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RADIO ONCE MORE & NEAL ELLIS by Martin Grams

For anyone who hasn't been keeping tabs of internet radio, Neal Ellis launched his "Radio Once More" web-site as of January 4. The site address is www.RadioOnceMore.com. Neal and his co-host Ken Stockinger appear live for three hours every night starting 9 pm Eastern, Monday, Wednesday, Friday and Sunday evening, offering documentaries, informative discussions and deeper insight into old-time radio. To give an example, I tuned in for a few broadcasts and past discussions have included Roy Bright's recollections of Jim Bannon. Roy was a close friend to Bannon, who was an announcer for many radio programs and was "The Man in Black" on *SUSPENSE*. Neal offered sound clips from *VIC*

Neal with Abbott & Cosello impersonators

AND SADE that, if picked up in the middle of the broadcast, would be mis-construed as perverted humor. Francis X. Bushman and his work on movies, radio and television went in-depth. Recent restoration of Charlie Chaplin film shorts was explained. Details regarding shortwave broadcasts of the 1940s were described with recordings played for demonstration. A history of outhouses was amusing. (I kid you not!) Babe Ruth's radio career including his appearance on *GANG BUSTERS* and *BILL STERN* was on the other night. Author Jim Rosin just recently talked about the classic TV series, *ADVENTURES IN PARADISE*.

Jack French from the Metro Washington Old-Time Radio Club talked about syndicated radio programs, and offered some famous and not-so-

famous programs.

Rod Serling's radio work and his TV series, THE TWILIGHT ZONE, was discussed. Terry Salomonson and Martin Grams talked about THE GREEN HORNET on radio and not only played rare clips, but freebees were given away to callers. Neal even posted "conception art" of THE GREEN HORNET mask and H.J. Ward oil paintings on his web-site for listeners but ONLY during those three hours.

Ivan Shreve, owner of Thrilling Days of Yesterday, remarked on his blog: "You may be asking why I'm so gung-ho on Radio Once More. First off the bat, the audio quality is quite literally the best I've listened to—and believe me, I've sampled a lot of OTR stations. Many of them offer programming via mp3 form, recorded at 32 kps and they sound as if someone recorded the shows with a pair of tin cans and some string. I caught an Ozzie & Harriet broadcast on Radio Once More last night and the clear-as-a-bell audio literally knocked my socks off. Their on-air hosts number some of the most respected individuals in the hobby — Terry Salomonson, a man from who I've purchased many a CD in the past, can be heard on Audio Classics, and Neal Ellis—one of the founders of the station—hosts Radio Once More. Other "emcees" include Ken Stockinger, Jo Snyder and Martin Grams, Jr. Radio has never sounded so good!"

Up-coming broadcasts including Ed Hulse, editor of Blood n' Thunder, talking about cliffhanger serials; The Shadow on radio, Dick Powell in cinema and radio, Laura Leff of the Jack Benny fan club will talk about Jack Benny, and, well... you get the idea. In late February, Martin Grams Jr. will be talking about how to re-search old-time radio.

If you are not doing anything four nights a week, tune in and check it out. You'll learn something new about the shows you enjoy listening.

Ma Perkins

A Radio Staple in the 1940s-50s

Bob Cox, Johnson City Press, 06-05-2006

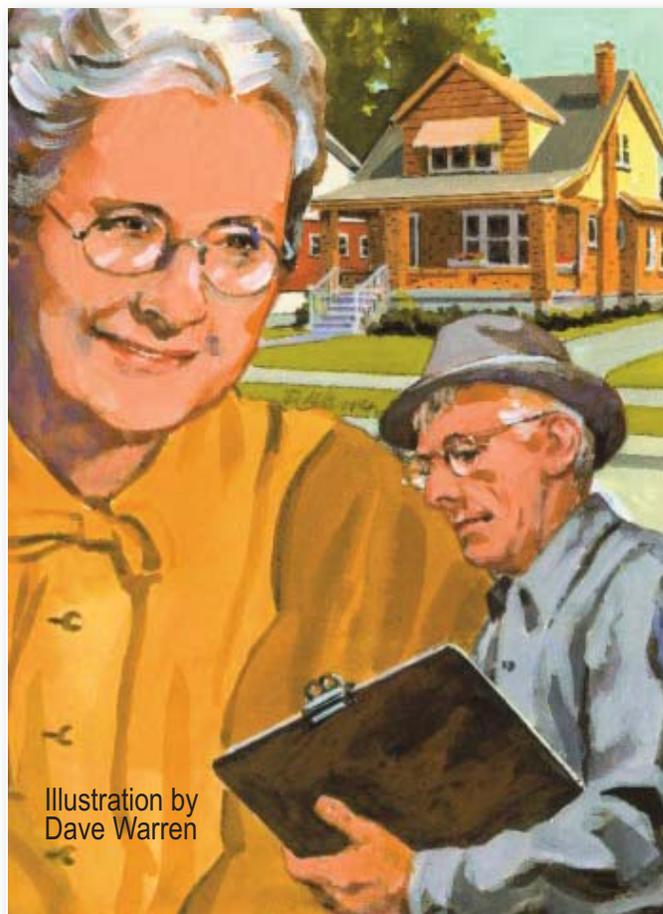


Illustration by
Dave Warren

No program was so enduring to the hearts of area housewives in the 1940s and 1950s, as was "Ma Perkins," a quarter-hour "soap opera" broadcast over radio station WJHL every weekday afternoon at 1:15. Each segment opened with these memorable words: "And now ... Oxydol's own Ma Perkins," followed by an organ theme song, appropriately titled "Ma Perkins," a slight variation of "My Old Kentucky Home." Our small apartment radio never missed an episode; my mom was an ardent fan of the widow Ma and her simplistic radio gang - John, Evey, Fay, Willie, Junior and Shuffle. Over time, some 68 unique characters were introduced over this much-listened-to radio production. Being a



child, I was less ecstatic about the popular program, but usually listened inattentively to the story plots due to the smallness of our apartment. Virginia Payne assumed the title role of Ma, a pleasant soft-spoken lady, who was co-owner of a lumber company in the fictitious town of Rushville Center. The series began in 1933 over NBC radio with the 23-year old Payne sustaining the title role for an amazing 27 years, without missing a single broadcast. Ma's distinctive motherly voice preserved her longevity over the entire series; she could be heard by radio listeners but not seen. The nifty actress would later become affectionately known as Oxydol's "Mother of the Air."

Over the golden years of radio, more than 50 radio "soaps" floated across the radio stage including: One Man's Family (dedicated to the mothers and fathers of the younger generation and to their bewildering offspring), The Romance of Helen Trent (just because a woman is 35 or more, romance in life need not be over), Stella Dallas (the true-to-life story of mother love and sacrifice), Portia Faces Life (reflecting the courage, spirit and integrity of American women everywhere) and When A Girl Marries (dedicated

to everyone who has ever been in love).

These shows were aimed primarily at working housewives, allowing them to concurrently perform their routine domestic chores while listening to their radios. These weekday serialized melodramas were so-named because their sponsors generally sold cleansing products – soaps, detergents, cleaning agents and toothpaste. Unlike modern day television soaps, the story lines were as squeaky clean as the products they advertised, with plots focusing predominantly on didactic family values.

The mild mannered Ma was a homespun philosopher, always ready to dispense needed guidance on sundry issues to her family members and friends. Her life emulated the Golden Rule. Since the programs were only 15 minutes (including commercials), some scenes took weeks to fully develop as if being broadcast in slow motion.

Radio began to transform heavily by 1960, as TV became the dominating medium. Sadly, Ma and her gang ran out of soapsuds on November 25, 1960 after 7065 broadcasts. Another popular soap, Young Doctor Malone, performed its last operation that same afternoon. On the last show, Ma spoke resolutely to her tearful radio audience, telling them goodbye and assuring them that the characters they had grown to know and love would live happily ever after.



Marian Jordan (1898-1961)

By Billy Jack Long



Marian Driscoll was born April 15, 1898, in Peoria, Illinois. She was the daughter of Daniel Driscoll, a coal miner from Ireland and his wife, Anna. As it was stated on Fibber McGee Molly, she actually did graduate from Peoria High School (only it wasn't called Peoria Union High School--they only did stuff like that in California). She was active in her Roman Catholic church, where she was the childhood friend (and later teenage sweetheart) of Jim Jordan.

When Jim went off to fight World War I, Marian waited in Peoria and taught music lessons in church. They married on August 31, 1918. The Jordans had two children, Kathryn and James Edward Jordan, Jr.

After returning from the War, the Jordans became busy with vaudeville and toured the country. Eventually, they got to Chicago to try out the new entertainment medium, radio. The Jordans did several shows before their first "hit," a situation comedy in 1930, called Smackout. It was called that because Jim Jordan, who played a grocery store manager, would be "smack out of everything" customer Marian asked for.

Years later, in 1934, the Jordans became Fibber McGee and Molly. Originally, they were

supposed to be an elderly couple who didn't quite get things right. The obliviousness continued, but the couple was made younger within the first four years.

One character that everyone loved on the show was the little girl, also called Teeny. She seemed to be somewhere between five and seven years old, with a mouth that never stopped. Teeny was actually played by Marian and was also heard on Smackout.

In 1938, tragedy overtook Marian, as she had some terrible drinking problems. She entered a rehabilitation center in suburban Chicago and tried to get her life straightened out. This was thought to have been a good time as the Jordan children were in high school and college. Molly was written out of the script. The program was renamed Fibber McGee and Company. Most people who knew the private struggles that Marian faced didn't believe she would ever return, especially after the show moved from Chicago to Los Angeles in early 1939.

But Marian astounded everyone by returning to the show (actually took a train alone from Joliet, Illinois, to Pasadena, California, riding in a cheap coach seat) in March 1939. She was back in form. Some people said she was better than ever. She was stronger. And she never touched alcohol again. Nor was it allowed to be mentioned on the program.

Everything started looking up for the Jordans. They had the most popular radio show for many years. In 1953, she suddenly became fatigued. The doctor suggested she take a long rest. She said no. She wanted to keep performing. So the Fibber McGee and Molly program began being recorded from the Jordan house in Encino (Los Angeles). The music was canned (meaning recorded) and the commercials were no longer part of the show, as they were when Harlow Wilcox was the announcer. The show now aired five days a week, for 15 minutes a day. While that adds up to 75 minutes a week, it was still less of a strain than when they had to drive to Radio City West in Hollywood for two rehearsals

and, sometimes, two shows (an East Coast show and a West Coast show).

Marian's health continued to deteriorate. The daily show went off the air, but Fibber and Molly became a part of the weekend NBC news show, Monitor. They would do skits lasting anywhere from six minutes to a half hour, depending on how Marian felt. By 1958, Marian had gotten so sick more tests were performed. She was found to have inoperable cancer. Marian kept working for Monitor into 1959 and spent the last two years with the love of her life, Jim.

She died at her home in Encino on April 7, 1961, one week and a day shy of her 63rd birthday. Husband Jim said that not only Molly died on that day but so did Fibber. He never did the part of Fibber McGee again.

P&G Soap Drab In Color Great For Washing Hands

by Danny Goodwin

Lava Soap may not necessarily be the most glamorous bar soap ever made. Its gray color may fit in better with the color scheme of a prison than with kitchens and bathrooms in the typical American home--- but when it comes to washing hands completely clean from dirt and gunk, it was simply the best in the business.

We have heard terms like Brass Knuckles, Knuckle Ball, and Knucklehead (some people think the latter is my real name). During the 1930's, Lava introduced an adversary known as "Knuckle Grime." It meant exactly as the name implied--- dirt and grime grounded into the knuckles. People who had this problem hid their hands in their pockets when they were around other people. Lava easily cleaned away knuckle grime from hands. The result was people could be expressive with their hands without feeling ashamed (unless that expression was in bad taste).

The reason why Lava could do this could be linked to the product's name--- and the volcano on the Lava box. Each regulation gray Lava soap bar contained powdery pumice--- the same stuff that comes out when a volcano belches. The pumice combined with a gentle soap cleaned hands thoroughly and fast--- although the timing it took to do this varied.

In 1941, a commercial for Lava was heard at the closing of a VIC & SADE broadcast. The subject of the commercial was an invitation by Procter & Gamble to the radio listeners to write a letter to the company on their experiences of washing their hands with Lava. In finishing off the commercial, the announcer said Lava cleaned extra dirty hands in only 20 seconds.

The following year, it took from 20-50 seconds--- and the year after that, it was from 30-50 seconds. No, Lava wasn't slowing down with age, because it would take from 30-50 seconds to wash the hands clean for the remainder of radio's golden age.

During the war years, Lava was the soap everyone on the home front should use. Of course, good health was essential for war workers, mothers, housewives, and children. A grim reality was that hands came in contact with various surfaces that not only had dirt, grime, and gunk, but also germs. Since it was imperative to maintain good health during this time, Lava came in handy for washing hands completely clean.

Lava will be remembered on radio for its sponsorship of the popular CBS anthology THE FBI IN PEACE & WAR. On this program, the radio listeners were introduced to Lava's new "jingle." Accompanied with a bass drum, a husky sounding voice sang out "L-A-V-A! L-A-V-A!" It's doubtful this little ditty would ever make the top songs of YOUR HIT PARADE, but then again, Lava didn't sponsor that program, either. It was, however, a memorable jingle.

On a 1953 broadcast of THE FBI IN PEACE & WAR, Lava was put to the test against another brand of soap in the "Lava Wash-up Test." The test consisted of 2 men, 2 sinks with running water, Lava, and the infamous "other soap." One man washed his hands with Lava, and the other man washed his with the other soap. While the 2 men were washing their hands, the announcer exclaimed, "Wow! Look at Lava get that dirt!" This comment was more than interesting because it was a radio commercial. The general rule was when the radio listeners could see with their eyes what they were hearing, it was known as television (pardon me for using the "T" word in a radio article)! Since the planet earth is popu-

lated with people with different personalities, there might a remote possibility some radio listeners were washing their own hands with Lava while listening to the commercial. Personally, I can come to 2 different conclusions concerning the announcer's comment. 1.) It was a radio boner, and 2.) The radio commercial was the audio from a television commercial (once again, excuse me for using that word).

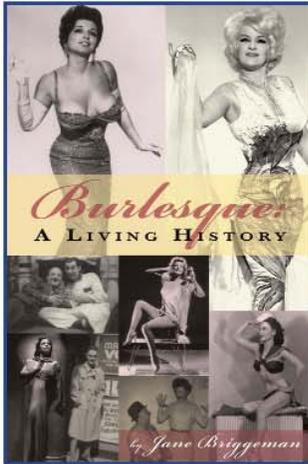
If you're wondering, the Lava Wash-up Test went according to Hoyle. The man who used Lava said his hands were clean, while the man who used the other soap said there was still some dirt on his hands and on the towel he used to dry his hands. Once again, Lava prevailed as the best hand soap.

Although Lava was made in a drab gray color, it did have some colorful advertising during radio's golden age--- and it also kept the hands

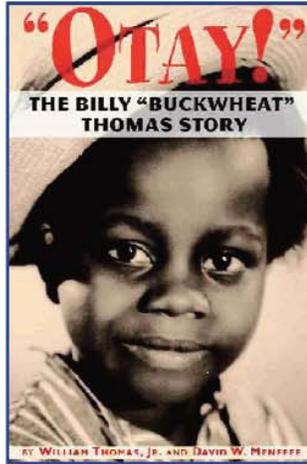
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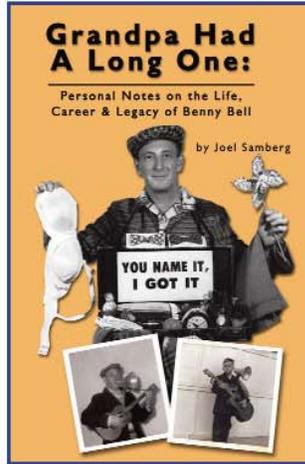
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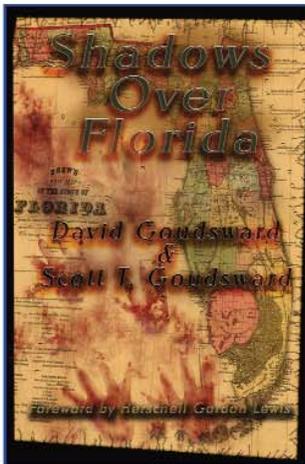
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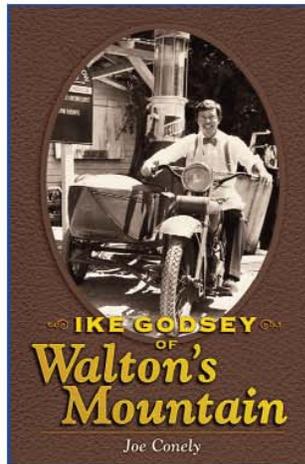
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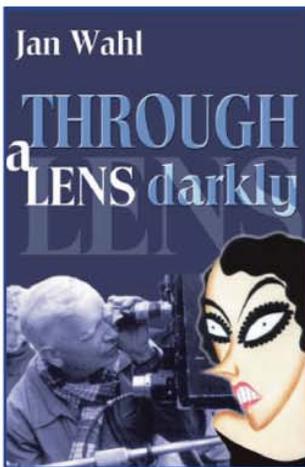
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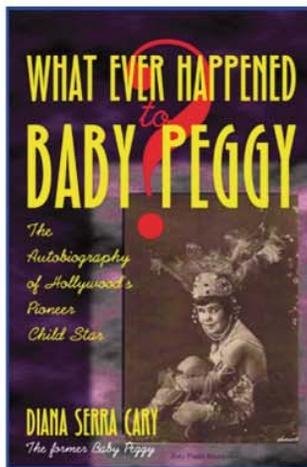
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Radio Premiums Gone Wild

By Doug Hopkinson

This week I was browsing ebay listings for radio premiums. Wow are there a lot of really neat items you can buy. Some are inexpensive and some are pricey. I came upon one listing that really caught my eye.

It was for a radio premium put out by Quaker, the last sponsor of the Little Orphan Annie radio show in its final year. It was described as being the rarest of all radio premium rings. The 1942 Little Orphan Annie Altascope Ring. The listing stated that only 10 of these rings are known to exist, I figured this would be an interesting auction to follow.

So what does an Altascope Ring do you ask? An Altascope ring enables a person on the ground to determine the altitude of an airplane flying above.



How does it work? Let me begin by describing it. It is all shiny brass having a wrap-around type adjustable band. It's definitely child-sized. The front of the ring has three individual metal plates held



together with a rivet at the bottom. This enables the plates to be pivoted out. Each plate has a hole in the center with a number stamped at the top. Each hole is a different size. The idea is to view an airplane through one of the holes by holding the ring up to the sky. The altitude of the airplane is determined by the number on the plate of whichever hole the entire image of the airplane fits into.

Ingenuous! We all need at least one of these.

The auction was a 7 day affair that began at \$9.99. Anyone that is an ebayer knows there are two philosophies to bidding on an item. Bid early and bid often or wait until the last minute and bid your limit. On day seven with 11 hours remaining this Orphan Annie bauble sat at \$2600.00 but the reserve set by the seller had still not been met!

The fact that 11 bids had pushed the price up this high, coupled with the seller's reserve not being met, caused me to do a bit of internet surfing. What I found was that if there are only 10 known to exist, they keep getting sold over and over again seemingly for less and less money. In 1995 one of these rings fetched \$12,350.00. In 2005, one sold for \$10,000.00. In a September 2008 auction, one sold for \$9,487.50. Interest-



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Item condition: --

Ended: Jan 11, 2010 19:00:13 PST

Bid history: 12 bids

Winning bid: **US \$4,000.00**

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Coverage: Pay with **PayPal** and your full purchase price is covered | [See terms](#)

Bidders: 6 Bids: 12 Time Ended: Jan-11-10 19:00:13 PST Duration: 7 days

This item has ended.

Only actual bids (not automatic bids generated up to a bidder's maximum) are shown. Automatic bids may be placed days or hours before a listing ends. [Learn more about bidding.](#)

Bidder	Bid Amount	Bid Time
o***8 (1024 ★)	US \$4,000.00	Jan-11-10 19:00:05 PST
c***i (540 ★)	US \$2,600.00	Jan-05-10 07:18:54 PST
l***v (418 ★)	US \$2,600.00	Jan-09-10 08:54:20 PST
n***n (4897 ★)	US \$2,500.00	Jan-06-10 15:43:41 PST
c***i (540 ★)	US \$2,000.00	Jan-05-10 06:55:33 PST
n***n (4897 ★)	US \$2,000.00	Jan-06-10 15:43:12 PST
c***i (540 ★)	US \$1,500.00	Jan-05-10 06:53:15 PST
n***a (1162 ★)	US \$1,100.00	Jan-05-10 08:16:52 PST
c***i (540 ★)	US \$1,000.00	Jan-05-10 06:09:11 PST
c***i (540 ★)	US \$500.00	Jan-05-10 06:08:35 PST
n***a (1162 ★)	US \$500.00	Jan-05-10 08:15:57 PST
c***a (128 ★)	US \$10.00	Jan-04-10 19:13:58 PST
Starting Price	US \$9.99	Jan-04-10 19:00:13 PST

ingly, the auction house felt that it was going to sell for at least \$20,000.00. Yikes! Or should I say Leapin' Lizards!! I found two auctions in December 2009. One sold at \$3,616.00 and the other reportedly sold for \$3,200.00.

Having looked up this information I was quite keen on watching the end of our auction at hand.

I can't really keep anyone in suspense as scrolling down is so easy to do.

So the end result was that the Altascope Ring sold for \$4,000.00! The really nice thing about this auction was the free shipping offered by the seller. The interesting thing about this auction was how the bidding played out.

Six bidders in total, twelve bids overall. Poor old c***a 128 jumped in for 10 bucks within 15 minutes of the auction starting and was in for almost \$500 until c***i 540 came along. n***a 1162 tried a couple times to best him but failed. On day two n***n 4897 showed up to play. He enjoyed being the leader for almost three days and then i***v 418 and our old pal c***i 540 double-teamed him with the same number. c***i 540 was lulled into a false sense of security in an assured victory for over six days as he sat atop the heap of fellow bidders he had defeated. With eight seconds remaining, a heretofore unnoticed bidder swoops in and snatches the victory. o***8 1024 is the final and ultimate winner with a heavy, even and cool \$4,000.00 bid. That's just how life is in the cold-blooded yet exciting world of buying on ebay.

I guess the bottom line is that some collecting is fun and some is serious. A trinket that cost a boxtop and a dime in 1942 can cost more than your car is worth today. Nostalgia seems to be where the money is right now but an item is only worth what someone will pay for it. I look at it this way, I like the Little Orphan Annie radio premiums but I'll wait until they're only worth a boxtop and a dime again.

EDITORS NOTE: That may be a while Doug.

THE DAY THE MARTIANS LANDED

or stories they never tell on HCJB
By Don Moore

A slightly edited version of this article was originally published in the October, 1992 issue of Monitoring Times magazine.

Remember when the Martians invaded? Of course! - It was back in Grandpa's time. We hear

about it every Halloween. On October 30, 1938, Orson Wells presented a dramatization of War of the Worlds on the CBS network. Wells' Martians landed near Princeton, NJ and proceeded to wreck havoc on the surrounding countryside. Well, maybe there weren't really any Martians, but the broadcast certainly created havoc across the country. Millions of Americans tuned in after the opening credits and thought the invasion was for real. As police stations were swamped with phonecalls, many city-dwelling Americans jumped in the family car and took off for the safety of the country. Others went off in search of a priest to give a final confession. At New York City's naval base, shore leaves were canceled and sailors were called back to their ships. In short, panic seized the entire nation.

How could Grandpa have been so dense as to actually believe that Martians really had landed? And now every year we wave it about for the world to see - Look, everyone at how we got fooled in 1938! It's sort of a blemish on the national IQ. Well, fortunately we're not the only ones to get bowled over by imaginary Martians. Just eleven years later it happened again, south of the equator, in Quito, Ecuador. The Ecuadorians got taken in just as bad as grandpa did, but their reaction was, well, a little bit stronger.

The Martians Land

Nestled at the foot of Mount Pichincha, in a fertile Andean valley, Quito has always been as peaceful as a city could be. When the 1940s came along, Quito may have lagged behind the rest of the world in some things, but communications was not one of them. In downtown Quito, next door to the Ministry of Communication, was the three-story Comercio building. This was headquarters for Quito's premier newspaper, El Comercio, which was respected throughout Latin America. Also in the same building was Radio

Quito, owned by the newspaper, and the most popular radio station in the city.

In February, 1949, Leonardo Paez, the art (program) director of Radio Quito and Eduardo Alcaraz, the station's dramatic director, were looking for something new and exciting to do on the air. Something that would really draw attention to Radio Quito. They had heard of Orson Wells' famous War of the Worlds program, and that seemed to have just the level of excitement they needed. A script was drawn up and actors and sound effects were arranged for. Paez and Alcaraz saw no need to tell station management about their plans. It was just another drama production. Finally, on Saturday, February 12, 1949, everything was ready to go.

As usual, listeners in Quito and surrounding towns tuned in to Radio Quito's evening newscast, which was followed by the nightly music program. Suddenly, an announcer broke in mid-song, "Here is an urgent piece of late news!" He then gave a long and frightening description of how Martians had landed twenty miles south of the city, near Latacunga. Latacunga had already been destroyed and the aliens were approaching Quito in the shape of a cloud. A few minutes later came another announcement, "The air base of Mariscal Sucre has been taken by the enemy and it is being destroyed. There are many dead and wounded. It's being wiped out!"

The broadcast now took on an eery reality, as different actors stepped up to the microphone, some chosen for their ability to sound like well-known public officials. First, the 'Minister of the Interior' arrived, and urged citizens to stay calm to help "organize the defense and evacuation of the city". Next, it was the 'mayor' of Quito's turn: "People of Quito, let us defend our city. Our women and children must go out into the surrounding heights to leave the men free for action and combat." Then a priest begged for

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mercy from God as a recording of Quito church bells ringing in alarm was played in the background. The prayer was interrupted for a telephoned report from an announcer at the top of Quito's tallest building. He described a monster surrounded by fire and smoke coming towards the city. More reports were telephoned in from residents of the nearby village of Cotocallao, which was now under attack.

Panic in the Streets

By this point, the population of Quito was in panic. The city's streets filled as thousands fled their homes, many wearing their pajamas. The noise in the streets was the first inkling Radio Quito had of what they had done. An announcer came on and revealed that the broadcast was entirely fictional. Station staff members, many trusted voices, "frantically" pleaded for calm in the city.

Radio Quito's appeals did nothing to calm the mobs in the street. In fact, hearing that the whole thing was a hoax angered people even more. From all directions, thousands converged on the El Comercio building and began stoning it. About 100 people were in the building when the riot began. Most were able to escape the mob through a back door, but some were forced to flee to the third floor. The police and army were called to come put down the riot, but they were already busy. They were on their way to Cotacallao to battle the Martians.

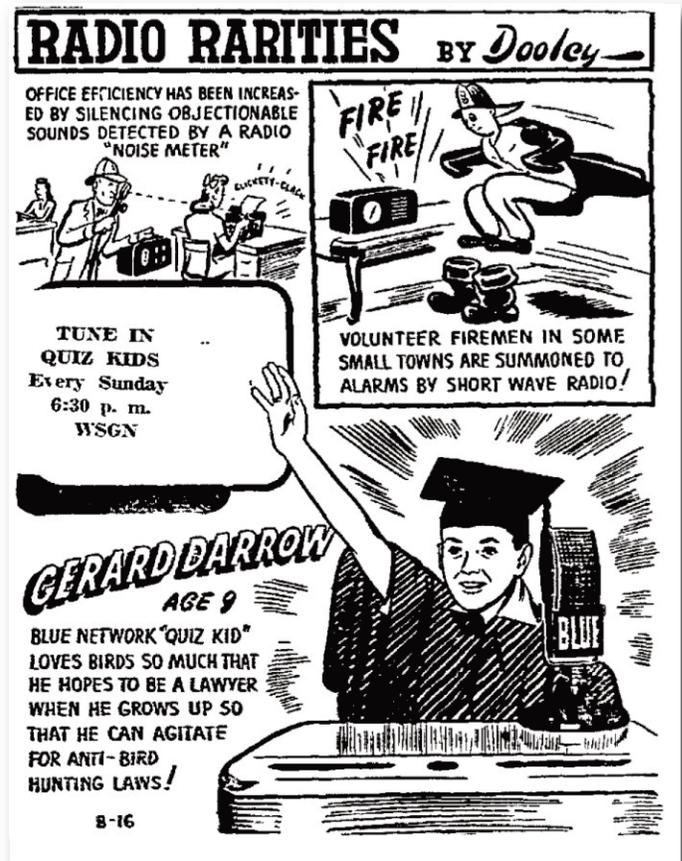
More rioters arrived. Some brought gasoline, others had crumpled copies of the El Comercio newspaper. Gasoline was used to fuel the fire as dozens of burning El Comercio's were thrown at the building. Soon, the building was engulfed in a mass of flames which began spreading to nearby buildings. Several dozen people were still trapped on the third floor. Some leapt from windows to escape the flames. Others tried forming a human chain to climb down, but the chain

broke and most crashed to the pavement.

Finally, the police and army arrived, but it was only with tanks and massive doses of tear gas that the crowds cleared, making room for the fire trucks. The fire was put out before it caused extensive damage to nearby buildings, but it was too late for the El Comercio building. Only the front was left standing. The presses, radio equipment, and the newspaper and radio station files were destroyed, leaving \$350,000 in damage, an astronomical sum in 1949. More tragic, was the human cost. Twenty people died in the fire, or trying to escape it. Fifteen more were injured.

Radio Quito Rebuilds

The next day, the staffs of El Comercio and Radio Quito began picking up the pieces, except for Paez and Alcaraz, who were indicted. Other Quito and Guayaquil newspapers offered their presses so that the newspaper could continue printing. Gradually, the paper and the radio sta-



tion were rebuilt, and they regained their positions as the most respected media in Quito.

Apparently neither wants to remember the most memorable event in their past, however. In a 1980 article on the 40th anniversary of Radio Quito, *El Comercio* didn't include a single sentence about the Martian broadcast.

Today, Radio Quito is a not-to-difficult catch on 4920 kHz in the sixty meter band. It can be heard most evenings until 0400 sign-off, and mornings after 1000 sign-on. Programming is mainly news and sports, with occasional radio dramas. But, don't expect to hear any science fiction. Radio Quito stopped doing that sort of thing a long time ago.

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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 or 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 groups 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. Submit your ads to: haradio@msn.com

Edited by Bob Burchett
haradio@msn.com
Distributed by Jim Beshires
beshiresjim@yahoo.com

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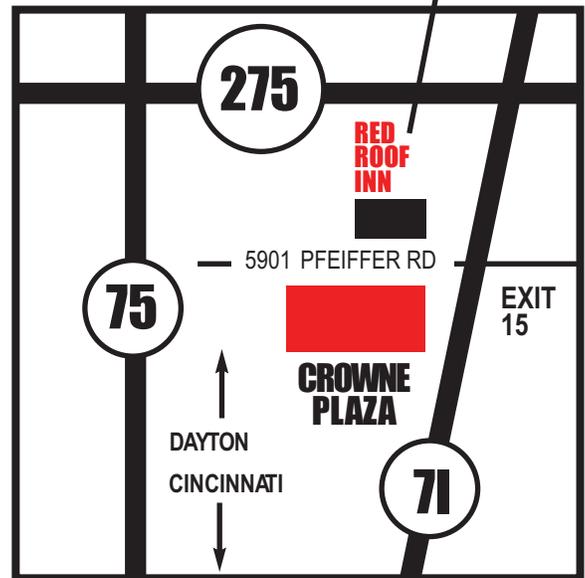
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JIM HARMON

by Martin Grams

The Old-Time Radio community lost a good friend the other night. Jim Harmon, a legend in prose, passed away. For anyone who is scratching their head, Harmon wrote a ton of short stories for science-fiction magazines, and only the luck of the draw policy prevented any of his stories from making the X-MINUS ONE program. But they should have. In 1967, he published THE GREAT RADIO HEROES which to this day, is considered a milestone for reference books about old-time radio. Prior to that book, there was nothing really published that truly documented old-time radio through interviews and newspaper articles. Not only was he the first to do any sort of real research, but his smooth prose offered his generation a chance to revisit feelings of nostalgia. For almost two decades following, his book was perhaps the only real effort to preserve radio. Most magazine articles by other authors that followed were marred by feelings of nostalgia and contained little or no research -- they simply consulted Jim's book and reprinted the facts he himself researched and dug up. Few acknowledged his book as their reference source.

For his achievements, some in the hobby considered him a legend -- perhaps so far as to consider him a God. I got to know Jim more with each passing calendar year. Initially it was letters through snail mail, which he joked was worth the postage stamp when you consider delivery cost about a penny a day. Modern technology eventually put us in touch via e-mail, with communication more frequent. He personally asked me to contribute to one of Bear Manor Media's IT'S THAT TIME AGAIN books and when I discovered that he changed my story with a few revisions, I was at first shocked. But I quickly realized that he



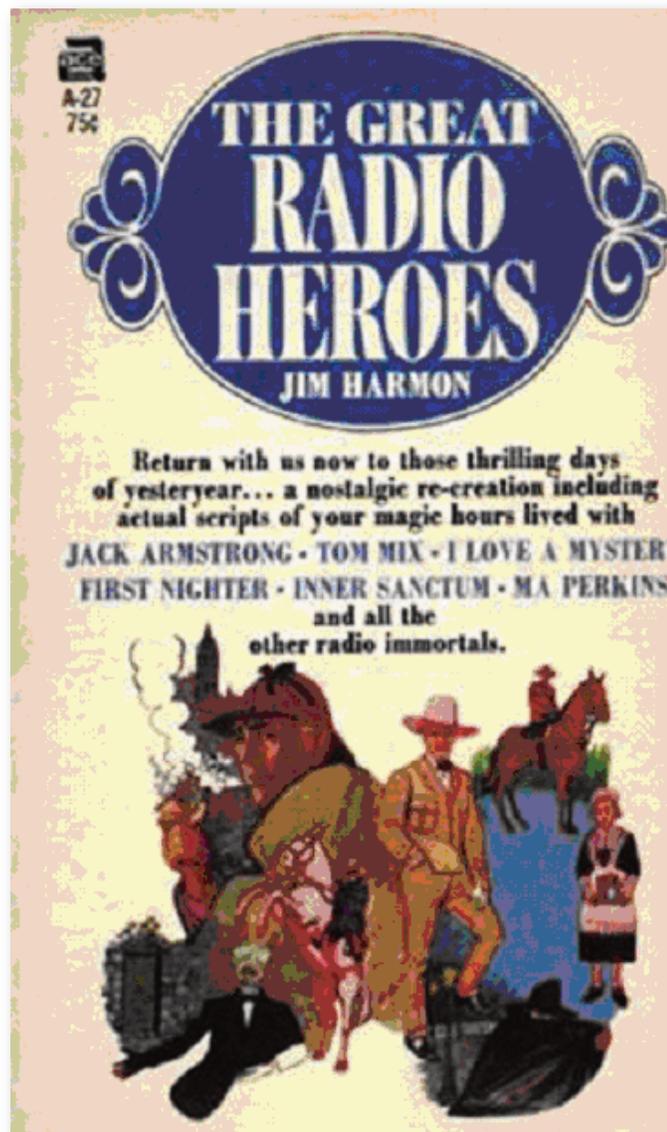
Martin Grams and Jim Harmon

improved it for the better. During the past year we finally got to meet face to face. Not once, but twice. The first was at the SPERDVAC Convention in North Hollywood in May 2009. We had breakfast together, participated on a panel, and he wasn't afraid to teach this youngster a few things about the writing biz. He also wasn't afraid to tell me which people in the hobby, in his opinion, were known as users and crooks and while he kept friendly with them, he tried to avoid them whenever possible -- a human fallacy we all possess more or less which means he was down to Earth and as human as you and I. At the Friends of Old-Time Radio Convention in October 2009, Jim and I had lengthy conversations and he got to tell his hilarious George W. Trendle story at the close of the GREEN HORNET presentation. The audience roared with laughter when he finished, then applause. I kept telling a few people at FOTR that a legend arrived on Friday but it took a bit of coaching to explain who Jim Harmon was. I was surprised that his name didn't perk up a few ears and convince people to bring their copies of THE GREAT RADIO HEROES to the convention and I wondered if maybe people didn't see him as legendary as I do.

When Terry and I finished our GREEN HORNET book a few months ago, I told him that we

had to dedicate the book to Jim Harmon. After all, Jim was the very first person to write anything about the HORNET and have it published. It was his book that everyone referenced. Terry agreed and my only regret is that he didn't get to see the surprise that was in store for him because the book isn't due to arrive at our doorstep for another two weeks. If only time was on our side.

If Jim is riding a spaceship beyond the solar system now and exploring the galaxies he imagined for the pulps in the 1950s, I have no doubt the it's being fueled by recordings of Tom Mix, Green Hornet, Lone Ranger and Jack Armstrong. Legends deserve that kind of farewell party.



Radio Activity: The 100th Anniversary of Public Broadcasting

Since its inception, public radio has had a crucial role in broadcasting history - from FDR's "Fireside Chats" to the Internet Age

by Marina Koestler Ruben

On January 13, 1910, tenor Enrico Caruso prepared to perform an entirely new activity: sing opera over the airwaves, broadcasting his voice from the Metropolitan Opera House to locations throughout New York City. Inventor Lee deForest had suspended microphones above the Opera House stage and in the wings and set up a transmitter and antenna. A flip of a switch magically sent forth sound.

The evening would usher out an old era—one of dot-dash telegraphs, of evening newspapers, of silent films, and of soap box corner announcements. In its place, radio communications would provide instant, long-distance wireless communication. In 2009, America celebrated the 40th anniversary of the creation of National Public Radio; thanks to deForest, 2010 marks the centennial of the true birth of the era of public broadcasting.

Wireless telephony had been several decades in the making. European experimenters (including Heinrich Hertz, for whom the radio frequency unit hertz is named) had contributed to the field in the late 1800s by experimenting with electromagnetic waves. In the 1890s, Guglielmo Marconi invented the vertical antenna, transmitting signals of ever-increasing distance; by 1901, he could send messages from England across the Atlantic Ocean to Newfoundland. Thanks in part to these advances, in December 1906, Canadian inventor Reginald Fessenden was able to arrange a holiday broadcast to operators off the Atlantic seaboard. His singing, violin playing and biblical verse reading were heard on ships from New England to Virginia.

In the decade after deForest's broadcast,

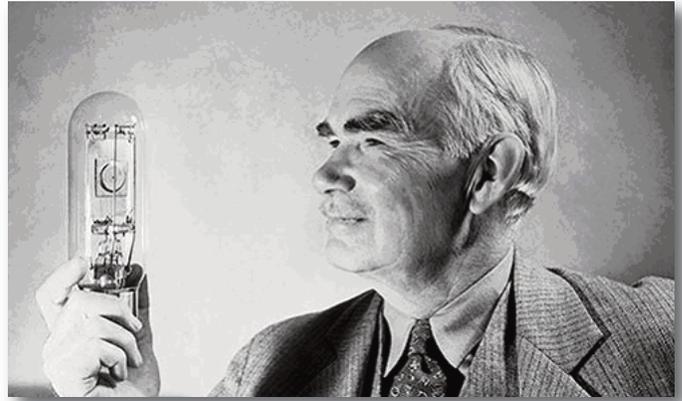
popular interest in radio technology grew. Amateur devotees became known as “fans,” rather than “listeners” or “listeners-in,” which were terms used derogatorily to indicate that a person was not actively engaged in both sides of radio broadcast. “Every radio at the time—or all the good ones—could both transmit and receive,” explains Michele Hilmes, professor of media and cultural studies at the University of Wisconsin at Madison. Radio was a highly technical leisure activity. Fans used wire coils and spark plugs as they built receivers and transmitters at home. Early radios required multiple dial adjustments.

Not everyone embraced the radio or understood how it functioned. The resulting mystery left some Americans wary. Were electromagnetic waves responsible for droughts? Skeptics blamed radios for the vibrations of bed springs, the creaking of floorboards, even a vomiting child. In Wisconsin, people thought radios could stop cows from producing milk, says Hilmes. Could the electromagnetic waves kill birds? Yes, Hilmes concurs: “If they flew into electrical wires.”

But critics could not dampen the spirits of radio fanatics. Despite a hiatus during World War I, when the government banned amateur radio broadcasting, the medium blossomed. In 1922, the United States made radio licenses available to broadcasters, and several hundred stations were founded.

The 1920s showed audiences that radio was a faster means of receiving updates than waiting for the newspaper. The experimental Detroit station 8MK announced the results of the 1920 Harding-Cox presidential election to the approximately 500 locals with receivers. (Others eager for speedy news gathered outside the Detroit News, which shared results by megaphone and lantern slide.) Also broadcast live were the oral arguments and verdict in the Scopes “Monkey Trial” of 1925.

As more events were captured on the radio, more fans built and bought sets. From 1922 to 1923, the number of radio sets in America increased from 60,000 to 1.5 million. In 1922, there were 28 stations in operation; by 1924,



With the flip of a switch in 1910, Lee deForest ushered in an era of radio communications that would provide instant, long-distance wireless communication.

there were 1,400. Among the biggest commercial broadcasters were the National Broadcasting Company and the Columbia Broadcasting System, formed in 1926 and 1927, respectively, and still familiar as television networks NBC and CBS.

For noncommercial broadcasters, the precursor to what we today call public broadcasting, it was hard to stay afloat. Back in the 1920s, more than 200 colleges, universities, and other educational organizations had requested broadcasting licenses, but 75 percent of these stations folded by 1933. Hilmes points out that educational radio did particularly well in the Midwest, where stations could broadcast to land-grant college communities interested in agriculture. Still, in many regions, nonprofits struggled to maintain control of their bandwidth in the presence of companies using the new economic model for broadcasting: advertisement-based programming. Promotions for Pepsodent toothpaste and Ivory Soap sneaked their way into the living room between weather, news, sports and entertainment.

The Great Depression forced a lull in radio development, but still, by 1931, radio’s “Golden Age” had begun. Half of America’s homes had radios. Mothers listened in the morning, children after school, and fathers with their families during prime time broadcasts. Isolated rural citizens could listen to sermons and gospel music from their farmhouse kitchens. In



1932, the nation awaited updates about the kidnapping of Charles Lindbergh's baby. From their kitchen tables, starting on March 12, 1933, families could hear Franklin Delano Roosevelt's Sunday evening "Fireside Chats." During World War II, nine in ten families owned a radio, and they listened to an average of three to four hours of programming a day, using it as their main source of news. By 1940, over a quarter of American automobiles came with radios, ready for the early equivalent of today's "driveway moments."

Just as radio reached its zenith, a new industry took hold. According to Michael C. Keith, American radio scholar and associate professor of communication at Boston College, the 1950s began with the "fear that radio was finished as a consequence of television." Radio had created dramas, sitcoms, soap operas—the same broadcasting genres that television now took for itself. As listeners became viewers, most in peril were educational and non-commercial radio. They relied on grants now directed to television alone. In 1964, the Ford Foundation, formerly the main funder of educational radio, completely cut its support.

But radio did not fold. In fact, it prospered. Keith cites several factors: The creation of the

transistor allowed radios to become smaller and more mobile. Also, as radio stations studied demographic data, they were able to cater more specialized programming to their audiences. Perhaps most important, though, was the emergence of a new type of music. Keith credits rock 'n' roll with creating the youth culture in America, and as the music took to the airwaves, so did under-21 listeners.

Over the course of the next decade, interest grew in the idea of publicly funded broadcasting. President Lyndon Johnson had supported the Carnegie Commission on Educational Television, which researched this question. When the committee recommended federal funding for television alone, several radio professionals agitated for the inclusion of "and radio" in the forthcoming bill. Indeed, Johnson's 1967 Public Broadcasting Act established the federally funded Corporation for Public Broadcasting, which, in turn, created National Public Radio in 1969.

Over the next 40 years, NPR accumulated member stations nationwide. Commercial broadcasting also continued to flourish. Talk radio began to dominate the AM broadcast band, with music shifting to the clear FM band. In 1987, the Federal Communications Com-



mission repealed the Fairness Doctrine, a 1949 policy that required broadcasters to show both sides of controversial issues; the repeal continues to buoy AM talk radio today. Eventually, the AM and FM bands were joined by XM and other satellite radio services, extending the medium's reach in the 21st century. What, then, is the future of radio? "Internet," says Keith. "Brick-and-mortar has given way to cyberspace," he says. Younger audiences no longer listen to traditional radio. Rather, "they are their own programmers." Keith sees this coming decade as a time of transition, when radio stations will refine their Internet presence to be ready for the "terminus point," not too far into the future, when their old-form broadcasts will fold.

We owe much of the continued success of public radio broadcasting—of all radio broadcasting, for that matter—to the efforts of deForest and his contemporaries. But there is a little bit more to the story of deForest's 1910 endeavor. The truth is, when Lee deForest flipped the switch at the Metropolitan Opera House, during the first American public radio broadcast, audiences heard almost nothing. Static and radio interference muddled the music of *Cavalleria Rusticana* and *Pagliacci*, the performances that evening. As Keith puts it, the "great self-promoter" deForest was "ultimately granted the title of Father of Radio, but with some reserve." That night in 1910 gained sig-

nificance mainly as a symbol. It marked the intended start of a century of broadcasting, a golden age of radio eventually eclipsed, mid-century, by the rise of a new box, the television.

Today, 100 years after deForest's experiment, the Metropolitan Opera makes its performances available on the Internet, our modern-day wireless wonder. But listeners and fans alike can still hear the Met's radio broadcasts on Saturday afternoon on NPR—and these days, the music is crystal clear.

SCRATCHY GROOVES 78's Live again-Part 2

Not many people today remember records, and those that do think of them as 33 1/3s. At best a few remember 45s and when you say '78's', you mostly get a blank stare. 78's were the medium back in the day. They were the only thing available from the turn of the century until about 1940. No eight tracks, no cassettes, no CDs, no DVDs, just big black bulky easily breakable disks that played for a few minutes at best. And they were wildly popular and affordable for the general public.

Every kind of music could be found on them from gospel to jazz to big bands. Sadly to say, very few of these oldies have survived because they would wear out or crack under their own weight.

One man did devote a lot of time to obtaining and preserving these gems from the past. His name was Bill Chambless. Bill not only had these disks, he wanted to share them with others so in 1984, on a small University of Delaware station by the name of WVUDFM in Newark, Delaware, he began exploring the music and sounds of yesteryear (1900 to 1940), 'scratches and all', as he said.

The program was at first intended to be a

limited run, but when the initial 90minute shows had run their course, the public deluged the station with requests for more "Scratchy Grooves." Bill returned to the air with a 60minute format that lasted for the next 19 years.

Although the stations signal didn't go very far beyond the towns borders, he developed a loyal fan base that religiously tuned in to hear what Bill would be playing. The program was a labor of love for him and he was delighted by all the support he had over the years.

His son, John Andrew Chambless has created a website in honor of his father www.scratchy-grooves.com, where he has made a number of the programs available for downloading and plans on adding more! John is a member of the Old Time Radio Researchers group, and the music, and musicians that his dad featured are the same performers found on many of the radio series of the 30s and 40s. he said, "music got too noisy."

I taped the early shows for him every Sunday night, and when I moved out of state, my mom took over the taping at home. Otherwise, all these shows would be lost. It took her a while to get the recording process right, so there are tapes in the collection that are recorded WAY TOO LOUD by her. I've left the flawed shows off the site. There are also a couple of early ones marred by technical breakdowns, dad leaving his mic open, etc. That said, there are dated cassettes stacked in boxes waiting to be transferred. I never expect to see the end of this project, since there are hundreds and hundreds of them. I'm still working my way through the first box. Dad had a filing system on 3x5 cards that listed song titles and artists, and which tape they appeared on, which was great if somebody called up to request a song, but no help in determining what's on each tape. Thanks to his introductions, though, listeners can discover the content on



Bill Chambless at work

their own. I wish there was some way to list the songs on each one, but I'm discovering the content as I transcribe them into mp3 format. It takes about three hours to record and upload each show, so I'll be about 150 years old by the time I reach the end of this thing ...

I'm keeping a CD copy of each show as I go, just for the archives, since these cassettes won't last forever. Please do whatever you want to promote the site, since it's free for everybody. You can redistribute as you see fit as well. Please, if you can, have people email me with comments, since my mom is still alive and likes to hear that people enjoy the show. These are all new to me as I hear them, although I recall hearing a lot of the songs as a kid, being played on our Victrola which still sits in the house, along with all dad's records.'

John also had this comment 'These shows are from cassette tapes, so there is usually a "break" in the show at the 45or 30minute mark, where the tape was flipped. Sorry if it clips your

favorite song short! I've done my best to list some of the details about each program next to the show number. Please remember to email me at jacham1@excite.com if you enjoy the shows. As I said, my mom would really like to hear that and I promise I'll read every email!

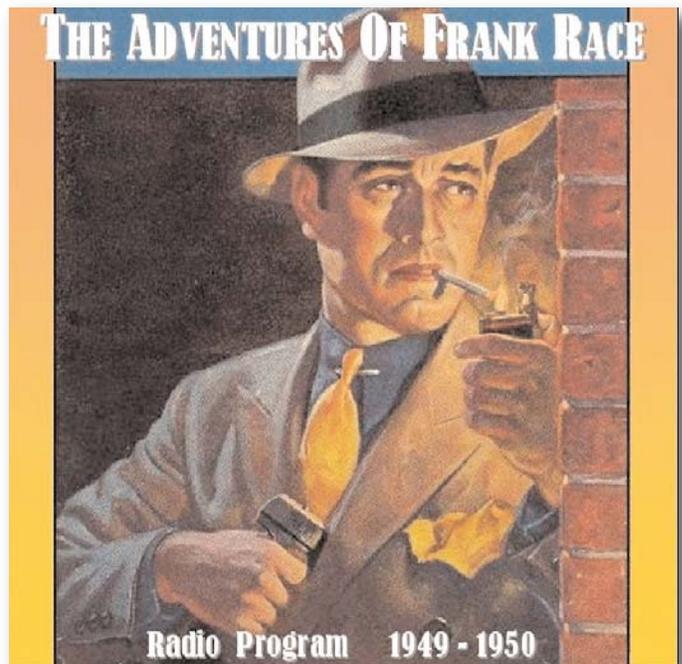
The Old Time Radio Researchers is offering this unique set to the community as a collection. Therefore, it does not contain the regular certification documents, files or other additions that are the hall marks of OTRR Certified Archival Sets. This collection contains the second 72 releases of 'Scratchy Grooves', and John tells us that he has many more programs, so we will be releasing additional volumes in this collection as they become available.

Be on the lookout for the announcement in the OTRR Distro Group about the distribution date of these great oldies. They will also be available from many of the other Yahoo old time radio groups, archive.org, and the hubs.

OTRR thanks John for giving us permission to make these programs available to a wide audience!



The Adventures of- Frank Race



May 1, 1949 February 19, 1950 (East Coast) and June 5, 1951 March 25, 1952 (West Coast), syndicated Cast: Tom Collins as Frank Race (through "The Adventure of the Roughneck's Will", #22, 09/25/1949) Paul Dubov as Frank Race (from "The Adventure of the Green Double", #23, 10/02/1949 to end) Tony Barrett as Mark Donovan Written and Directed by: Joel Murcott and Buckley Angel Music by: Ivan Ditmars Announcers: Art Gilmore, Michael Roy (episodes 26, 27) The Adventures of Frank Race was a syndicated show produced by Bruce Eells Productions in Hollywood. Each program began with the introduction: "Before the war, Frank Race worked as an attorney, but he traded his law books for the cloak and dagger of the OSS. When the war was over, his former life was over too....adventure became his business!" Although Race ran his investigative business out of a New York City office, he and his sidekick, Mark Donovan, were seldom there. Their pursuit of wrong-

doers led them to exNazi jewel robbers in Berlin and Monte Carlo, import thieves in Tunis, etc. Most of his assignments came from international insurance companies thus making the program something of a cross between more familiar contemporaries Dangerous Assignment and Yours Truly, Johnny Dollar.

Sources include: www.thrillingdetective.com, On the Air, John Dunning The 3rd Revised Ultimate History..., Jay Hickerson, Audio Classics.com (Terry Salomonson)

ADVENTURES OF FRANK RACE, THE OTRR CERTIFIED Version One

The Old Time Radio Researchers Group on Yahoo <http://groups.yahoo.com/group/Old-TimeRadioResearchersGroup/> 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 theInternet, books published on this series and old time radio in general. They have determined that as of AUGUST 17, 2009, 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 COMPLETE There are 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 email us at (beshiresjim@yahoo.com), or post your corrections at <http://www.otrr.org/pmwiki/Misc/Releaselssues> 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 Randy Riddle Quality Listener(s) Randy Riddle Series Synopsis Kurt Schriever Sound Upgrades Randy

OTRRpedia-

A Vision for the Future

by Larry Husch

February 2009 marks the two year anniversary of the start of OTRRpedia by Jim Beshires. His vision for the website was described in his welcome note:

What we are doing in this group is create a database for otr similar to the movie database, with as much information about each series as possible. We need people who will commit on a regular basis to pull the info for each series from the various publications. A template has been created for you to use. You'd put the info into that template and upload it to the Yahoo Group Site as you finish or on a weekly basis, which-ever is best for you. I'll have others who will merge all info into one pdf file, which will be uploaded to our website. This will give people a 'one stop shop' to find out all available info on every radio series we can locate. An ambitious project - yes - but one that could have far reaching results.

Developing the website RadioWebLinks, I attempted to pull together internet links for otr and sort them by series. Thus, I was quite in-

terested in what Jim was proposing, joined with him and eventually integrated what I had done with the results of the efforts of the group.

After seeing how much work there was in writing individual web pages for each of the series on RadioWebLinks, I decided to see how I could use a database program, MySQL, and a programming tool, PHP, to develop this website. Terry Flynn had suggested such a proposal back in 2007 on the forum OTR Trade. An interface that let the members put the information directly into the database was written.

In two years, OTRRpedia has expanded to include information on over 7800 programs and over 12,100 radio personalities. There are also over 3,900 news clips, over 23,000 links to other websites, and over 33,000 references to printed works. There are over 300,000 different webpages on OTRRpedia; of course, this is really a meaningless number/statement.

Does this mean that we are close to the 'one stop shop' that Jim envisioned? The answer is NO in any sense of an answer to this question - we're not even close in any way. A lot more work needs to be done. Over 30 volunteers have worked on this website with 6 others who have contributed information and many others who have agreed to have their information listed on OTRRpedia. We thank them all! Some of these are listed on <http://www.otrrpedia.net/acknowledgments.php>

Have there been problems? Quite a few - programming and design of database have been modified a lot, problems with multiple names representing the same programs and the same people, conflicting data, problems with some editors quoting sources without attribution, etc.

As a retired professor, I have high respect for proper attribution and for copyright law. I demanded this from my students when I taught (and for myself when I published). I feel that the fair use doctrine applies to OTRRpedia. Last year, I went to seek the advice of a copyright lawyer, had his firm examine OTRRpedia and answer a number of questions that I had. Since most of the information on OTRRpedia does not meet the "minimum threshold of origi-

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"Oh, boy! Static from South America!"

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Where do we go from here? Wikipedia now has many articles on programs and radio personalities. Do we want to become the Wikipedia for



otr? I don't think so; I won't go here into the issues related to Wikipedia. Recall what I believe is the important part of Jim's statement above: *one stop shop' to find out all available info on every radio series we can locate.*

Does this mean that we have to have all of this info on OTRRpedia? NO! All that we have to do is to provide the listing of the sources of this info - the person who is seeking this info then will know where he/she can find this info. The model that I am thinking of is a resource that was very valuable in pre-computer days, *Reader's Guide for Periodical Literature*, which only listed the bibliographic information of articles sorted by topics. It is unfortunate that we chose the name OTRRpedia for the website; the name conveys the idea that the website is an encyclopedia of some form. Why not an encyclopedia? To write an article for an encyclopedia requires a lot more expertise than just listing the sources for such an article. There are many journals, like the *Old Radio Times*, which are better vehicles for such articles. Why should we duplicate the many fine encyclopedia and encyclopedia-type works that already exist?

One of the problems that we face with information about otr - quite often data is conflicting. Providing references is a lot easier work than verifying which information is correct. Which one do we choose? I periodically work on a project to compare the information from four sources: *New York Times*, *Radio Guide*, *Summers' A Thirty-Year History of Programs Carried on National Radio Networks in the U. S. 1926-1956* and *Shapiro's Radio Network Prime Time Programming, 1926-1967* for a particular week in 1935. I am surprised by the discrepancies. In addition, a lot of the information about programs is contained in various libraries that require you to personally visit in order to see it. These should be

These should be checked if one is writing an authoritative article about a program. Only with

this thorough investigation, can one decide whether the information is correct. Again, the journals are better vehicles for such articles so that, in particular, the researcher is acknowledged for this work. It is NOT our goal to compete with the journals, encyclopedias, and other books but to provide references to these.

I feel that these comments define a mission for OTRRpedia that just refines that which Jim originally stated. As we continue to work on OTRRpedia, I feel that more adjustments will be made. We encourage you to join with us and work on this important project.

CINCINNATI CONVENTION

The Cincinnati convention will be held in a new location this year. Someone who worked at the hotel that closed last year now works at the Crowne Plaza, and he told them about us. Got an email saying that they would like to have our convention. After my visit to hotel it wasn't a hard decision to make the change. (Below is a picture of their dining room). Another plus is that it saved \$954 by not having to rent tables for the dealers room. They have their own tables.



OTRR ACQUIRES NEW EPISODES & UPGRADED SOUND ENCODES FOR MAR/APR

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 months of March and April 2010. 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.

A Saga

xx-xx-xx A Saga Of New York (AFRS).mp3

Across The Board

xx-xx-xx (93) First Song - All Of My Life (AFRS).mp3

xx-xx-xx (94) From Greenwich Village (AFRS).mp3

Alan Freed

Aircheck 55-03-23 Station WINS.mp3

Apology for Moondog Coronation Ball Concert 52-03-22 WJW.mp3

Moondog House Rock 'N' Roll Dance Party

53-04-06 WJW Cleveland.mp3

Camel Dance Party

56-05-05 (06) Guest - Oscar McLollie.mp3

American Family Robinson

#48.mp3

#49.mp3

#50.mp3

Arthur Godfrey

49-11-28 (14) Guest - The White Guards (AFRS).mp3

At Ease

xx-xx-xx (55) First Song - The Way You Look Tonight (AFRS).mp3

xx-xx-xx (56) First Song - Button Up Your Overcoat (AFRS).mp3

Bennetts, The

46-xx-xx.mp3

Beyond Midnight

68-11-29 (05) Spider-Phobia.mp3

68-12-06 (06) The Late Mr Elsham.mp3

68-12-20 (08) A Beautiful Viper.mp3

68-12-27 (09) Smee.mp3

69-02-07 (15) Vulture People.mp3

Billion Dollar Show

52-08-28 30th anniv of comml bcasting.mp3

Bishop & the Gargoyle

40-07-14.mp3

Blue Ribbon Music Time

47-09-11 1st song I Get A Kick Out of You.mp3

Bob Burns

44-11-16 Bob Is A Celebrity (AFRS).mp3

Breakface In The Blue Ridge

xx-xx-xx (01) Audition #1.mp3

xx-xx-xx (02) Audition #2.mp3

xx-xx-xx (55) First Song - What Are Little Girls Made Of.mp3

xx-xx-xx (56) First Song - The Wabash Cannonball.mp3

xx-xx-xx (57) First Song - On The Party Line.mp3

xx-xx-xx (58) First Song - Gonna Have A Big Time Tonight.mp3

California Melodies

xx-xx-xx (16) First Song - I'll See You in My Dreams (AFRS).mp3

xx-xx-xx (25) First Song - Anything Goes (AFRS).mp3

xx-xx-xx (85) Guest - Cole Porter (AFRS).mp3

Call Of The Wild

46-09-19 First Song - Where The West Is As Wild As Ever.mp3

Carson Robinson

x-xx-xx First Song - Oh Give Me A Home.mp3

Carter Sisters

4x-xx-xx (01) First Song - Cimmaron (Audition).mp3

4x-xx-xx (02) First Song - Country Girl.mp3

4x-xx-xx (05) First Song - No Vacancies.mp3

4x-xx-xx (06) First Song - Eight More Miles To Louisville.mp3

4x-xx-xx (08) First Song - Plain Old Country Girl.mp3

4x-xx-xx (13) First Song - Stay A Little Longer.mp3

4x-xx-xx (14) First Song - Wish I Had A Nickel.mp3

4x-xx-xx (15) First Song - Sugar Hill.mp3

4x-xx-xx (17) First Song - Divorce C.O.D..mp3

4x-xx-xx (18) First Song - An Old Fashioned Hoedown.mp3

4x-xx-xx (19) First Song - Skip To My Loo.mp3

4x-xx-xx (20) First Song - Oklahoma City.mp3

4x-xx-xx (21) First Song - Cindy.mp3

4x-xx-xx (22) First Song - Sourwood Mountain.mp3

4x-xx-xx (23) First Song - A Feudin, A Fussin, and A Fightin.mp3

4x-xx-xx (24) First Song - The Beautiful Morning Glory.mp3

Cavalcade Of America

45-03-26 Grandpa And The Statue.mp3

49-08-30 Wire To The West.mp3

Cecil Brower And His Kilocycle Gang

52-01-13 First Song - Dill Pickle Rag.mp3

Checkerboard Fun Fest

4x-xx-xx First Song - Open Up Them Pearly Gates.mp3

46-11-23 First Song - Too Young To Get Married.mp3

Childrens Bookshelf

47-05-10 Molly the Rogue.mp3

Claudia

1948-10-05 #267.mp3

1948-10-06 #268.mp3

Command Performance

xx-xx-xx (146) First Song - Old Rockin' Chair.mp3

Dance Party

56-xx-xx AFRS#02 Guest - Sunny Gale.mp3

56-xx-xx AFRS#03 Guest - Tony Bennett.mp3

56-xx-xx AFRS#04 Guest - LaVern Baker.mp3

56-xx-xx AFRS#05 Guest - Faye Adams.mp3

56-xx-xx AFRS#06 Guest - Oscar McLollie.mp3

56-xx-xx AFRS#07 Guest - Nilsson Twins.mp3

56-xx-xx AFRS#08 Guest - The Robins.mp3

56-xx-xx AFRS#09 Guest - Bernice Gooden.mp3

56-xx-xx AFRS#01 Guest - Bonnie Sisters.mp3

56-xx-xx AFRS#10 Guest - The Treniers.mp3

56-xx-xx AFRS#11 Guest - The Rover Boys.mp3

56-xx-xx AFRS#12 Guest - The Penguins.mp3

56-xx-xx AFRS#13 Guest - The Clovers.mp3

56-xx-xx AFRS#14 Guest - LaVern Baker.mp3

56-xx-xx AFRS#15 Guest - The Platters.mp3

56-xx-xx AFRS#16 Guest - The Drifters.mp3

56-xx-xx AFRS#17 Guest - Chuck Willis.mp3

56-xx-xx AFRS#18 Guest - Gloria Mann.mp3

56-xx-xx AFRS#19 Guest - Gene Vincent.mp3

56-xx-xx AFRS#20 Guest - Ann Cole.mp3

56-xx-xx AFRS#21 Guest - Chuck Berry.mp3

56-xx-xx AFRS#22 Guest - The Houserockers.mp3

56-xx-xx AFRS#23 Guest - Bill Haley.mp3

Dennis Day

xx-xx-xx (114) First Song - Never See Maggie Alone (AFRS).mp3

Diary Of Fate

48-05-25 (25) The Walter Vincent Entry.mp3

Dick And Jeannie

4x-xx-xx (01) Dick and Jeannie introduce themselves.mp3

Dick And Jeannie

4x-xx-xx (02) First Song - My Heart Stood Still.mp3

4x-xx-xx (03) First Song - My Heart Sings.mp3

4x-xx-xx (04) First Song - Side by Side.mp3

4x-xx-xx (05) First Song - Manhattan Serenade.mp3

4x-xx-xx (06) First Song - I Can't Give You Anything But Love.mp3

Dinah Shore

xx-xx-xx (15) First Song - The One I Love Belongs to Somebody Else (AFRS).mp3

xx-xx-xx (46) Guest - Jack Carson (AFRS).mp3

Dixieland Club

xx-xx-xx (56) First Song - Copenhagen (AFRS).mp3

xx-xx-xx(61) First Song - Jazz Me Blues (AFRS).mp3

Down Our Street

48-01-21 Goodfellows.mp3

48-01-22 Marines.mp3

Empire Builders

1930-12-22 KYW Chicago aircheck.mp3

Friends of Old Time Radio Convention

09-10-23 Green Hornet Panel.mp3

09-10-24 Bob & Ray Tribute.mp3

09-10-24 Jeopardy plus chatter.mp3

09-10-24 Joe Franklin panel w Cheri Becker.mp3

09-10-24 OTR Federal Investigators.mp3

09-10-24 Singers & Bands with Stu Weiss

10-24-09 (missing last 20 min).mp3

Flash Gordon

1966 LP Front Cover artwork.JPG

1966 LP The Official Adventures of Flash Gordon Vinyl LP.txt

1966 LP [1-1] The Decoys Of Ming The Merciless.mp3

1966 LP [1-2] The Decoys Of Ming The Merciless.mp3

1966 LP [1-3] The Decoys Of Ming The Merciless.mp3

1966 LP [2-1] Flash Gordon And The Mole Machine.mp3

1966 LP [2-2] Flash Gordon And The Mole Machine.mp3

1966 LP [2-3] Flash Gordon And The Mole Machine.mp3

Future Tense

#13 Knock.mp3

#17 Venus Is a Man's World.mp3

#18 The Discovery of Mornial Mathaway.mp3

#19 The Romance Game.mp3

#20 Star Bright.mp3

#21 An Imbalance of Species.mp3

#22 Mars Is Heaven.mp3

#23 Dr Grimshaw's Sanitorium.mp3

#24 Field Study.mp3

#25 Double Dare.mp3

#26 The Man in the Moon.mp3

#4 Zero Hour.mp3

General Motors on Safari

The Way North (COM).mp3

Gershwin's Piano Concerto in F

1947-12-14 CBS Oscar Levant.mp3

Grand Ole Opry

48-05-10 First Song - Just Because.mp3

51-10-13 First Song - Jive Post Office, Tennessee.mp3

Grantland Rice Story

#7 The Story of Big Bill Tilden.mp3

#8 Golf and Its Champions.mp3

#9 The Incredible Man - Walter Hagen.mp3

Great Glidersleeve

44-12-24 Christmas Eve.mp3

44-12-31 New Year's Eve.mp3

Greatest Story Ever Told 1949-02-06 Journey to Tiberius AFRS#54.mp3

Hollywood Theater Of Stars

49-02-09 Say It With Flowers.mp3

49-12-01 Something Borrowed, Something Blue.mp3

Interview

with Richard Lamparski.mp3

Intrigue

46-08-14 (03) Sinister Errand.mp3

Jacko

(record).mp3

Kraft Music Hall

45-11-22 (155) First Song - Tampico.mp3

Little Man Inside

45-09-05 (01) Meet John Nelson
(AUDITION).mp3

Living 1949

49-01-30 State Of American Humor.mp3

Louise Massey And The Westerners

4x-xx-xx First Song - Instrumental.mp3
4x-xx-xx First Song - My Adobe Hacendia.mp3
4x-xx-xx First Song - Oh Susannah.mp3

Mail Call

xx-xx-xx First Song - Candy.mp3

Medical File - SA

68-xx-xx The Day They Burned the City.mp3
69-02-12 Life In The Dark.mp3
69-05-06 The Lost Hours.mp3
69-xx-xx A Member of the Government.mp3
69-xx-xx The Operations were successful, but the
Patients Died.mp3
70-xx-xx Mission of Mercy.mp3
73-09-11 National Alert.mp3
73-xx-xx Broken Doll.mp3
73-xx-xx The Donor.mp3
73-xx-xx The Seven year Itch.mp3
xx-xx-xx A Turn for the Better.mp3
xx-xx-xx Aftermath.mp3
xx-xx-xx An Affair of the Heart.mp3
xx-xx-xx Bach - The Same Melody, A Different In-
strument.mp3
xx-xx-xx Hippocrates said It.mp3
xx-xx-xx Living under Pressure.mp3
xx-xx-xx Never a Wheelchair.mp3

xx-xx-xx No Need to Worry.mp3
xx-xx-xx Rand's Kicker.mp3
xx-xx-xx Snake in the Grass.mp3
xx-xx-xx That People might See.mp3
xx-xx-xx The Amazing Doctor Dover.mp3
xx-xx-xx The Fire Bird.mp3
xx-xx-xx The Friendly Enemy.mp3
xx-xx-xx The Honeymoon.mp3
xx-xx-xx The Shweitzer Touch.mp3
xx-xx-xx The Star-crossed Lovers.mp3
xx-xx-xx The Tools of the Trade.mp3
xx-xx-xx The Work must never Stop.mp3
xx-xx-xx This Sweet Life.mp3

Molle Mystery Theater

48-05-14 (222) Close Shave.mp3
48-05-21 (223) Performance.mp3

Murphy Jamboree

46-03-23 Guest - Dick Blestheart.mp3

My Name's Adam Kane - SA

74-06-20 Greek Fire.mp3
75-02-22 Soundwave.mp3
75-03-15 The Silver Doctor.mp3
75-04-26 Body Snatch.mp3
75-06-05 THE AVERY.mp3
76-05-08 Nightshade.mp3
76-05-xx First Blood.mp3
76-07-08 House Party.mp3
80-08-07 Brother Spy.mp3
80-08-14 Desert Flower.mp3
xx-xx-xx (136) Dressed to Kill.mp3
xx-xx-xx A Bird in the Hand.mp3
xx-xx-xx Cherry Blossom.mp3
xx-xx-xx Debt For a Ducat.mp3
xx-xx-xx How the other Half.mp3
xx-xx-xx Lochinvar.mp3
xx-xx-xx Moonshine.mp3
xx-xx-xx Old Acquaintance.mp3
xx-xx-xx Outside Straight.mp3
xx-xx-xx Strong Arm.mp3
SA xx-xx-xx Tail Spin.mp3

xx-xx-xx The Calling Card.mp3
xx-xx-xx The Deep Freeze War.mp3
xx-xx-xx The Immigrant.mp3
xx-xx-xx The Iron Road.mp3
xx-xx-xx The Silencer.mp3
xx-xx-xx Wall Street.mp3
xx-xxx-xx All the Money in the World.mp3

Mystery In The Air

47-08-21 The Horla.mp3
47-08-28 Beyond Good And Evil.mp3

Pick And Pat

37-05-31 Pat plays the harmonica
(Parts 1,3).mp3
37-06-14 Pick and Pat talk about one of their
short friends (Pt 2).mp3
37-06-28 Program is dedicated to the Boy
Scouts of America (Pt 1).mp3
38-03-21 First Song - Whistle While You Work -
Pt. 1,3).mp3
38-05-23 Routine about golfing (Pt. 2).mp3
38-08-08 Pick plays his harmonica in the open-
ing routine (Pt. 1, 3).mp3
38-12-12 First Song - There's Gonna Be a Great
Day (Pt.1).mp3
38-xx-xx One Of The Pair Is Accused Of Stealing
Chickens (Pt.2).mp3
38-xx-xx Pick and Pat kick off the segment with a
routine about poetry (Pt. 2).mp3

Pickard Family

39-08-xx First Song - Walking On The Streets Of
Glory.mp3

Player, The

48-xx-xx (80) Fate Upsets Plans.mp3
48-xx-xx (81) Pinwheel Roll.mp3
48-xx-xx (82) Prophecy.mp3

Sealed Book

45-04-14 (05) Escape by Death.mp3
45-04-22 (06) Death at Storm House.mp3

The Long Wolf

49-01-01 Golden Santa.mp3

The McCoy

51-04-24 Three Wayward Girls.mp3

The Star And The Story

44-07-09 Thief Is An Ugly Word (op clipped).mp3

Zero Hour

73-11-19 (56) A Die In The Country (Part 1).mp3
73-11-20 (57) A Die In The Country (Part 2).mp3
73-11-21 (58) A Die In The Country (Part 3).mp3
73-11-22 (59) A Die In The Country (Part 4).mp3
73-11-23 (60) A Die In The Country (Part 5).mp3



"We've modernized our smoke signals"

