announcer (and one of the few women engineers), was the first to read these reports, which described the car, gave the license number, and provided a number that listeners could call if they saw the vehicle.

And according to the newspapers, some of the cars were actually recovered because listeners did call in tips. The modern TV show "America's Most Wanted" probably has no idea that the basic concept was being used on 1XE, as well as on stations in several other major cities, in 1921. (And few people recall that the New York City Police even operated their own station in 1922, to keep the public informed about police activities-- its call letters were WLAW. Detroit too had a police station for a short time, and it used the call letters KOP.)

There were several reasons why early broadcasters did not immediately attempt to do regular news. For one thing, some very real technical limitations existed in the early 20s, making such reporting difficult: going outside the studio to do a remote broadcast at the scene of an event could be very complicated, especially if renting phone lines was involved. The company which owned those long distance lines, AT&T, did not usually rent them out because AT&T had its own station, New York's WEAF; for a time in 1922-23, only that station and the Chesapeake & Potomac Telephone Company's station in Washington DC, WCAP, got to use the high quality phone lines for remote broadcasts. There were other lines, meant for telegraphy, that many stations ended up using, giving them poor quality and plenty of resentment towards AT&T's monopoly. (On some occasions, AT&T did in fact make exceptions, if you could meet the price they quoted to rent their lines. Most small stations could not.)

If there was no access to long distance phone lines, the only way for the majority of stations to cover a story was to get there and actually transmit from the scene. But only a very few stations had their own high quality mobile equipment which they could pack up and take to a news event: for example, in early 1922, WJZ in Newark made use of the news truck from the Newark Sunday Call, and 1XE/WGI used a delivery truck which was outfitted with sending and receiving equipment. In the mid-20s, there were also a handful of roving stations called "portables," which operated in a variety of locations, such as at state fairs, amusement parks, and conventions. But again, these were the exceptions. For most radio stations, they had a fixed studio location, and getting to a breaking news story in a timely fashion was not easy. Also, audiotape had not yet been invented, so a radio reporter couldn't even come back to the station with any interviews to play on the air. Given these complexities, it is no wonder that most stations, even those run by newspapers, tended to concentrate on playing music. It was much simpler to find people who wanted to perform. Print journalism had the upper hand at this point: nobody expected the newspapers

to have the story immediately, and nobody expected to hear the newsmaker's voice. Newspapers could offer lots of photographs and in-depth descriptions. Radio could only offer immediacy if the event was still going on and a reporter was able to get there. That is why when radio stations broadcast news in those early years, they usually invited reporters from a newspaper to come to the studio and expand upon what they had already written in their columns.

There were some occasions when a news story happened near enough to the station (such as at a local hotel or convention center) so that radio was able to carry it before the newspapers could report on it. In 1921-22, political figures were speaking on radio for the first time, and some of them were definitely making news. Women had just gotten the vote in 1920, and in early 1921, KDKA in Pittsburgh was able to broadcast the banquet of the Pittsburgh Press Club from the William Penn Hotel; one of the speakers was newly elected Oklahoma Representative Alice M. Robertson. There is evidence that KDKA also carried a talk by President Warren G. Harding in early 1921, and a Baltimore station, WEAR, is said to have carried a speech by him in June 1922. In fact, newspaper accounts say that he spoke on the radio several more times during 1922. It is unfortunate that there was no such thing as audiotape back then, nor were his remarks recorded on a disk, so we have no way of knowing how he sounded, but suffice it to say it was the first time most people had ever heard the president's voice unless they had gone to a rally in a city where he was speaking. Thanks to the new mass medium, the President, and other newsmakers, could now speak directly to listeners all over the country. (President Harding was quite a supporter of radio: according to articles in a number of publications, he had asked the Navy Department's wireless experts to install a receiving set at the White House in February 1922, and he listened daily, as often as his schedule permitted. "President Radio Fan; Has Set in His Office," New York Times, 3 April 1922, p. 3.)

While listeners of the early 20s were hearing the voices of politicians, preachers, and professors (education by radio was already popular), there were times when what they heard was breaking news. As I mentioned, it was difficult and expensive for radio stations of the early 20s to do remote broadcasts, but there were times when a news story occurred within plain view of the station, enabling the staff to cover it without having to go very far. On 23 September 1922, Lambdin Kay was on the air doing the regular evening program on WSB in Atlanta when he noticed flames nearby. It turned out that a major fire had erupted, threatening a city block in the downtown area, and the firefighters on the scene needed reinforcements. Thanks to Kay's urgent request, off-duty firefighters heard his bulletin and rushed to the scene to offer their assistance. Kay continued to broadcast coverage of the blaze and keep listeners informed of the rescue effort. He was later praised for his efforts and a number of reporters, as well as Atlanta's fire chief, credited him with saving lives. A similar incident occurred in Providence on 8 March 1923, but in this case, the radio station itself was affected. A huge fire broke out at the Shepard Department Store, causing nearly a million dollars damage. Because Radio Station WEAN had its studios in the store, the announcers were able to give firstperson descriptions till the fire department arrived and ordered everyone to evacuate.

But while reports from a fire were certainly exciting, and proved that under certain circumstances, radio could offer live and immediate coverage of news, the technology still did not exist to permit on-the-scene coverage on a regular basis. As a result, early radio became known for covering politics, offering news of the candidates and commentary from reputable print journalists who had decided to give broadcasting a try. And as more stations went on the air, a growing number of mayors, senators, and dignitaries realized they could increase their name recognition by going on the air. So they went to the studios of their local station, and began giving talks. While this may not sound like our expectation of news (or even sound very interesting), the audience in the early to mid 1920s seemed to respond favorably, just because it was an opportunity to hear what these people sounded like. In an era where movies (including newsreels) were still silent, hearing the president's voice or listening to a debate between two candidates was amazing to the average person. Radio gave the public an opportunity to become better informed, without having to leave the comfort of home. And as time went by, listeners became more discerning: at first, they were grateful to hear the newsmakers saying anything at all, but soon, the public came to expect a certain degree of eloquence from politicians, or at least what seemed like a good personality. Politicians who were inarticulate or couldn't give an intelligent speech were at a disadvantage.

Some candidates worked hard to master the art of broadcasting, and they quickly became very fond of radio, making it a part of their campaign. The reason was obvious: where in the past, it hadn't been possible to visit every part of their district, with one good radio speech, a candidate could be heard for hundreds of miles, while getting a reputation for being up to date and in touch with the latest technology. One of the first members of congress to put radio to good use was Republican Senator Harry New of Indiana, who appealed to his constituents by radio in late March of 1922; his talk, which he gave from his senate office in Washington DC, was heard in numerous places throughout Indiana and even made the national newspapers. The next night, Rep. Alice Robertson, already known as a dynamic speaker, decided to try a broadcast from her office. Unfortunately, one problem in early radio was constant and unexpected technical difficulties, such as static, fading, and interference; Miss Robertson had the bad luck of trying to broadcast on a night when reception was terrible. Undaunted, she used a telephone and delivered her speech as a long distance call, to the amusement of the New York Times which, like many newspapers, was perfectly happy to report on any problems radio was having.

Despite the technological obstacles, it appears that many early stations found a way to have regular newscasts - which, as we shall see, caused a whole new set of problems. While "Famous First Facts" credits WBAY in New York with being the pioneer in broadcasting a daily newscast (largely, it seems, on the strength of a press release published in the New York Times saying such an event would occur beginning the first of September 1922), there were already other stations experimenting with daily news. It should come as no surprise that 1XE/WGI was one of them. While much of the WBAY (later WEAF) broadcast was to be set aside for radio news - that is, news about the latest technological advances and questions from listeners about building a better radio, WGI made arrangements with the Boston Traveler newspaper in mid-March 1922 to do daily news bulletins and an in-depth 3 pm newscast which concentrated entirely on news of the day. According to the Traveler, "These [news] broadcasts at present consist of items of foreign, national, and local interest, chief features of the stock market, expert comment on market affairs, an item for women only, [and] pithy . . . editorial comments on current events." (Boston Traveler, 5 May 1922, p. 11) Sometimes, Guy Entwistle, the Traveler's radio editor, went on the air himself to comment about regulations and laws affecting broadcasting, but in general, the newscast was much like what we would expect a newscast to be today, except for the fact that the Traveler reporters read the news from their own areas of specialization, and there was much more description of events. Like the Detroit News, the Traveler seemed to realize that if a story was breaking after the newspaper had gone to press, radio offered a fine

way to update the audience and then encourage them to get the newspaper for further details. WGI also had an arrangement with the Boston American, to do an evening newscast. In describing it, the American explained that it wanted to offer the radio listeners news that had occurred too late to be in the last edition of the newspaper. Here again, rather than seeing radio as a threat, the American (and other Hearst newspapers) embraced radio. But not alleditors were so enthusiastic.

The biggest and most powerful of the wire services, Associated Press, provided news to hundreds of newspapers all over the United States. Their news could only be used by permission, and only from newspapers which were subscribers. When radio came along, several of the newspapers which operated or worked with the pioneer stations were members of the Associated Press; this included 8MK's parent, the Detroit News, the Pittsburgh Post, which worked with KDKA, and the Boston Traveler, in partnership with WGI. It presented an interesting dilemma. Reporters from the newspapers wanted to read the news on radio, but some of that news came from the Associated Press (AP), which had to give permission - and more and more, AP began to refuse as radio increased in popularity. AP, evidently concerned that radio would bring so much competition that it would hurt the sale of newspapers, issued a memo in mid-February 1922, forbidding its member newspapers from helping radio by providing news for them. Afraid of possible legal trouble, the Westinghouse stations temporarily stopped broadcasting any news at all. Other stations tried to find ways to get around the memo - the Hearst newspapers had a wire service called the International News Service, and there was no complaint from that company about giving radio access; but because AP was the best known and had the most contacts all over the world, their efforts to stop radio from using any of their material had to hurt. If stations needed an excuse not to broadcast news, the threat of legal action from AP might have convinced them.

On the other hand, despite the tough talk from AP, on a case by case basis, some stations did get permission to use newspaper material. In fact, in the 31 March 1922 story in the Boston Traveler announcing its arrangement with WGI, there was a brief remark about the newspaper receiving "special permission" to do so, for the purpose of advancing new technology in newsgathering. And although Westinghouse may have told the AP they had ceased doing news, they seemed to have resumed by the late fall of 1923; in December, Radio Digest announced a new feature was being heard on KYW (then in Chicago),

"The World Crier," which, according to the station's manager, used the morning and evening newspapers plus other reports to provide a newscast every half hour. But throughout the early 20s, AP's official anti-radio posture remained in effect, and from time to time, General Manager Frederick Roy Martin or his staff would catch a member newspaper disobeying the memo; several newspapers were fined for doing so. Still, despite ongoing negative comments from AP and from certain magazines which dismissed the impact of radio, many stations of the early 20s continued to offer at least one newscast a day; it stands to reason that they still got their information from newspaper reporters, whose newspaper more often than not belonged to AP.

In their 9 December 1922 issue, Radio World reported that there were now 582 stations on the air, and 83 of them were owned by newspapers and/or magazines. Most of these were no threat to AP, since they used their station primarily to enhance their image in the community and give their reporters some publicity. While the Detroit News station (by now officially known as WWJ) had some news bulletins and covered events like boxing matches or political talks, most of the station's programming was music. The newspaper tied its name in with everything on the air, of course - one group of performers was known as the Detroit News Orchestra, even though nobody in the band was a news reporter. In Springfield MA, Westinghouse station WBZ continued to have the reporters from the Springfield Union and the Springfield Republican come in to give talks - drama critics, women's page editors and humorists were always in demand. But on a serious note, in April of 1924, the editor of the Republican, Waldo L. Cook, gave a talk about how radio and newspapers should stop thinking of each other as competitors, and keep working together to give the public even more information. In Brooklyn New York, the Brooklyn Eagle permitted its famous editor and columnist H.V. Kaltenborn to broadcast on the Signal Corps station, WVP, as early as April of 1922; he not only did news but also did a weekly commentary, and he was among the first print journalists to begin using radio to express opinions; he was soon on the air in New York and would remain an influential radio commentator for decades. Meanwhile, in Washington DC, a long-time print journalist from the Washington Star also became popular as a radio commentator -- Frederic William Wile's news commentaries on WRC, which began in 1923, got such positive response from listeners that by 1926, he was profiled in several radio magazines, and he ended up broadcasting for NBC. Boston Globe columnist Willard

DeLue, who had expertise in travel, aviation, Boston history, and numerous other topics, was a welcome guest on Boston radio throughout the mid 1920s. Based on correspondence of his that I have read, he genuinely enjoyed giving educational talks, which he researched and wrote himself especially for the broadcasts. He also enjoyed telling the listeners about the world of print journalism, explaining to them what went on behind the scenes and how various departments of the Globe operated.

Gradually, it became impossible for the newspapers to deny radio's influence. In early December 1923, President Calvin Coolidge gave an address to Congress, and the fact that radio was about to broadcast it, said one newspaper, meant that "[his voice] will be heard by more people than the voice of any other man in history." The speech required some hard work on the part of AT&T – in order for a number of stations to participate in the historic broadcast, the phone company installed about 3,800 miles of long distance telephone lines. Interestingly, contrary to the myth that he rarely spoke (he was often called "Silent Cal" and known for choosing his words carefully), President Coolidge was a frequent user of radio, giving about one speech a month. Most of us studied in school about how President Franklin Delano Roosevelt made frequent use of radio during the Depression with his popular "Fireside Chats," but the audience of the 20s became quite accustomed to hearing presidential talks thanks to Presidents Harding and Coolidge.

The 20s saw the number of news events growing, as technology improved and radio was better able to carry them. 1924 was the year when both the Republican and the Democratic presidential conventions were broadcast for the first time (along with some not so flattering commentary about who spoke well and who didn't). The Associated Press continued to resist granting radio permission to use newspaper reports, but as the 1924 presidential elections approached, another of AP's competitors, United Press, was working with New York's WEAF through member newspaper the New York Sun to provide full election coverage; well-respected announcer Graham McNamee read United Press and New York Sun reports as election results came in; in fact, United Press even encouraged its member newspapers to broadcast. Meanwhile, two major newspapers, the Chicago Tribune and the Boston Herald, refused to obey AP and said they would work with radio on Election Day. Even the respected print journalism trade magazine Editor & Publisher was softening its opposition to radio news, and saying that it could on certain occasions serve a very

useful purpose (although of course, it could never replace print). And on the radio side, Radio World magazine said in its 19 July 1924 issue that the broadcasts of the presidential campaign were making the audience even more interested in politics and helping Americans to be better informed.

As major news occurred, more and more stations made an effort to carry it, so many in fact that by May of 1925, the Associated Press had to slightly modify it original ban on radio news. The members voted to permit the use of AP news on radio if an event was "of nation-wide importance." Thus, the now famous Scopes evolution trial, which took place in Tennessee in July of 1925, was broadcast by station WGN in Chicago. Listeners also heard the views of some outspoken and controversial speakers on world issues and current events when WBZ, whose signal carried well beyond Boston, began broadcasting the monthly "Ford Hall Forum." Sporting events, from baseball to boxing to hockey, had been heard off and on since 1921, and now, listeners could hear daily business reports from the Wall Street Journal, as well as stock quotations and market reports. By the mid 1920s, many stations offered regular features that farmers and residents of rural areas found especially useful, such as educational talks or expanded weather reports. If you looked at the radio listings for a typical day in late 1925, you would find that while music and specialty shows (women's hours, children's story time) dominated the programming, nearly every city had at least one station with news and sports bulletins or a full news broadcast.

"News" was still being defined in radio's first decade: broadcasters acknowledged that radio was primarily an entertainment medium, yet many of them realized there was a need to provide the listeners with more than just dance bands and preachers. Some media historians have said that what DeForest, 8MK/WWJ, 1XE/WGI and even KDKA did by broadcasting stolen car reports, election returns and reports from financial markets was not the same as doing regular news. If we apply today's standards, I cannot disagree. But in the early 1920s, those standards did not exist. Early radio certainly did not have "news on the hour" nor even the concept of a "news department" during those formative years. Program managers were literally creating policy as they went along, and news of the president's latest speech might appear in the same newscast as information about tonight's wrestling matches. (And I would be remiss if I didn't mention that wrestling matches were also considered newsworthy back then — in fact, reports about wrestling were found on the sports page of some 1920s

newspapers. By the late 20s, a number of local stations were broadcasting the matches.) Some stations aired announcements of lost pets, or put descriptions of missing children in the newscast. Some stations had pundits of their own to comment on current events. Throughout radio's formative years, an increasing number of stations found ways to provide whatever serious information the audience required, whether it meant hiring a meteorologist (several stations had their own weather expert by the mid 20s) or bringing in newspaper reporters to elaborate on a story they had covered. As unstructured as some of it was, these first attempts at doing news via the airwaves gave listeners the opportunity to be better informed, regardless of their race, their social class or where they lived. In fact, so much of what we take for granted in today's broadcast journalism can be traced back to radio's formative years. And for making those efforts, and believing that everyone should have the right to be informed, those pioneering stations of the 1920s deserve our gratitude.

Donna Halper is a radio consultant and media historian. She is the author of "Invisible Stars: A Social History of Women in American Broadcasting," published by M.E. Sharpe in May 2001, as well as numerous articles and essays. She recently completed the manuscript for her 4th book, a history of talk shows, to be published by Greenwood Press. Her website is <u>www.donnahalper.com</u>



Gus Rooney-Broadcasting a Red Sox Game in 1926 The Old Radio Times *



WWJ - First Station owned by a newspaper

OTRR Announces Release of *Theater Royal* Paul Urbahns

The Old Time Radio Researchers announced this month the release of *Theater Royal*. This fine British anthology series, features plays based on the best of literature, films and English theater.

Produced in two series, Sir Lawrence Olivier and Sir Ralph Richardson serve as hosts, narrators and many times portray the leading roles. The program apparently was developed as a vehicle to capitalize on Olivier's name and talent. His career spanned over 50 years and continues into the 21st century. As of 2004, 15 years after his death, he was starring as Dr. Totenkopf in a Hollywood fantasy film titled, *Sky Captain and The World of Tomorrow*. This was accomplished by the producers who selected footage of Lord Olivier from various films and used to create a villainous leader of killer robots in the film. Jude Law, who stars in the film, said film-makers used Olivier because few other actors possessed his authority (http://www.skycaptain.com/)

Sir Ralph Richardson from 1954 – 1955 played the character of Dr. John Watson in another Harry Alan Towers radio series of Sherlock Holmes stories, which starred Sir John Gielgud as the famous consulting detective.

(http://www.irdp.co.uk/GIELGUD/valbbc5.htm)

Many fine actors of the British stage and screen were

involved in individual episodes of the *Theater Royal* series, such as Sir John Gielgud, Robert Morley, Harry Andrews, Muriel Forbes, Robert Donat, and Daphne Maddox.

The music was credited to the renown British organist and arranger, Sidney Torch. However much of the same music was also used in other Harry Alan Towers productions on which Torch also worked, such as the *Secrets Of Scotland Yard, Black Museum*, and *The Many Lives of Harry Lime*. So how much of it was actually written for this series will probably never be known.

Harry Alan Towers produced and directed the show for his Towers of London company for international syndication, at the time in Europe, South Africa and Australia. The episodes included in this distribution are from the initial US run on NBC. However, selected episodes were repeated, with a different series opening and close on the ABC Mystery Time series during the late 1950s. The show Theater Royal remained in active syndication in the United States well up into the 1970s. Many of the copies in circulation today, come from those 1970s repeats where the individual episodes were cut to about 20 minutes. Luckily these cuts were made by the production company and generally do not take away from the actual program enjoyment. This reduced length comes from a combination for factors including removing dated introductory material from the beginning of the early episodes and making time for local stations to include hourly five minute newscasts and to insert commercials locally. In conclusion, this series consisted of new radio adaptations of famous, and not so famous stories, by some of the best authors in the United States and England. It is the inclusion of some of those little known masterpieces by many familiar authors that gives the series a variety element usually missing in this type of anthology series. Its long syndication run, well into the 70s, proves once again classic stories presented by talented actors never really goes out of style.

OTRR certified Theater Royal Version One

The Old Time Radio Researchers Group on Yahoo http://groups.yahoo.com/group/OldTimeRadioResearchers Group/ and located on the web at <u>www.otrr.org.</u> releases this series.

The Series Researchers, Log Researchers and Database compilers of the Old Time Radio Researchers (OTRR) Group have thoroughly researched this Old Time Radio Series, utilizing information found on the Internet, books published on this series and old time radio in general. They have determined that as of May 10, 2008, this series is as complete as possible, with the most current information included as to broadcast dates, episode numbers, episode titles, number of episodes broadcast, and best encodes at the time of Certification.

Each file has been named in accordance with the Uniform Naming Code as based on the OTR Database to be found at - http://groups.yahoo.com/group/Otr-Project/

The Old Time Radio Researchers Group now declares this series to be CERTIFIED ACCURATE. There is one DVD or two CDs 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 paul.urbahns.@gmail.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 - Paul Urbahns Quality Listener(s) - Paul Urbahns, Clorinda Thompson Series Synopsis - Paul Urbahns, Clorinda Thompson Sound Upgrades - Paul Urbahns, Clorinda Thompson Missing Episodes - Clorinda Thompson Audio Briefs Announcer(s) - Paul Urbahns, Patrick Andre Audio Briefs Compiler(s) - Paul Urbahns Pictures, other extras - Terry Caswell Artwork - Brian Allen

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

The Old Radio Times * June 2008 * Number 31

The Old Time Radio Researchers Release *Redbook Dramas* Larry Maupin

This series, based upon short stories originally published in Redbook Magazine, was aired in the year 1932. The United States was then in the grip of the Great Depression, and several of the episodes reflect that phenomenon. "He Knew Women" and "Kiss and Jail," for example, feature families which have been devastated by the stock market crash and its aftermath.

As if to counteract the country's grim circumstances, however, many of the stories offer "love, mystery, adventure, romance" in sometimes exotic settings. Listeners are transported to such places as Yucatan, France, Dalmatia and Manchuria and encounter some remarkable characters and circumstances along the way. These include a surly Army private who gets in trouble when his pet goat butts a brigadier general into a mud puddle; an American schoolteacher who becomes involved in a political intrigue abroad and temporarily represents herself as a collector of coffins; and an intrepid little domestic servant with Holmes-like powers of observation who solves a murder case at a frozen outpost beyond the Arctic Circle.

Some of the authors are noteworthy as well. For example Elaine Carrington, who wrote "The Kid," is well remembered today as creator of the famous radio soap operas *When a Girl Marries* and *Pepper Young's Family*. And Frank R. Adams, whose "A Gent Passes By" delivers a knockout sequence of startling revelations, displays the skill that enabled him to publish dozens of short stories in popular magazines of the day such as Munsey's and The Smart Set.

These syndicated episodes are all fifteen minutes in length, and some could have benefited from more time to develop plot and character. But the best of them convey to us an intense flavor of their times, often with charming musical interludes and bridges, from a broadcast year that has left us with all too few programs to enjoy.

The Old Time Radio Researchers Group on Yahoo http://groups.yahoo.com/group/OldTimeRadioResearchers <u>Group/</u> and located on the web at www.otrr.org has certified this series.

The Series Researchers, Log Researchers and Database compilers of the Old Time Radio Researchers(OTRR) Group have thoroughly researched this Old Time Radio Series, utilizing information found on the Internet, books published on this series and old time radio in general. They have determined that as of June 1, 2008, this series is as complete as possible, with the most current information included as to broadcast dates, episode numbers, episode titles, number of episodes broadcast, and best encodes at the time of Certification. Each file has been named in accordance with the Uniform Naming Code as based on the OTR Database to be found at http://groups.yahoo.com/group/Otr-Project/

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), or post your corrections at <u>http://www.otrr.org/pmwiki/Misc/ReleaseIssues</u> 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 Quality Listener(s) - Geoff Loker Series Synopsis - Larry Maupin Sound Upgrades - Clorinda Thompson Missing Episodes - n/a Audio Briefs Announcer(s) - Patrick Andre, Alica Williams Audio Briefs Compiler(s) - Larry Maupin Pictures, other extras - Larry Maupin, www.allposters.com Artwork - Brian Allen Stars Bios - n/a File corrections - Sue Sieger

And all the members and friends of the OTRR for their financial support and time.



Chesterfield Time Excerpts from Bing Crosby — The Radio Directories, Pt. 5 (out of print) compiled by Lionel Pairpoint reprinted by permission

The *Music That Satisfies* show appears to be the only of Bing Crosby's sponsored programmes (as a solo artist) of which there are no surviving examples (Ed: but see show #22 below). Having said that and at the risk of being accused of cynicism, there may well be, on his deathbed somewhere, a white -haired, self -styled, Crosby enthusiast who is gloating over a crackly, distorted excerpt that is destined to accompany him to his grave.

The series was a six nights-a-week, fifteen minute show, broadcast at 9:00 p.m. Eastern Standard Time and shared between Bing Crosby, Ruth Etting and Tom Howard and George Shelton. Ruth Etting was replaced later by Jane Froman.

Most radiographies show that the series consisted of 30 programmes, on the incorrect assumption that the shows were broadcast regularly and without fail, on Wednesdays and Saturdays, weekly. On at least three occasions, on the Saturdays of 7th January, 18th March and 1st April the show was squeezed off the air, in each instance, by concerts occupying one and three quarter hours by the Philadelphia Orchestra conducted by Leopold Stokowski. "Crosby With Chesterfield Twice Weekly At \$2000" (Headline)

"Bing Crosby steps into the Chesterfield Show on January 3rd at \$2000 for two programmes a week. Contract gives him thirteen weeks on CBS singing account in the spot now filled by the Street Singer"

(Variety 29th November 1932)

"Advertisers Revert To Theory That Click Talent Is NG For A New Programme Unless Air Lapse" (Headline) "The bigger the click on one commercial, the tougher it's going to be from now on for the same performer to connect on another bankrolled air show - That is, unless he stays off the air long enough for the diallers to disassociate him with his previous sponsor. The chief point that militated against Bing Crosby's connection with another commercial, that exponents of the above theory further cite, was the chariness among advertisers that his association with Cremo had not yet evaporated. Warbler finally became an accepted attraction to Chesterfield after he had been without a commercial period for seven months." (*Variety* 31st January 1933)

The Old Time Radio Researchers Webpage: A Review Jim Beshires

When the subject of the Old Time Radio Researchers having a website of our own first came up in the middle of 2004, there was not a whole lot of excitement. We had a prosperous Yahoo working group and a Log group. Many members thought that those two groups were enough to provide all the information that the collecting community might ever want or need. Boy, was that theory ever wrong!

Even so, no-one had any idea as to how to start a website, and on the surface it appeared that another OTR website would never succeed. After all, a cursory search on Google on the term 'old time radio' turned up over two hundred eleven million (yes, you read it right) sites on the subject! That would be more sites than a person could ever attempt to check out and more are being added each day.

Never the less, a determined group felt that a website was in order. So I, with no webmaster experience whatsoever, foolishly said that I would create a site. I did not realize what a daunting task lie before me.

The first attempts were crude, hard to decipher, and not easy to navigate. My menus were a disaster, and the name we picked - <u>www.otterprojectonline.com</u> - was not an easy one to remember or search on.

We persevered, however, and slowly the site began to gain in popularity. We submitted it to every free search engine under the sun, and posted links in many different forums.

The site was doing pretty good 'as was,' averaging about 4,000 different visitors each month from over 40 countries. We were moving up in the search engine rankings as well, reaching as high as the third spot on Google, MSN, Yahoo, and several others.

In the latter months of 2006, the group decided it was time to move to a new server, as the one we were using was not proving very reliabable. We had started an on-line magazine The Old Radio Times, in December of 2005, with about 1,000 on the mailing list. Utilizing the server's mailing program was a disaster, with many people failing to receive their copy each month.

One of the group's members, Jim Jones, was taking a web building class and volunteered to create a new site for the group. Jim is also known for the work he and Ben Kibler did in building the newspaper radio database, which was a group project. You can view their excellent work at http://www.jjonz.us/RadioLogs/.

Since we were moving to a new, cheaper server, with unlimited storage space, we decided to register a new name for the site. The name chosen was <u>www.otrr.org</u>. This name reflects the group's initials and the fact that we are an organization, not a commercial site.

One of the unfortunate side effects of the move was that many people had bookmarked the old site, and now they were lost. People were wondering what happened to the OTRR site. We did try to advertize the new address in as many places as possible but still, the number of visitors dropped to a low of 2247 for December, 2006, the first full month on the new site.

Jim has done a wonderful job of creating, maintaining, and improving the site. Many other members also provide help where they can.

The current site has a multitude of features and is proving to be a 'must visit' site for old time radio fans. The group receives a steady stream of new members whose first contact is a visit there.

Where to begin to describe all the features on the site is a difficult choice. The home page located at <u>www.otrr.org</u> gives a brief introduction to the site with a full menu of the various sections that a person can explore. It also shows the total number of visitors to the site, and has a link to a world map where visitors can indicate where they are from, include a brief message, and a link to a website. Currently the map shows that we've had visitors from at least thirty-two countries.

One of the most popular sections is Project OTRdb. Housed at <u>http://otrr.org/pg02_otrdb.htm</u>, you will find one of the hobby's most extensive collections of radio logs. These logs, submitted by group members, are constantly in a state of being added to or revised, as more information about series becomes available. The individual text file logs are maintained by Jim Sprague. The Log database currently contains information on 1814 series and 167,800 episodes.

A program called OTTER utilizes these logs to aid the collector in both cataloging their holdings and letting them know what series or episodes they may be missing. This cataloger/database is provided free to collectors and a basic copy is available for download.

The on-line version of the log files is updated on a biweekly basis. This collection of logs is considered by many to be the benchmark by which other collections are measured. Additionally, over 60 other OTR web-sites have pointers directing their visitors to this portion of the OTRR website.

An extremely valuable part of the site is the Wiki, or First Line of Dialogue Project, found at <u>www.otrr.org/pmwiki/</u>. As circulation of mp3 files began to spread widely throughout the hobby, so did the number of mis-named and misdated episodes. In the early days it was not uncommon to find copies of the same episode available under a dozen different names. This was due to the problem that many episodes bore no 'official' title and each collector just made up one that reflected their view of the episodes contents.

It became very frustrating to a collector who may have been attempting to get a complete set of a series only to find that he or she may have had what they thought were undiscovered or unknown episodes, were actually just duplicates of the same broadcast! Hence the OTRR group designed the First Line of Dialogue project.

A template was designed for each series, based on the OTRdb which enabled collectors to enter various pieces of information about an episode that would definitely identify it. A general area for each series was created for miscellaneous information to be included. Then an area for each individual episode within that series was provided so that the date aired (if known) could be entered, the episode number, the availability of the episode, information about the Title/Plot/Host could be noted, if the episode had an 'aka or also known as', and most importantly, the first line(s) of dialogue of each episode could be shown.

A futher section enables other information about the episode to be included. This information is vital for collectors wishing to weed out all the duplicates, misnamed and mis-dated episodes in their collection, and collectors took to this section of the website like ducks to water. So much so, that information on many series grew to total as many as 500 pages! The OTRR is considering publishing this valuable material in book format for those collectors who want paper copies, or are not yet computersavvy.

A section that receives a large number of visitors is the 'Certified Series.' Here you can find a list of all the series that the group has certified. By certified, we mean that all known episodes are included in the best sound quality, with correct dates, episode numbers and titles. Much other information that helps make the series interesting is also included in certified sets. Each certified set passes through rigourous tests designed by the group.

Of course the group wishes to publicize our various branches and information is included on the three main branches, with pointers directing visitors to sign up for free membership.

Many of our members maintain their own web-sites as well and we are happy to include information as to where to go to view these. Web addresses are also shown for many other OTR groups or sites that contain materials that are of interest.

A continually growing area is the Scripts Library. At <u>htpp/otrr.org/pg06a_scripts.htm</u>, you can find scripts for over a thousand different broadcasts, many of them scans of the actual script with actor notations, directions, etc. We have about 3,100 additional scripts that will be added in coming months.

In the Authors Section, you can find articles written by Jack French, Martin Grams, and Jim Widner, three of the hobbies most respected authors. Donna Halper and Danny Goodwin will soon be joining this group.

Looking for otr artwork? Take a look at <u>http://otrr.org/4img/index.php</u>. The Art Gallery currently has nearly 5,000 jpeg images of cd artwork, pictures of radio celebrities, scans of the covers of a large number of pulp magazines, OTR print ads, movie posters, radio premiums, and much, much more. Without a doubt this is the internet's largest collection of OTR artwork, and it is added to on nearly a daily basis. A weekly visit will reveal at least 25 or more new files. Artwork for cds and dvds has over 2000 images, and members of the group are constantly creating new designs. If you don't find the artwork for your series, check back in a few weeks. Chances are that it will be there then!

Unlike other sites which charge for their artwork, the OTRR site provides theirs free of charge to collectors. Unfortunately, in recent months, some unscrupulous dealers have been downloading our artwork, erasing or covering up our logos and passing them off as their creations.

As was stated earlier in this article, the group launched an on-line magazine called The Old Radio Times. A complete archive of back issues is available from <u>http://otrr.org/pg07b_timesarc.htm</u> and many collectors download and print out paper copies. The magazine has received critical acclaim for the excellent articles it carries, and the most knowledgeable writers in the OTR community are regular contributors to its pages.

As a courtesy, the publication carries free ads for all new books written by and for otr fans, and information on other OTR clubs is also provided. Recently some major publishing firms have begun to provide the editors with advance copies of their new releases in hopes of obtaining favorable notices about them. I think this speaks very favorably for the publication and the place it has earned in the community. It is proved free of charge to anyone wishing a subscription. The mailing list stands at over 2,000 right now with about 500 additional downloads directly from the website.

One of the newest and most exciting projects undertaken by the group is the Old Time Radio Magazine Archive. It has proven to be a huge success with copies on file dating back to the very beginnings of organized collecting. You can see the list of available publications at http://otrr.org/pg06b_magazines.htm

Complete runs are available for some publications, and in many cases, the pdf file we have may be the only record of a publication in existence. Hello Again holds the record for the publication with the largest number of copies on file with 144 issues available.

Recently scans of radio magazines from the 30s, 40s and 50s have been made available. These are beautiful, full color, high density scans. At the time of this publication, about 183 issues of various magazines are available, but we have many, many more to upload.

Collectors are raving about the Magazine Archive and the invaluable reference material you can find there. We believe it is the hobby's most widely available collection. A great feature is that the entire Archive is indexed. This is most important for those doing research as they will not have to look through hundreds of issues to find material on their subject. By utilizing the index they can go directly to the issue containing the information they need. This index is updated every time new publications are added. Terry Caswell is our Archives Editor.

There are a wide number of other features that constantly delight visitors as they discover them, and we urge you to poke around and see the hidden nuggets of information that you will not find anyplace else.

Since moving to the new server, the number of visitors has continued to rise with the latest monthly information showing that 6,350 individuals paid nearly 12,000 visits to the site. Seventy-one percent have the site book-marked, with fifteen percent finding the site through a search engine and fourteen percent coming from a link on another website. In September <u>www.genericradio.com</u> provided the largest number of visitors from a link, with <u>www.otrawardspace.com</u> coming in second, and <u>www.wikipedia.com</u> coming in third. About 600 other sites link to ours now.

Search engines return various levels of information concerning the website. A Google search on 'Old Time Radio Groups' shows our website in both second and third place. Only the Australian Old Time Radio group at <u>www.australianotr.com.au</u>, led by one of our members, Ian Grieve, beats us out! What is your secret, Ian?

Using 'old time radio,' we don't even show up until the fourth page on Google! However, various other search

engines put the site at number three or four, depending on the search terms.

All in all, the Old Time Radio Researchers website, like Topsy, just grew. Members and others have made valuable contributions to the materials available here, and we think that it is a 'must visit' site for OTR collectors!

The Old Time Radio Researchers recently lauched a third site - <u>www.otrrpedia.org</u>. This will be the old time radio version of the movie internet database.

This site is still under construction and is designed to provide in-depth information about series, their stars, number of episodes broadcast, number available, episode information, etc. Information is also included on books and magazines where additional materials are available. One feature is a link back to our Old Time Magazine Archive on <u>www.otrr.org</u>, which is proving to be quite helpful.

Information is fairly scattered, except for listings for series beginning with 'A'. Larry Hutch is to be credited for building this great site. Check it out and see if you can provide any additional information for series already in the database.

A fourth website is planned where you will be able to find the entire library holdings of the Old Time Radio Researchers group, all available for free download, without any FTP knowledge! A simple 'right-click' will get you the file. As we said, this will be a free site, unlike those FTP sites that charge you for bandwidth, or downloading privileges. Over 60,000 individual episodes will be 'on-site'.

As you can see, the OTRR is not letting any grass grow under our feet in an attempt to provide the community with all the tools they need!



Wistful Vistas Ryan Ellett

Thanks for taking a break from your summer festivities to browse our magazine. The temperature's rising but our virtual printing presses here at OTRR headquarters continue to roll night and day.

I hope you're all as excited as I am to see Donna Halper back in our pages with fresh material looking back at the earliest days of commercial radio, a topic that doesn't get its due attention in the OTR community. My sources tell me we have a few other gems from Ms Halper waiting to be exposed to daylight in coming months.

Jim's piece on the Researchers' website is worth a read or two. When you take a step back and look at the wealth of information available at that one website, it's rather astonishing. I'm at a loss as to another single OTR website with so much to offer. The sheer number of people and hours that have been required to put together all the resources available is breathtaking and the epiotmy of what the group stands for.

Group releases continue at a healthy pace, this month with a focus on two much more obscure series, *Theater Royale* and *Red Book Dramas*. Neither of these has ever graced my ears to my knowledge, a deficit that I should remedy while lounging on my summer vacation.

The popularizing of mp3 has certainly had some detrimental effects on the old time radio community, but I think one of the most positive aspects of this format is that it has really spread around obscure and unknown series, perhaps unearthing series that will come to be favorites of collectors down the road.

In my limited time working with reels and perusing the old reel collections available back in the 70s you seem to find the same 30 or 40 series taking up the bulk of most collections. Because of the time and expense required to build a collection in the pre-digital days, entire collecting lives could be spend putting together runs of *Suspense*, *Great Gildersleeve*, and *Jack Benny*. When you had some shows you really enjoyed, why take a chance with your time and money on a series that may be a dud?

Mp3 eliminates that risk; now you'll find hundreds of single-episode, rare series in the average digital collection. While they may not get a listening, they're easily available, increasing the likelihood of that listening.

I doubt *Suspense*, Gildy, or Mr. Benny will ever lose their hold on fandoms' lists of favorites, but perhaps we'll see more unusual material getting more attention after all these decades of obscurity.

The Old Radio Times * June 2008 * Number 31

Mid-Atlantic Nostalgia Convention

EDD BYRNES

That's right! Kookie is coming to the convention! Kookie on 77 Sunset Strip Vince Fontaine in Grease (fhe movic)

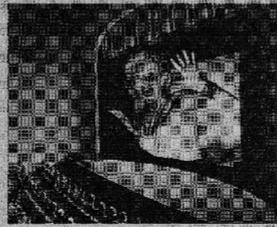
KATHLEEN HUGHES

This is Her First East Coast Appearance in Ten Years!

U Came From Outer Space (1953)

Cult of the Cobra (1955)

The Adventures of Ozzic & Harriet



THE CLARION HOTEL Aberdeen, Maryland Sept. 18 - 20, 2008



MARGARET KERRY

JON PROVOST

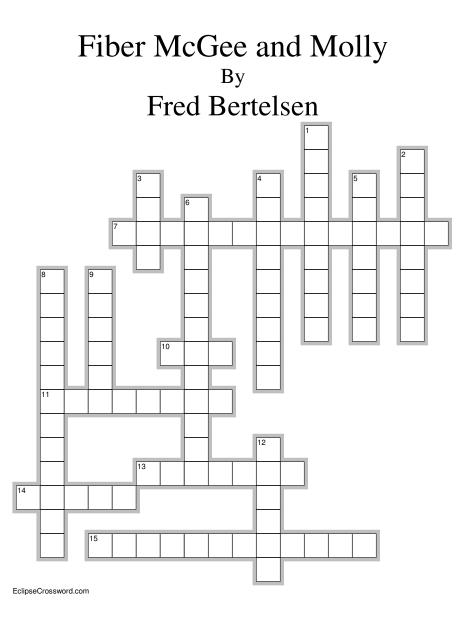
The model for Disney's Tinkerbell, *The Lonc Ranger*, *The Andy Griffith Show*, *Clutch Cargo* and she was one of the members of the Our Gang / The Little Rascals!

The one and only Timmy on television's Lassie

PATTY McCORMACK

Academy Award nominee for The Bad Seed (1956) Playhouse 90, Wagon Train, Route 66 and One Step Beyond www.midatlanticnostalgiaconvention.com



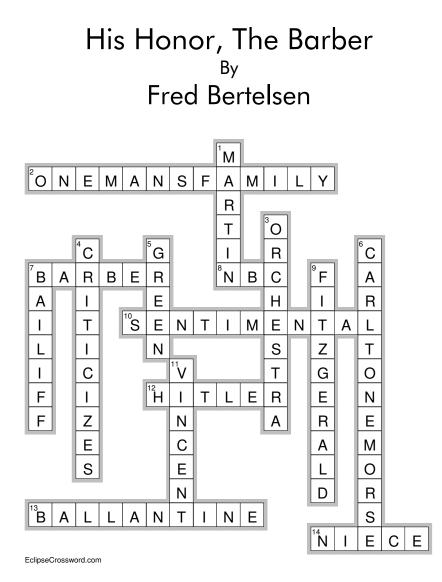


Across

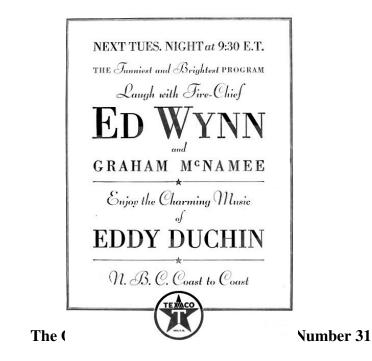
- The program was initially in the format of a ______ show with the McGee's in skits (2 wds) The McGee's lived in the house they _____ in a raffle (79 Wistful Vista) 7.
- 10.
- 11. The snooty highbrow Mrs. Abigail Uppington was played by Isabel
- 13. McGee was considered a teller of tall tales and an incurable .
- 14. She too was played by Marian Jordan
- 15. Harold Perry was the McGee's windy neighbor _____ P Gildersleeve.

Down

- He was played by Arthur Q Bryan (2 wds) 1.
- The was played by Bill Thompson. 2.
- Fibber Mc Gee & Molly began in 1935 on the Network 3.
- 4. The show moved to _____ in 1939
- Fibber McGee & Molly was originally broadcast from here 5.
- Wallace Wimple was one of many characters played by (2 wds). 6.
- The original _____ (Wallingford Tuttle) was played by Cliff Arquette 8.
- Gale _____ will always be remembered for his role as Mayor LaTrivia. 9.
- "Waxy" Wilcox was their announcer from 1935 until 1953 12.



These answers are for Fred's last puzzle published in the March issue (#28).



	TR on the A	OPB*			Fri Sat	8pm - 11pm 1pm - 3 pm		
Station	Freq	Place	Days Time				Sun	8pm - 11pm 12am - 1am
California KQMS	1400	Redding	Sat. 7pm – 12am				Mon	12pm - 3pm 9pm - 11pm 12am - 1am
Canada CHQR-AM CHED-AM		Calgary Edmonton	Daily 11pm - 1am Daily 11pm - 1am Daily 10pm - 2am Mon 7pm - 8pm Daily 12am -3am	Pennsylvania WNAR-AM Texas		Lansdale	Daily	24/7
CHED-AM CHML-AM CJCS-AM CKNW-AM	900 1240	Hamilton Stratford Vancouver		KTXK-FM Utah KLS-AM		Texarkana	M-F Sat Sun	1pm – 2pm 7pm – 8pm 1am – 4am
CHWO-AM		Toronto	Mon 11pm - 12am		1160	Salt Lake City	Daily	11pm - 12am

630 Bridgeport Sun 9pm -12am

Connecticut WICC-AM

Illinois

News from the Community

mmons					
	1710	Antioch	Daily 24/7	,	
WBBM	780	Chicago	Daily 12am	– 1am	Conventions -
WDCB-FM	90.9	Chicago	Sat 1pm	- 5pm	Showcase XVI - June 27-28, 2008, Bellevue Coast Hotel,
					625 116th Ave NE, Bellevue, WA 98004. Check the
Louisiana					website - <u>www.repsonline.org</u> .
WRBH-FM	88.3	New Orleans	Sat 6am	- 7am	Western Film Fair - July 16-19, 2008. Clarion Sundance
			Sun 6am	- 7am	Plaza Hotel, Winston-Salem NC. Website
		Ν	Ion-Fri 11pm -	12am	www.westernfilmfair.com.
Missouri			-		3rd Annual Mid-Atlantic Nostalgia Convention - Sept
KMOX-AM	850	St. Louis	Sun 1am	- 5am	18-20, 2008. Clarion Hotel, Abderdeen, MD. For more
New Jersey					information, call 443-286-6821 or visit the website -
WTCT-AM	1450	Somerset	Sat 11pm -	- 12am	www.midatlanticnostalgiaconvention.com.
			Sun 10pm -	11pm	Tom Mix Festival - Sept 27, 28, 2008 - Sponsored by the
New York			-	-	City of Dewey, OK. More info at website
WRCU-FM	90.1	Hamilton	Daily 9pm	- 12am	www.cityofdewey.com.
WRVO-FM	89.0	Oswego	Daily 9pm	- 12am	Saturday's Child - July 20, 2008. Akron, OH. See their
WRVD-FM	90.3	Syracuse	Daily 9pm -	12am	website for other convention dates and cities -
WRVN-FM	91.9	Utica	Daily 9pm	- 12am	http://www.harpercomics.com/conventions.
WRVJ-FM	91.7	Watertown	Daily 9pm -	12am	Western Legends Celebration - Aug 20-23, 2008 -
					Kanab, UTAH. See their website for more information -
Ohio					http://www.westernlegendsroundup.com
WMKV-FM	89.3	Cincinnati	M-F 12pm -	- 1pm	Western North Carolina Film Festival - Nov 12-15, 008,
			7pm –	- 8pm	Best Western - Biltmore West, I-40 at Exit 44, 275
			Sat 7pm –	11pm	Smoky Park Hwy, Asheville, North Carolina 28806
					Contact: Tommy Hildreth (828) 524-5251, or e-mail to:
Oregon					cowboys@cometwesterns.com.
KKRR-AM	1680	Albany	Daily 7pm	- 7am	
KKRR-FM	105.7	Albany	Daily 7pm	- 7am	Publications received -
					AirCheck - June 2008 - 'The Lost Letters of Robert E.

AirCheck - June 2008 - 'The Lost Letters of Robert E. Lee", News From The President, Silent Auction Items,

"Listening To Old Radio On Your Old Radio", Convention Advertisement, News From the CD Library. *Hello Again* - May-June 2008 - A Personal Note, Radio Is Alive And Well, Publications Received, Book Review, Script Contest Announcement, OTR Website Listings, In Fond Memory.

Illustrated Press - June 2008 - "Tokyo Rose", Librarian's Notes, "The Year 1952 In Review", "Being There - Collecting Radio Broadcast Admission Tickets", Tip Of the Hat.

Radio Recall - June 2008 - "These Radio Premiums Had A Big Difference", Letters To The Editor, SPERDVAC Convention News, "Sherlock Holmes in 1920s Radio Drama", "Become Rich And Famous - Write A Sci-Fi OTR Script",

"Reveille With Beverly; Music For The GI Joes", Cincinnati Convention News, Dennis Crow- Obit, OTR

Book Reviews, From The Editor's Desk,

Radiogram - June 2008 - From The Editor's Desk, OTR Book Review - Son Of Harpo, SPERDVAC Convention News, Letters From The Readers.

Return With Us Now - June 2008 - "Man Who Spoke For Superman", RHAC Internet Shows Now Podcasted, Tom Woessner- Librarian, New In The Libraries.

If you would like information on your club, convention, or nostalgia organization reviewed, please email <u>beshiresjim@yahoo.com</u> with the information. If you know of a publication about old time radio, or any nostalgia subject, please let us know, so that we can attempt to obtain review copies.

CATALOGS - Attn: Dealers, if you would like your latest catalog reviewed, send it to OTRR, 123 Davidson Ave, Savannah, GA 31419, or <u>beshresjim@yahoo.com</u>. BRC Productions - PoBox 158, Dearborn Heights MI 48127, <u>bob@brcbroadcasts.com</u>. 2008 Supplement #2 contains many Escape, Forecast, I Love A Mystery(New Masters), Jack Benny and The Great Gildersleeve(New Masters). Bob is a great supporter of OTRR. E-mail him and ask for a copy of his latest flyer. Support those who support us.

ATTN: OTR or Nostalgia publications, please add us to your complimentary subscription list - OTRR, 123 Davidson Ave, Savannah, GA, 31419

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Treasurer

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OTRR Acquires New Episodes and Upgraded Encodes

The following is a list of newly acquired series/episodes. They may either be new to mp3 or better encodes. These were acquired by the Group during the month of May. They were purchased by donations from members and friends of the Old Time Radio Researchers. If you have cassettes that you would like to donate, please e-mail beshiresjim@yahoo.com. For reel-to-reels, contact david0@centurytel.net and for transcription disks tony_senior@yahoo.com

Dinah Shore - Chevrolet Show 54-11-24 First Song - I've Got My Love To Keep Me Warm.wav Dinah Shore - Chevrolet Show 54-11-26 First Song - I'm Ready, Willing And Able.wav Dinah Shore - Chevrolet Show 54-12-22 First Song - Let It Snow.wav Dinah Shore - Chevrolet Show 54-12-24 First Song -Sleighride Together With You.wav Dinah Shore - Chevrolet Show 54-12-29 First Song - It's Crazy, But I'm In Love.wav Dinah Shore - Chevrolet Show 54-12-31 First Song - The Glory Of The Land.wav Dinah Shore - Chevrolet Show 55-01-05 First Song - I Want To Know More About You.wav Dinah Shore - Chevrolet Show 55-01-07 First Song - Mr. Sandman.wav Dinah Shore - Chevrolet Show 55-01-09 First Song - It's Crazy, But I'm In Love.wav Dinah Shore - Chevrolet Show 55-01-21 First Song - I Need You Now.wav Dinah Shore - Chevrolet Show 55-01-26 First Song - On My Come And Get It Day.wav Dinah Shore - Chevrolet Show 55-01-28 First Song - Mr Sandman.wav Dinah Shore - Chevrolet Show 55-03-30 First Song -Don't You Know.wav Dinah Shore - Chevrolet Show 55-04-01 First Song -April Showers.wav Dinah Shore - Chevrolet Show 55-04-20 First Song -Sentimental Journey.wav Dinah Shore - Chevrolet Show 55-04-22 First Song -Tweedly Tweedly Dee.wav Dinah Shore - Chevrolet Show 55-05-04 First Song - It All Depends On You.way Dinah Shore - Chevrolet Show 55-05-06 First Song -Tweedly Tweedly Dee.wav

Play, Mr Banjo.wav Dinah Shore - Chevrolet Show 55-05-13 First Song -Two Hearts, Two Kisses, One Love.wav Dinah Shore - Chevrolet Show 55-06-15 First Song - It's A Great Feeling.wav Dinah Shore - Chevrolet Show 55-06-17 First Song - It's A Good Day.wav Dinah Shore - Chevrolet Show 55-06-22 First Song - In The Good Ole Summertime.wav Dinah Shore - Chevrolet Show 55-06-24 First Song -Play, Mr Banjo.wav

Hour Of St Francis xx-xx-xx Final Tribute.wav Hour Of St Francis xx-xx-xx Glass Mountian.wav Hour Of St Francis xx-xx-xx Hold A Candle For Juniper.wav Hour Of St Francis xx-xx-xx Hope For The World.wav Hour Of St Francis xx-xx-xx Little Girl Goodbye.wav Hour Of St Francis xx-xx-xx Overture To Love.wav Hour Of St Francis xx-xx-xx Sister Lawrence.wav Hour Of St Francis xx-xx-xx The Bravest Battle.wav Hour Of St Francis xx-xx-xx Were You There.wav

Whistler 43-05-15 052 The Man Who Waited.wav Whistler 501126 447 Till Death Do Us Part.wav

Wild Bill Hickock 53-05-20.wav

Wings To Victory 43-03-04.wav Wings To Victory 43-03-11.wav

Your Radio Almanac 440126 Ep01 Guest- Groucho Marx.mp3 Your Radio Almanac 440202 Ep02 Guest-Lionel Barrymore.mp3 Your Radio Almanac 440223 Ep05 Guest- Hedda Hopper.mp3 Your Radio Almanac 440301 Ep06 Guest- Victor Moore.mp3 Your Radio Almanac 440308 Ep07 Guest-Lucille Ball.mp3 Your Radio Almanac 440315 Ep08 Guest- Charles Laughton.mp3 Your Radio Almanac 440322 Ep09 Guest- Betty Hutton.mp3 Your Radio Almanac 440329 Ep10 Guest- Mary Boland.mp3 Your Radio Almanac 440405 Ep11 Guest- Dennis Day.mp3 Your Radio Almanac 440412 Ep12 Guest- Monte

Dinah Shore - Chevrolet Show 55-05-11 First Song -Your Radio Almanac 440517 Ep17 Ann Sothern For President2.mp3 Your Radio Almanac 440524 Ep18 From Atc, Fresno California.mp3 Your Radio Almanac 440531 Ep19 Donovan's Brain Spoof.mp3 Your Radio Almanac 440607 Ep20 Invasion Special.mp3 Your Radio Almanac 440614 Ep21 Tex-Arkana.mp3 Your Radio Almanac 440621 Ep22 From Wrigley Building, Chicago.mp3 Your Radio Almanac 440628 Ep23 From Camp Hawn, Riverside Cal.mp3 Your Radio Almanac 440705 Ep24 Guest- Rita Hayworth.mp3 Your Radio Almanac 440712 Ep25 Guest- Susan Hayward.mp3 Your Radio Almanac 440719 Ep26 Guest- Ruth Terry.mp3 Zero Hour 74-07-18 124 Lost In Time.way Americas Famous Fathers xx-xx-xx (12).mp3 Americas Famous Fathers xx-xx-xx (24).mp3 Ballad Hunter 4x-xx-xx (01) Cheyenne, Wyoming.mp3 Ballad Hunter 4x-xx-xx (02) Blues And Hollers.mp3 Bea Kalmus 60-01-13 Guest - Otis Blackwell.mp3 Choose A Song xx-xx-xx (01) First Song - Stormy Weather.mp3 Eyes On The Ball xx-xx-xx (11) Eyes Score Touchdowns.mp3 Eyes On The Ball xx-xx-xx (12) Watch That Puck.mp3 Front Page Drama xx-xx-xx The Night Of Nights.mp3 Front Page Drama xx-xx-xx The Perfect Pair.mp3 Gilbert And Sullivan 44-09-06 Yeoman Of The

Guard.mp3

Great Crepitation Contest - 1946.mp3

Hoosier Hot Shots 50-xx-xx (13) First Song - Wait At The Gate For Me, Katie(AFRS).mp3

Leatherneck Legends xx-xx-xx (01).mp3

Woolley.mp3 Lum N Abner 47-07-xx Accidently Yours.mp3

Manhattan Merry Go Round xx-xx-xx (47) First Song -I'll Go Home With Bonnie Jean.mp3

March Of Dimes Campaign 53-xx-xx Man Against The Crippler.mp3 March Of Dimes Summer Concert 53-xx-xx First Song -Roumanian Fantasy.mp3

Marine Story xx-xx-xx (03).mp3 Marine Story xx-xx-xx (04).mp3

Music You Like (AFRS) 48-xx-xx First Song - Boogie Blues.mp3 Music You Like (AFRS) 48-xx-xx First Song - Lady Be Good.mp3

Nonsense And Melody 3x-xx-xx (11).mp3 Nonsense And Melody 3x-xx-xx (12).mp3 Nonsense And Melody 3x-xx-xx (13).mp3 Nonsense And Melody 3x-xx-xx (14) First Song -Sweetie Pie.mp3 Nonsense And Melody 3x-xx-xx (15) Queen Isabella.mp3 Nonsense And Melody 3x-xx-xx (16) Madrid, Spain.mp3 Nonsense And Melody 3x-xx-xx (17) First Song - Pop Goes Your Heart.mp3 Nonsense And Melody 3x-xx-xx (18) First Song - 24 Hours In Georgia.mp3

Ports Of Call xx-xx-xx (32) Sweden.mp3 Ports Of Call xx-xx-xx (33) New Zealand.mp3

Smile A While 51-08-03 (incomplete Broadcast).mp3

Southland Echoes 49-xx-xx (05) First Song - Living On The Sunny Side.mp3 Southland Echoes 49-xx-xx (06) First Song - He Bore It All.mp3 Southland Echoes 49-xx-xx (23) First Song - Wear A Smile.mp3 Southland Echoes 49-xx-xx (24) First Song - A Little More.mp3

Sports Answer Man xx-xx-xx (17) Oldest Golf Tournament.mp3 Sports Answer Man xx-xx-xx (18) Baseball Player Gets Five For Five.mp3

Leatherneck Legends xx-xx-xx (02).mp3

(AFRS).mp3

Two Daffidills xx-xx-xx (3077) First Song - Where Did Robinson Caruso Go.mp3 Two Daffodils xx-xx-xx (2080).mp3 Two Daffodils xx-xx-xx (3074) First Song - Don't Be A Fool, You Fool.mp3 Two Daffodils xx-xx-xx (3079) First Song - Everything Is Hotsy Totsy Now.mp3 Two Daffodils xx-xx-xx.mp3

WLAV Anniversary 50-xx-xx.mp3

Yank Bandstand xx-xx-xx (47).mp3 Yank Bandstand xx-xx-xx (48).mp3

Your Playhouse Of Favorites xx-xx-xx (49) Robin Hood.mp3



The Big Story 49-12-14 Three Gold Coins Spell Death Editorial Policy of the Old Radio Times

It is the policy of The Old Radio Times not to accept paid advertising in any form. We feel that it would be detrimental to the goal of the Old Time Radio Researchers organization to distribute its' products freely to all wishing them. Accepting paid advertising would compromise that goal, as dealers whose ideals are not in line with ours could buy ad space.

That being said, The Old Radio Times will run free ads from individuals, groups, and dealers whose ideals are in line with the group's goals and who support the hobby.

Publishing houses who wish to advertise in this magazine will be considered if they supply the publisher and editor with a review copy of their new publication. Anyone is free to submit a review of a new publication about old time radio or nostalgia though.

Dealers whose ads we carry or may carry have agreed to give those placing orders with them a discount if they mention that they saw their ad in The Old Radio Times. This is in line with the group's goal of making OTR available to the collecting community.

We will gladly carry free ads for any other old time radio group, or any group devoted to nostalgia.

Ed Wynn



INNER SANCTUM MYSTERIES: BEHIND THE CREAKING DOOR

Known for its signature opening, a creaking door, Raymond the host invited listeners in for a weekly half-hour fright fest of murder and madness. Werewolves, vampires, creeping vines, walking corpses, dark stormy nights, haunted houses, black cats and vengeful ancestors all roamed the hallways leading to the dripping portals of the creaking door. For eleven successful seasons this horrory mystery program frightened listeners and today, remains one of the best-known radio horrors of the 20th Century. Horror stars Boris Karloff, Peter Lorre and Lon Chaney Jr., were just a few of the murderous figures who starred in these thrillers.

Frank Sinatra, Judith Evelyn, Raymond Massey, Agnes Moorehead, Ralph Bellamy, Donald Buka, Claude Rains and many others were featured as weekly guests. This 280 page book documents the history of the horror program, including an episode guide for the radio and television programs with cast and plot descriptions, documentation of the *Inner Sanctum* [™] horror movies, and a comprehensive list of the Simon 8 Schuster *Inner Sanctum* [™] paperback mystery novels.

REVIEWS:

"Grams covers every aspect of the program, including the books that inspired it, along with the film series and TV programs that were inspired by it. This is no small feat, considering that only abou 1/5 of the radio programs still exist. Grams had to extensively research newspapers and university libraries for the information covering the missing episodes. Likewise, one can't help but marvel at the near complete log of the TV series, while only four episodes exist today! Considering the sheer numbers, it's plain to see that this is an important book to have in the library of any *Inner Sanctum* fan. Indeed, Grams leaves few blank spaces in any of the Inner Sanctum logs in this book.

"Drawing on extensive interviews with several original cast members, we're treated to a behind the-scenes look at the creation and production of the show. As a special bonus, Grams provides severa short stories based on episodes of the program that are considered lost. Thanks to these stories, we can gain some idea about what the original broadcasts sounded like. Newspaper advertisements and promotional pieces illustrate the 266-page book.

"It is my personal view that *Inner Sanctum Mysteries: Behind the Creaking Door* is one of the finest books written on the subject of a single show that has been published to date."

- Rodney Bowcock, Jr., October 2003 issue of SPERDVAC's Radiogram

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