



The Old Radio Times

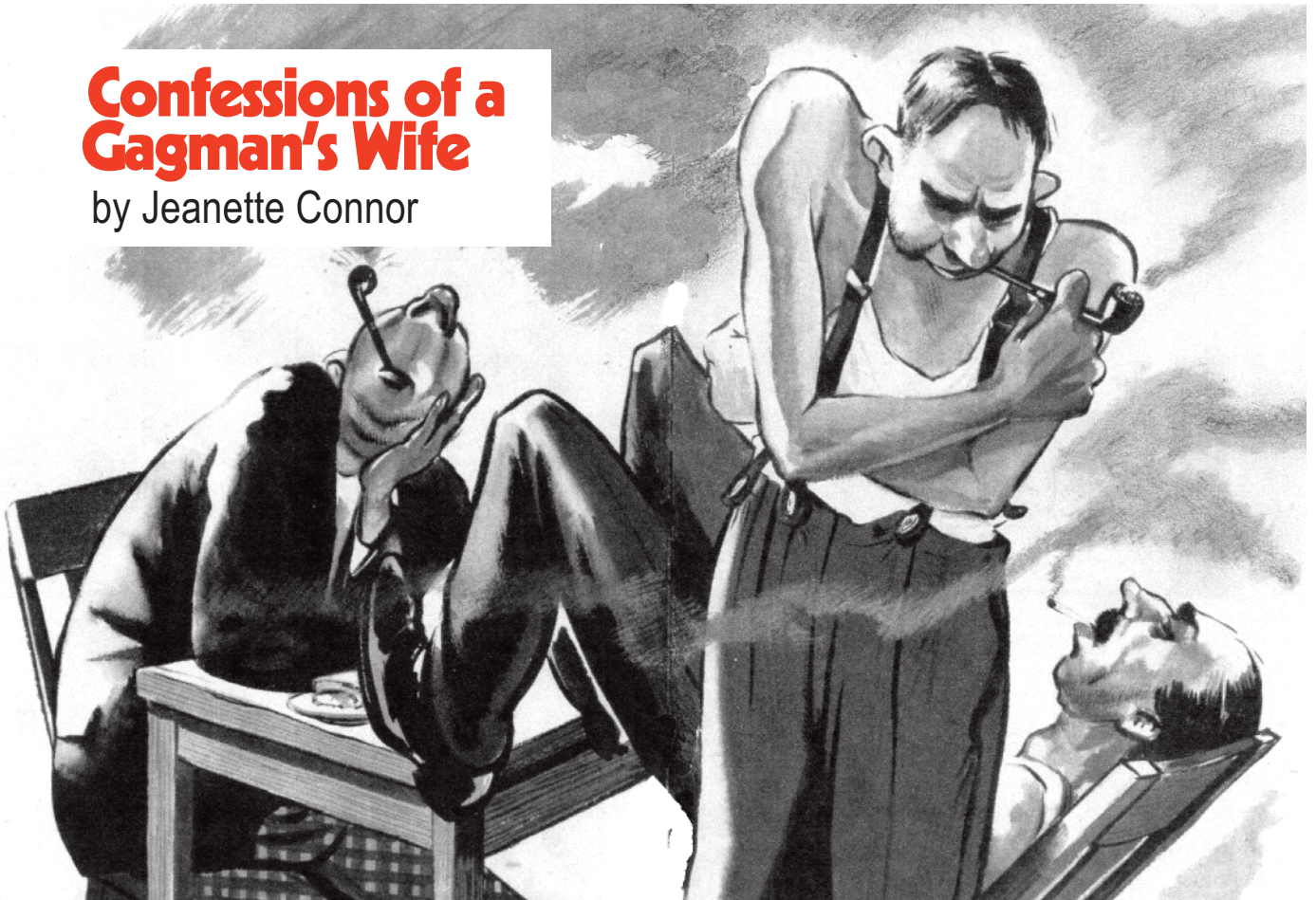
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Confessions of a Gagman's Wife

by Jeanette Connor



Marriage to the man who concocts funny gags for your favorite radio comedian can be a very unfunny business. Here's the lowdown from a gag-writer's wife

Three years ago I didn't have the faintest notion what such words as "Crossley," "first routine," or "blackouts" meant. I had never seen a stop-watch, never met a sponsor or a stooge, and Joe Miller was just another name to me. When I listened to radio comedians it did not occur to me that these jolly fellows, who each

week amused millions of citizens, did not write the funny stuff that so glibly gushed from their mouths.

Occasionally I become nostalgic for the old days, when a joke was- just a joke and wasn't automatically classified as coming under the heading of "switch," "topical" or any of the other various classifications that jokes have a habit of coming under when you depend on them for a living. In other words, I didn't know that you could take humor so seriously until the day I innocently murmured, "I do," and found myself married to a gagman!



Bob Hope with Johnny Carson, who started out as a gagman for several comics.

Every self-respecting bride comes equipped with a trousseau these days, and along with the towels and tablecloths I managed to squeeze in a fairly good sense of humor. The day after my marriage I learned very pointedly that I could get along without the table-cloths and towels but not without the sense of humor. We didn't embark on a honeymoon, because my blushing groom was busy on a program. I succeeded in taking this in stride, as there was some vague talk about a beautiful trip later on. What I wasn't prepared for, however, was the shock of seeing him depart at two o'clock Monday afternoon - we were married on Sunday-and not having him return until Tuesday at five a.m. It is true that he called me at hourly intervals during the day and night, out this was definitely not the manner in which I expected to launch my marital career. Perhaps if I had possessed some inkling of the shape of things to come I would have been able to cope more successfully with my new existence. In self-defense, though, I mention that we met one week and were married the next-yes, just like in the movies-and I had no reason to suspect that I was getting involved with an

owl instead of a male.

The trouble all began with my not knowing that a group of writers concoct practically every big-time comedy show. The number may range from Bob Hope's eight to Fibber McGee's one, although the latter is an exception. Where or how these writers work is strictly their own affair. They can reserve a tower apartment at the 'Waldorf-Astoria or a piece of the Black Hole of Calcutta, the only stipulation being that the script is in on time.

About a week after my marriage I thought it would be a cute idea to drop in on my husband and the two other writers who were working on that particular show. One hasty look convinced me that the Black Hole type of environment was preferred. A small, dingy room in a musty mid-town hotel comprised the headquarters, and, at first, I refused to believe my eyes, mainly for the reason that the smoke hit me in the face like a Joe Louis wallop. Among empty coke-bottles, half-eaten sandwiches and countless cigarette butts, I spied. the three writers' hazy figures in various stages of undress.

As I reconstruct the scene--you I've never re-

visited my husband since that date; I just stay home and get morbid about it-my little man was walking around sans shoes, socks and shirt, and might have been a beach-comber on relief. Gag-men, it seems, have the neurotic habit of tearing off their outer garments while in the throes of creating humor. This symptom, although not in itself conclusive, might be of interest to close students of psychiatry.

These sessions always take place at night and last until the earlier hours of the morning. It is obvious that one's rising hours are slightly different when one retires at such a strange time, and how to run an efficient household with this schedule is a question that would even bother John Kieran.

Never shall I forget the expression on the face of the first maid I interviewed when I solemnly explained that we ate breakfast between two and three, and from there on it was anybody's guess concerning lunch or dinner. Understandably, she wasn't enthusiastic about the job and neither were any of the others who rapidly followed in her footsteps. It suddenly became very clear to me that my settlement cook-book would remain in its virgin state, and the elaborate plans I had made for intimate little dinner parties would have to be held in abeyance. That is exactly where they've been held for the past three years. The cook-book, and the recipes, are in a convenient corner, so that when the day arrives that finds my husband out of a job (God forbid!) I'll have dinner served at seven o'clock in the evening, just like all the nice people I know.

For three long and weary years I have been a member of that vast and dyspeptic army of restaurant diners. My husband doesn't seem to mind, because he has long since developed "radio stomach," which means that practically nothing agrees with him. Menus are beginning to



have as much fascination for me as a swastika, and if Monsieur LaMaze of Beverly Hills, 01' Jack and Charley of Fifty-second Street want to make something out of this, it's all right with me.

Don't think that in the beginning I took this new mode of living without any further questioning. I decided that if my existence were going to be one long milkman's matinee, I, at least, wanted to know why. In a friendly manner I explained to my husband that in my untutored mind a job, unless it was a night watchman's, or such, was something you gave your all to during the day. It didn't seem to me to matter very much whether one wrote and mental sensations, ranging all the way from the purely mental condition of anger to that of physical deformity. He sets the scenes. He prepares the audience



Photo of Jack Benny's "gagmen" and they have their clothes on without a lot of smoke.

emotionally for what is to follow in the story. He transfers it from one idea to the next—all by the power of music.

In a purely orchestral program where there is no drama involved, he again tells his listeners a story. In each selection that he plays there is a definite implication which hits each person singly as the music goes on.

This is the main difference, to radio musicians, between playing for a dramatic show and for a purely orchestral bridge the scenes and bind the entire script together. The delivery of the lines must go with the music.

He begins to get musical ideas as he watches the actors Friday night, but he can't start writing until Sunday or Monday in this case, as there is usually a period of rewriting on the script after the first actors' session. Therefore he doesn't get the final draft until the week-end is nearly over.

Sunday or Monday—or Sunday and Monday, as the case may be—he writes the musical bridges between the scenes. And, in practically every instance, the scores must be original. A comedian is as flighty an individual as his writ-

ers, and on a moment's notice will decide that he'd like a meal at the Brown Derby if he's in New York, or if he is peacefully settled in Hollywood he'll suddenly develop a yen to see some Broadway shows. Then, before you can say "Don Ameche," the Twentieth Century or the Super Chief is off with a carful of writers, agency executives, stooges, and, huddled in the corner, their wives.

The question of moving may also come up when a thirty-nine-week contract is finished. 'Contracts are usually for this length. of time with thirteen-week options. If your agent, the man who takes ten percent of your weekly salary when he gets you a job and takes the same ten percent when you get it yourself, happens to fix up a nice, juicy contract, it isn't exactly smart to quibble about the location. I should like to bet the toupee of the comedian my husband is now working for that if he were offered a job writing in Little America he'd grab it, providing the money was suitable, or, as he puts it in Lindy's English, "the dough was right."

Moving a program from one city to another may be the suggestion of the sponsor, and when

a sponsor suggests, the command performance commences. This shift is often attempted when the boss thinks the show needs a shot in the arm. Just what good this does, I have yet not been able to determine, because if a program is down in the ground (if my husband reads this, I'm not referring to the writing) the geographical change may give it a temporary boost, but that is about all. Sponsors, however, make mistakes; especially the one who allowed his wife to persuade him into firing Jack Benny and hiring an organist.

Should any of my female readers still be interested in marrying a professional humorist, I think it's only fair to impart a bit of instruction concerning the retort proper when someone coyly asks how it can take one person seven



Fred Allen had writers, but he had the final say, and did a lot of the writing himself.

days a week to write a half-hour radio program. I first explain that my husband doesn't write the program by himself, which raises the eyebrows of my listener considerably, and then when I explain that the actual comedy dialog is only about

sixteen minutes on a half-hour program, said eyebrows jump to the rear of the scalp. I then launch into my explanation, which, by now, I have down very pat, and therefore is very little trouble for me to repeat.

There are roughly one hundred and thirty million people in the United States, and except for that small percentage who think Teddy Roosevelt is still in the White House, most of them listen to the radio. When YOU break this large proportion down further you soon discover that most of these people are members of religious organizations, political parties, professions, lodges, clubs, and cults. This list is only the beginning, as you learn when putting a comedy program on the networks.

The ultimate achievement of any comedy program is to sell the product, make the studio audience laugh, the listeners at home chuckle, and never offend anyone. The first three feats are more easily accomplished than the fourth, for it seems that a large number of people listen to the radio with pen and paper in hand, and as the announcer's voice fades out, telling you to hurry to your neighborhood grocery store and buy Crunchy-Wunchys, they immediately dash off a note, filled with abuse, to the sponsor or the broadcasting company.

AN INNOCENT joke about a dentist will bring letters from dental societies, and a quip about a Philadelphia lawyer will not only bring you letters

from legal societies but also from residents of Philadelphia; Last summer Phil Baker had a line

about the King and Queen of England eating skinless frankfurters when they were guests at Hyde Park. The day after the broadcast a representative of the company who had served the frankfurters called Baker and demanded a retraction on the program the following week, because the dogs, eaten with such relish by their Majesties, were complete with layers of delicious skin.

Before the names of people, books, plays, motion pictures and songs are mentioned on the air, written permission must be obtained, Add to this the restriction against anything off color, any slighting reference to public officials, and, now that the war is on, jokes about the countries involved. As a matter of cold fact, about the only characters safe for writers to mention are mothers-in-law.

They're a proud race, these gagmen, regarding their craft, and I know that, in my husband's case, uncomplimentary references to his ancestry, parent-age, or character do not evoke the ire called forth by a sincere inquiry as to whether he has a reference library which he consults when he writes jokes. This definitely is his Achilles heel, and when answering the above-mentioned query he says scathingly, "I am not a file writer!"

This little dossier would not be complete unless the spotlight were momentarily thrown on the hiring and firing of writers. Writers are paid for either by the comedian or by the advertising agency that puts the program on for the sponsor. Most writers prefer working for the comedian direct, for the very good reason that they usually get paid more. Agencies have the annoying habit of employing a five-thou-sand-dollar-a-week personality and then quibbling over twenty-five dollars where a writer is concerned.

I may be a bit prejudiced, but I'm of the school that believes that the writers of a pro-



The Aldrich family, like Fibber & Molly, only had one writer, Clifford Goldsmith.

gram are equally as important as the comedian. For years Bob Hope floundered around with inferior material. His timing and delivery were as good as they are today, but you could have put his Crossley in a match-box. At long last he rounded up a group of terrific writers, and at the present date Jack Benny can feel Hope's hot breath on his neck. And just for the record: comedy writers are never good, bad, or indifferent. They are either terrific or they stink!

Some day a definitive work will be written about the radio comedian--his life, his habits, and how he should be hunted. Whether I am qualified to judge them fairly is questionable, mainly because my judgment is colored by what my husband happens -- to think of them. Unfortunately my husband's approximation of a comedian's character is based solely on how big a bellylaugh the comedian can get on one of my husband's jokes. As a rule, most of them haven't been too funny outside of office hours. With a script in front of their face they can make you howl, but for casual conversation I'll take my husband any day.

He's one of those people who's been funny since the day he was born. I'm willing to wager that when most children were being rocked to sleep with Mother Goose stories, the only way he'd hit the hay was if nursie would give him all the switches on "Who was that lady I saw you with?" In high school he was elected the funniest boy in his class, and at college--which makes him unique among gag-writers--he was editor of the humor magazine.

These, then, are my confessions, and if my home life isn't all that it ought to be--if instead of a family two dachshunds--if at all hours of the day and night I'm bombarded with the query, "Do you think this is funny?"--I still think I'm pretty lucky. I'm in love with my husband, if not his work, and some day, date unknown, we'll settle down to a more normal existence. In the meantime I meet a lot of "interesting" people, and each week my little man brings me a check of

Movie and Radio Guide 1940



**EVERY-
BODY
COMES
TO RICK'S
PLACE!**

Everyone who is on the internet and has email needs to take a quick few seconds and click on this link: www.RicksPlace.info and sign up. It's absolutely free. Rick's Place, named after the upscale nightclub and gambling den in Casablanca (1942), is a newsgroup that started back in January, providing the latest news about conventions, comics, books, movies, old-time radio and anything in between. This has proven to be a valuable vehicle that delivers pertinent information and items of interest to the membership. The discussion group has, in past issues, discovered that the Asheville Western Film Festival was recently cancelled due to a disagreement with the convention management and the hotel, new DVD releases, and recent old-time radio findings. "What I would like to see is more discussions about old-time radio," he explained. So take a moment and subscribe at www.RicksPlace.info.

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 or a new publication about old time radio or nostalgia.

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. Submit your ads to: bob_burchett@msn.com

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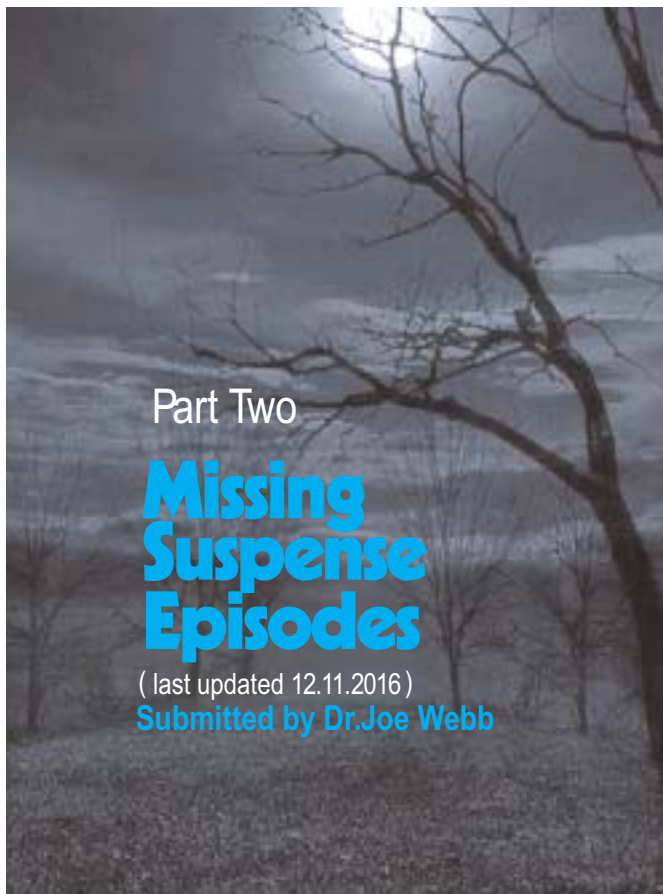
Written by Jay Hickerson January, 2017

Lists changes and additions to network programming and more theme songs. Lists many new dated shows in circulation with the source of every show.

Cost of Supplement #2: \$15.00 incl. P&H
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A Special Word to New OTR Collectors and Fans: Your Help is Needed!

New collectors with fresh ears and an attention to detail often detect these curiosities and veteran collectors may miss them. Some new collectors might feel intimidated by the experience of established collectors and feel they cannot make a contribution to the hobby or cannot have enough knowledge to do so. That's definitely not the case, as this research effort has shown.

Veteran collectors have already listened to the programs, years and perhaps decades ago. They usually focus on enjoying new material rather than go back to series and programs they have already heard. This is the main reason why newer collectors can play a vital role in the documentation of this series and its recordings.

The advent of online archives of newspapers

and industry magazines have helped provide insight into the series that would have required time-consuming and occasionally expensive on-site visits to libraries and archives. Now, these efforts can be done at any computer with Internet access. Sometimes researching the series can be just as engaging as a hobby as collecting and listening to the programs.

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My handle there is "greybelt" because I'm a 60+ guy who does karate. Go to the site and join in the discussion! Many of us in this Suspense effort are there, posting upgraded recordings, documenting the history of this and other series of the radio drama era.

I first heard OTR on jazz station WRVR-FM in NYC when they were rebroadcasting Charles Michelson syndications of The Shadow in 1972. Eventually I stumbled into the bigger hobby and Jay Hickerson's Hello Again newsletter. I began trading with collectors around the US, and with the help of others got into the process of finding new material. I started collecting on cassettes and then I made the "big boy" move to reel-to-reel. I used to enjoy buying recordings from Rex Bills' Golden Age Radio and early collector Don Maris, among others. Through trading, I become one of the hobby's more active collectors. OTR activities through my college years were financed by being an OTR dealer (Old Radio Warehouse, Nostalgia Warehouse; the latter known most for sale of OTR books and OTR publications). I got involved in the Friends of Old Time Radio conventions from 1976 to about 1984 before giving things up to pursue academic and business interests and eventually family life. The fanzine Collector's Corner was published by me with Bob Burnham with the help of Bob Burchett in the late '70s and early '80s. In the early 2000s I came back into the hobby and found a thriving now-digital collector community. I was disappointed by the sound quality of series that I had originated into circulation years before. I had my original disc dub tapes encoded by a sympathetic new collector. Thus began my second OTR journey! I

have many new friends devoted to the history and preservation of those relatively short years from the age of radio dramas. It's been great fun to be back in the hobby as an empty-nester with more time and resources to devote to its pursuit. One of the great pleasures of my second time around has been getting in contact with the 1970s and 1980s collectors I knew who are still active, and contacting inactive collectors from those years to re-introduce them to the digital OTR hobby of today.

The Missing Shows

The following is the list of the missing shows as of the date of this document. About half of the scripts were also reperformed on other dates. While certain performances are missing, we at least have those repeat performances to fall back on. The ones most sought are one-time performances, identified in this listings **in bold red**. Some plotlines in this list are from Martin Grams' book. Others have newspaper clippings with show details. There are nineteen single-performance shows missing, four in 1942 and four in 1951, and the other eleven scattered through the years. If you have a show that is on this list, please be sure to check the other performances noted for some shows in case it is a mislabeled show.

Please note that the early weeks of Suspense are poorly documented. Newspaper listings for this series are highly unreliable, and some of the dates of newspaper clips do not match the dates in show logs as can be seen in the clips. One gets the impression that plans for performance of particular scripts were constantly changing until the series hit its true production stride in the Fall of 1942. The clipping from the Mason City Globe-Gazette shows that many episodes were in development but the order of performances, even at that late date, had not been finalized .

- **7/1/42 Life of Nellie James** -- Jeanne Cagney

(only performance on Suspense)

From the 1942-06-24 Chicago Tribune

- **7/8/42 Rope** -- Richard Widmark (only performance on Suspense) is based on the 1929

play [https://en.wikipedia.org/wiki/Rope_\(play\)](https://en.wikipedia.org/wiki/Rope_(play)) which became a 1948

film by Alfred Hitchcock inspired

by the Leopold & Loeb murder case of 1924. [https://en.wikipedia.org/wiki/Leopold and Loeb](https://en.wikipedia.org/wiki/Leopold_and_Loeb). From the 1942-7-1

Mason City Iowa Globe-Gazette

- **7/15/42 Third Eye** -- unknown cast (only performance on Suspense) is based on the novel of the same name by Robert W. Chambers, who also created the character "Mr. Keen" in 1906. Chambers died in 1933. <http://www.yankeeclassic.com/miskatoniclibrary/stacks/literature/chambers/stories/police/3rdeye.htm>

From the 1942-07-15 Mount Carmel PA Item "Suspense" The Third Eye 9:30

- **7/22/42 Westbound Limited** -- unknown cast (only performance on Suspense) is based on the 1937 movie of the same name. The plotline is a man survives a train wreck, and later meets up with the saboteur who caused the wreck. He has to stop the saboteur from striking again.

From the 1942-07-15 Mount Carmel PA Item "Suspense" The Third Eye 9:30

- **7/29/42 Philomel Cottage** -- Alice Frost (also performed on 10/17/43 with Orson Welles and 12/26/46 with Lily Palmer, sponsored by Roma Wines) From the 1942-07-29 New York Times.
- **8/5/42 Finishing School** -- Margo (also performed on 12/30/43, with that performance sponsored by Roma Wines) (WBBM): Story of events at a girls' school, From the 1942-07-22



Wisconsin State Journal

- **8/12/42 Suspicion** -- Pedro deCordos (also performed on 2/10/44 and 4/3/48)
- **1/26/43 Death Went Along for the Ride** -- Ralph Bellamy (also performed on 4/27/44 with Gene Kelly)



- **2/9/43 The Hangman Won't Wait** -- Sydney Greenstreet (part 1 exists, which means that the second transcription disc with the last 15 minutes is lost or damaged; need full episode) (only performance on Suspense) The complete show has been recreated by American Radio Theater and the recording is at <http://amerad.libsyn.com/suspense-hangman-wont-wait>. The script is by John Dickson Carr and is included in an anthology of Carr writings *The Door to Doom and Other Detections*. It was also adapted for the BBC's *Appointment with Fear* as "The Clock Strikes Eight," a recording of which is in circulation.

From The 1943-02-09 New York Times: Suspense Play, "*The Hangman Won't Wait*," With Sydney Greenstreet. Other's-WABC. 9:30-10

- **2/23/43 Will You Walk into My Parlor?** -- Geraldine Fitzgerald (only part 1 exists; need full episode) (only performance on Suspense) The complete show has been re-created

by American Radio Theater and the recording is at amerad.libsyn.com/suspense-step-into-my-parlor

- **3/2/43 The Night Reveals** -- Fredric March (also performed on 12/9/43 with Robert Young, 4/18/46 with Keenan Wynn, and 5/26/49 with Fredric March sponsored by Auto-Lite) From the 1943-03-02 New York Times: Play: "The Night Reveals", With Henry Hull, Constance Bennett. Others-W ABC. 9: 30-10.

- **3/9/43 The Phantom Archer** -- Ralph Bellamy (only performance on Suspense) was a radio script by John Dickson Carr. The radio script can be found in an anthology of Carr writings *The Door to Doom and Other Detections*. From the 1943-03-09 New York Times: Suspense Play: "The Phantom Archer." With Ralph Bellamy Constance Collier, Muriel Kirkland. Others - WABC 9-30-10 .

- **3/16/43 Cabin B -13** -- Ralph Bellamy (also performed on 11/9/43 with Margo and Philip Dorn).



- **7/26/45 Fury and Sound** -- Norman Lloyd (only performance on Suspense); AFRS copy sold on eBay on 12/6/2013 for \$405; the *Darryl Shelton* book includes the short story adapta-

tion of this episode that originally appeared in Suspense Magazine #1. Blue Hours Productions recorded a performance in 2015 and it will be available in late 2016. Their performances are at <https://soundcloud.com/suspenseradio-drama> and this is planned to be episode 35. Recordings are not being posted in numerical sequence so it may appear at any time. The script was also performed on the syndicated Ziv TV series, *The Unexpected* and details can be found at IMDB <http://www.imdb.com/title/tt0736763/>



From 1934-07-26 Decatur IL Daily Review: Norman Lloyd and Mark Humbolt co-star in "Fury and Sound," A drama concerning a thwarted assistant producer driven by the violent ego of his employer to Murder, on "Suspense" over WBBM at 7 p.m. today.

Stock photography archive has some publicity photos, posed for this episode, featuring star Norman Lloyd.

<http://www.gettyimages.com/event/s-suspense-643009573#radio-program-suspense-featuring-norman-lloyd-in-the-episode-fury-and-picture-id534471904>

- **1/10/46 This Was a Hero** -- Phillip Terry (only performance on Suspense). AFRS transcription was sold on eBay; a show summary is listed at RadioGoldindex, indicating that the program exists in that collection. Recordings may exist in others who had access to the disc prior to the eBay sale; a recording has yet to appear in circulation. The show was produced in Australia by Grace Gibson Productions in their series Tension, and a recording is included in their 2016 collection of the series which was drawn from multiple US series, especially Suspense <http://gracegibsonradio.com/product/tension/> This episode was also adapted as a short story which appeared in Suspense Magazine #2.

From the New YorkTimes, January 10, 1946 8:30 - Drama: "This Was A Hero" With Philip Terry- WABC.



- **2/28/46 The Keenest Edge** -- Richard Greene (only performance on Suspense); the script for this show is in the Darryl Shelton book; the show was produced in Australia by Grace Gibson Productions in their series Tension, and a recording is included in their 2016 collection of the series <http://gracegibsonradio.com/product/tension/>, and its production is well

done; Blue Hours Production is planning a performance of the script, likely in 2017; a re-creation of the show was performed by American Radio Theater <http://amerad.libsyn.com/suspense-the-keenest-edge>

From the 1946-02-28 Wisconsin State Journal: 7p.m. - Suspense (WBBM): Richard Greene in "The Keenest Edge."

- **3/20/47 The Waxworks** -- Claude Rains (also performed on 5/1/56 with William Conrad and 3/1/59 with Herbert Marshall).

From the 1947-03-20 Decatur IL Daily Review: Claude Rains will be heard as the journalist who falls victim to the wax image of an historic murderer when he stars in the unusual story "The Waxworks" on the "Suspense" show at 7p.m. today on WBBM.

- **3/27/47 Trial by Jury** -- Nancy Kelly, sponsored by Roma Wines (also performed on 6/16/57 with Nancy Kelly and William N. Robson as producer).

From the March 27, 1947 Cumberland MD News: Nancy Kelly as a criminal lawyer is to be the roll she will assume when Suspense tries some more of its type of drama for CBS at 8. The play will come from the script of "Trial by Jury".

- **7/17/47 Beyond Good and Evil** -- Vincent Price (previously performed on 10/11/45 with Joseph Cotten); this program may exist as an aircheck, still being investigated.

From the 1947-07-17 Decatur IL Herald: Hecht Story On "Suspense." Vincent Price star's as an escaped convict who assumes the identity of a minister when "Suspense" presents an encore performance of the Ben Hecht-Douglas Whitney story "Beyond Good and Evil." WBBM 6 p.m.

- **12/19/47 Wet Saturday** -- Boris Karloff (previously performed on 6/24/42 with Clarence Derwent, 12/16/43 with Charles Laughton, and

later performed on 3/20/48 with Dennis Hoey as half of an hour-long program)

From the 1947-12-19 Hagerstown MD Daily Mail: CBS-8 Fanny Brice: 9 Mark Warnow Music: 9:30 Boris Karloff in "Wet Saturday:" 10:30 Spike Jones Revue .



- **1/31/48 Bet with Death** -- Lee Bowman in an hour-long format (also performed on 11/10/42 as "Will You Make a Bet with Death?")

From the 1948-01-31 Bakersfield Californian: For the greatest mystery thriller in radio be sure to hear a full hour of a tale of "SUSPENSE" every Sunday at 4:30. Robert Montgomery is an old hand at the grim business of carrying a friend's head around in a basket and this week'd offering, "BET WITH DEATH," is in the Montgomery tradition of diabolical mayhem and murder.

- **7/8/48 The Last Chance** -- Cary Grant (only performance on Suspense) this is the first half-hour program after the show's somewhat disastrous experimentation with the hour-long format, and is the first episode sponsored by Auto-Lite.

From 1948-07-08 Mason City IA Globe-Gazette:

From 1948-07-08 Mason City IA Globe-Gazette: Premiere of "Suspense" (8 p.m.) Cary Grant stars in "Last Chance" as CBS' "Suspense" returns to the air. Auto- Lite's new series of psychological chillers will star the most high-powered line-up of big-name film stars to be found anywhere on the airwaves this summer.



Cary Grant



Ida Lupino

Billboard Magazine 1948-07-31 edition's review of "The Last Chance" broadcast of July 8, 1948

The new edition of Suspense, long-run mystery package of the Columbia Broadcasting System, has returned to its old 30-minute format after a brief fling at a full hour show. It returned alive, with a bankroller in tow, the same being Electric Auto-Lite Company, and with a policy of name guests for the lead each week. The stanza caught featured Ida Lupino in the role of a psychotic murderess who was the victim of the man she killed to win. He turned out to be more psychotic than she.

The story was too full of coincidences to be considered logical, with the stress instead on atmosphere and thesping. On the latter, Miss Lupino supplied a good measure, sounding forebodingly like someone's maiden aunt with a yen to avenge her status. Frances Robinson, playing Helen, Miss Lupine's friend and victim, was

properly surprised by the turn of events. And Larry Dopkin [sic], playing Charles, Helen's ex-husband, the object of Miss Lupine's affection and the guy who repays said affection by doing her in, was somewhat over-sinister. But perhaps it was all in the interests of suspense. The show could stand some stronger plots and scripting to keep up with its talent.

The commercials, for the sponsor's batteries and spark plugs, came up with a passing fair pitch. In the course of a discussion between father and son on the use of these items in the family car, pater remarks "When we gotta go, we go." The commercials carried the dialog patter too far, however, to the point of confusion and overloading. A judicious bit of editing would make them more potent.

Sam Chase

The review is written with a lot of chatty industry jargon. This was the usual style of Sam Chase's reviews in Billboard and in that magazine overall. It conveyed a sense the writers having inside information and perspectives and mirrored the usual shoptalk of the industry. "Bankroller in tow" means CBS found a big advertiser to fund the comparatively lavish Suspense productions; "the stanza caught" means "the episode listened to"; "thesping" means "acting" as "thespian" is a synonym of "actor"; "pater" is Latin for "father." Latin phrases in conversation were not uncommon as the language was taught in many high schools and available in many college curricula. Actor Larry Dobkin's name is misspelled in the review.





Going strong for 30 years, the **Metropolitan Washington Old Time Radio Club** brings people together who have an interest in Old Time Radio (OTR). This is done through monthly meetings consisting of presentations about OTR stars and programs, and recreations of classic OTR shows, plus occasional performances of member-penned scripts produced in the OTR style.

Radio Recall is our illustrated twelve page journal published every other month, edited by Jack French, OTR historian and author. Articles by Jim Cox,



Martin Grams, Jr., Karl Schadow, Jim Widner and other OTR researchers. OTR book reviews, upcoming OTR events, and historical footnotes. Available in full-color PDF via email, B&W hardcopy via USPS, or distributed to members at meetings.



Gather 'Round the Radio (GRTR) has been a monthly e-Newsletter feature of the Club since 2005, containing book and

music reviews, bits of nostalgia, and essays by Club members. Recently the GRTR has morphed into The GRTR Studio Edition which is a fanciful use of the format of old-time radio variety shows, and the popular NPR talk-show "Fresh Air." GRTR brings lively information about entertainment and nostalgia.

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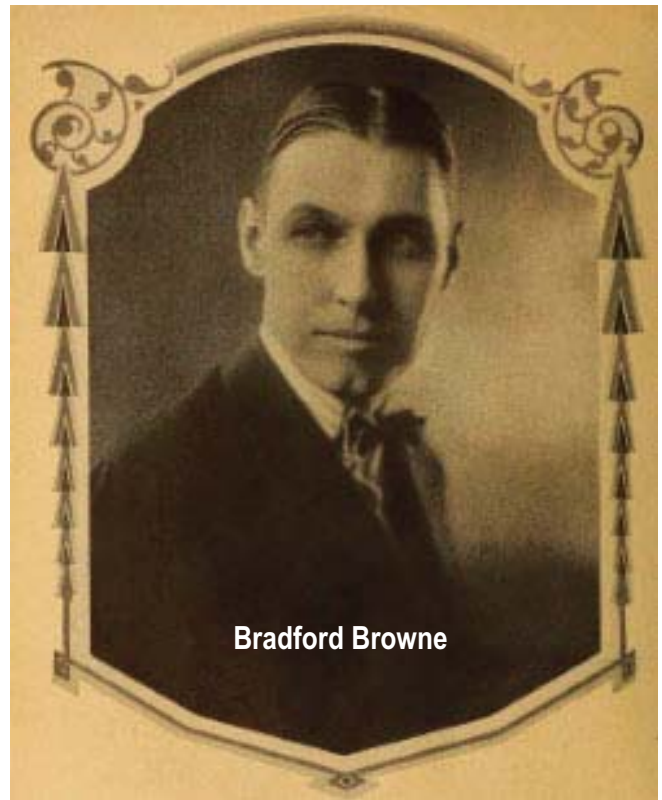
Bradford Browne: Cellar Knight, "Nit Wit, and More by Ryan Ellett

In 1929 Edson Bradford Browne found himself one of the busiest men in New York City radio. For a man who just a few short years earlier was earning a paycheck as a department store floor walker in Newark, Browne saw nearly unlimited in the rapidly developing world of commercial broadcasting as a new decade was about to begin.

Born December 31, 1890, when the very earliest radio experiments were just getting under way in laboratories around the world, no one in North Adams, MA, could have anticipated his future career at the time of his birth. His parents were Isaac Snell Browne and Elizabeth Tobin, neither of whom held a position that would naturally lead a boy into radio. But then, most of the medium's earliest professionals happened into the field by chance, and such is Bradford Browne's story.

As a child Browne entertained family and friends banging on the piano and plucking the banjo. He never took lessons nor ever seemed to seriously consider a performing career. Perhaps seeing his father's work as a minstrel end man lead to little, Browne chose a different path. Instead, he decided he might want to pursue law. Browne enrolled in Georgetown University where he eventually graduated with honors from the law program. Within a few years the United States entered World War I and he enlisted and was subsequently assigned to the 101st Regiment as a personnel corporal. In the middle of war Browne returned to his childhood roots, entertaining and writing songs he performed for his brothers in arms.

With little direction Browne wandered from job to job after leaving the Army. He worked as a



stenographer in Washington, D.C. and as a lawyer before going to work as a floorwalker for a department store in Newark, NJ. On his own time he began singing with a man named Al Llewelyn, a former steel plant manager who had lost his job and was then staying at the same boarding house as Browne. Unbeknownst to both, a doorway to radio was opened to them. Station managers at the time were ever on the lookout for talent to fill airtime; talent was secondary to reliability.

In the case of Browne and Llewelyn, however, there was a good deal of legitimate talent. A man working for Newark's WGCP overheard the duo and persuaded them to appear on his station, possibly as early as 1925. Browne spent much of his free time hanging around the studios and one day a station announcer failed to appear at his scheduled time so Browne stepped in to cover the duty. Ownership was impressed and Browne was quickly hired to

handle some announcing responsibilities, and within a short time he also found himself director of the station's continuity.

In 1926 Bradford Browne wrote what is believed to be his first broadcast feature, a series called *Cellar Knights*. It featured him and Llewelyn as Ham and George, two black janitors in a New York City apartment. Within a year or two New York's WABC, then a part of Alfred Grebe's Atlantic Broadcasting Company, contacted Bradford and he left for a job at the larger station. He took his *Cellar Knights* program with him and when WABC became an affiliate of the new Columbia Broadcasting System in 1928, the network began airing the series over its web. A Milwaukee theater bill from this era indicates the two were also performing professionally at least on occasion on the dwindling vaudeville circuit.

Within a short time Browne found himself involved with a number of WABC productions including *Cellar Knights*, *Tramp, Tramp, Tramp* (about the life of a hobo), *The Old Lady Who Lived in a Shoe* (a musical production), *The Gossipers* (about laborers on New York's Lower East Side), *SS Pumpernickel*, *Aunt Jemima*, *Then and Now*, and *The Nit Wit Hour*. The latter show brought no small bit of acclaim to Browne and the series ended up running for nearly three years, from early 1929 to late 1931. The kernel of the program was created by Georgia Backus but it was Browne who fleshed out the details and brought it to the airwaves. Browne was so particular about broadcasting comedy that he later claimed to have written six 30-minute scripts before he felt comfortable with the material he wanted aired on the show's debut. "They don't care," Browne explained, "who you are or what you might give them later in the program. It's what you're giving them every instant that counts and you either give them a thrill or a

laugh a minute or you lose two or three million listeners."

Browne wasn't confined to just entertainment programs, however. At Herbert Hoover's 1929 inauguration Browne was one of the reporters assigned to cover the ceremony for the entire CBS chain. He was regularly called on by the station to report local news stories.



From 1929 to 1931 while both employed by WABC, Browne and Llewelyn were paired up for a number of regular broadcasts. The pair engaged in songs and patter on *Three Little Sachs*, accompanied by Emery Deutsch and The Meridians. Sponsored by a salad dressing producer, the duo starred on *Premier Salad Dressers* with their so-called "synchronized conversation." He and Llewelyn teamed up yet again for a three-times weekly program sponsored by La Palina during which they told jokes and sang as the Senator (Browne) and the Major (Llewelyn). Various musicians provided the music including Freddie Rich and his or-

chestra and tenors Larry Murphy and Ben Alley. This may have been an early incarnation of their Colonel and the Major routine that would be remembered for many years to come.

Yet another show for which Browne was responsible was Ward's Tip Top Club, a variety show with Cookie's Orchestra. During the summer of 1931 Bert Lown and his Biltmore Orchestra co-starred on the show and provided the musical accompaniment.

Browne's *Nit Wit Hour* left the air early in 1931 to provide airtime for a sponsored program but was then brought back that summer. The show disappeared for good when Browne departed WABC at the end of 1931 to go to work for NBC. In December of that year he succeeded Ray Perkins as the master of ceremonies of WJZ's *Three Bakers* with Billy Artzt's orchestra, under the sponsorship of the Continental Baking Co. Another of Browne's NBC responsibilities was hosting *The Colgate House Party* in 1934 that featured the singing of Donald Novis. He continued to partner with Llewelyn on the air in a 1933 series sponsored by the Household Finance Corporation, 1934's *The Tastyest Program* over WEA, and an unidentified show sponsored by General Baking in 1935.

By 1938 Browne had mostly moved away from performing on the air and was working primarily behind the scenes as a studio director for N. W. Ayer & Son, one of the premier advertising companies of the time. Among the shows he worked on for the company were *Al Pearce & His Gang* in the late 1930s. In 1938 Browne was transferred by the company to its Hollywood office and he would spend his remaining years in California. One of his West Coast responsibilities was producing *The Ford Summer Hour* in 1940.

During the 1940s Bradford (now just as often

referenced as Brad) Browne moved between several jobs, primarily in producer or director roles. Browne went to work for J. Walter Thompson Co. in 1941 where he replaced Tony Stanford as producer of *The Gene Autry Melody Ranch* on CBS. Two years later in 1943 he moved on to Ruthrauff & Ryan where he produced NBC's weekly *Gilmore Furlough Fun*, an early Spike Jones series. Browne was also charged with producing the thrice-weekly *Red Ryder*, a responsibility he held until the late 1940s. In 1947 Browne replaced Paul Franklin as director of *The Zane Grey Show* over the Don Lee-Mutual network.

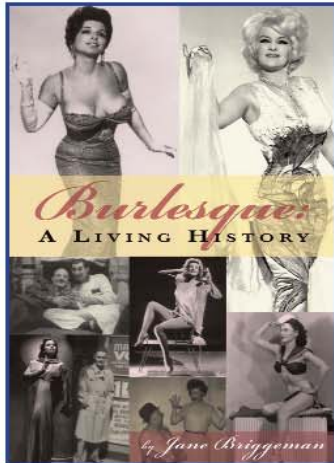
Browne's radio career appears to have wound down with the end of the 1940s; he has sparse radio credits after that time and not much is known after this period. The family would gain a small amount of fame half a century later when his son, Harry Browne (perhaps named after his brother, the Harry Browne of 1930's *Showboat* fame), ran for President of the United States in 1996 and 2000 on the Libertarian Party ticket. Few artifacts of Browne's entertainment seem to have survived, just a 1930 book about *The Nit Wit Hour* and some sheet music, the result of writing and publishing hundreds of songs over his lifetime.



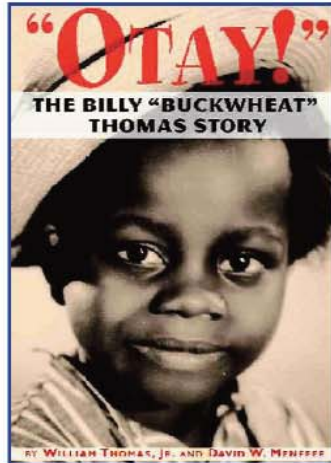
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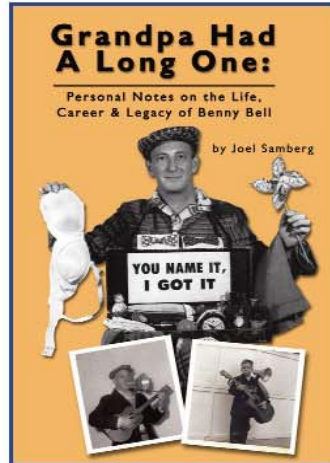
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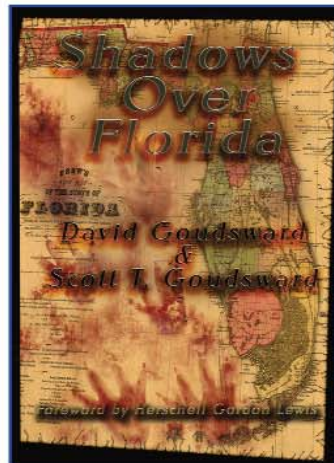
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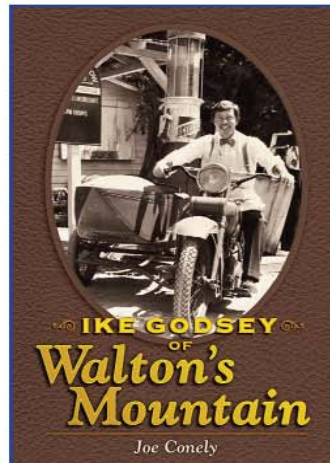
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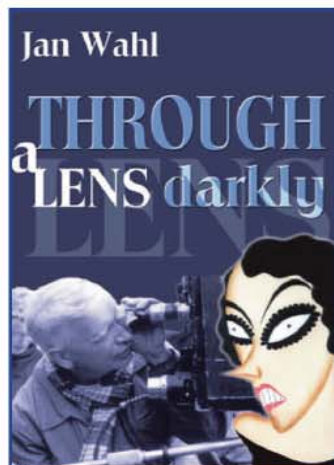
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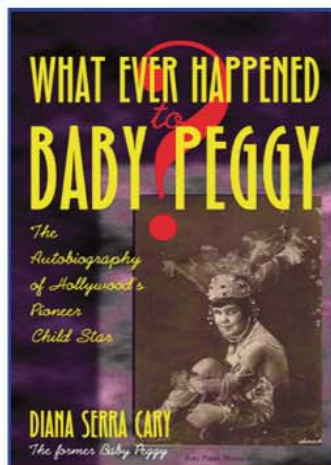
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Jack Webb... Just the Facts!

by Anthony Rudel

*Author of Hello Everybody!
The Dawn of American Radio*



The death late in 2011 of the marvelous actor Harry Morgan, got me thinking about the two wonderful roles that defined his career, Colonel Sherman Potter in M*A*S*H, and Officer Bill Gannon in the later television version of Dragnet and that of course made me think about his partner Jack Webb; there are few characters as iconic as Sergeant Joe Friday, the matter-of-fact Los Angeles police officer whose terse speech patterns became fodder for hundreds of spoofs. But the truth is that Dragnet, both on television and, more importantly for the purposes of OTR-CAT.com was an innovative series that was, in so many ways, far ahead of its time.

Jack Webb was born in 1920, just as radio was beginning its ascent. Even as a youth he was intrigued by the new medium and worked part-time as an announcer on several West Coast stations. His rich voice, imbued as it was with a distinctive slight tightness that made him sound overly serious, landed him a gig with Armed Forces Radio where he directed, hosted,

and performed in several programs. His first full-time job was on the legendary California station KGO where his show was named The Coffee Club. A jazz aficionado who liked to introduce new acts, Webb became a popular on-air personality. In 1946 he hosted a bizarre comedy series cleverly titled The Jack Webb Show, but an undying belief in and understanding of radio's dramatic potential led him to star in Pat Novak, For Hire, a detective drama produced by KGO for the ABC West Coast Network. For one year beginning in 1946 Webb starred as Pat Novak "the acid-tongued waterfront troubleshooter." The hard-boiled detective had to have been the inspiration for the character of Joe Friday, who, though more chatty but still brusque, was far less nasty than Novak.

For the next years after playing Novak, Webb appeared on shows such as Escape, The Whistler, and This is Your FBI, and in 1948 appeared in the film He Walked by Night in which he played a crime lab cop. It was during filming

of the movie that Webb and the film's technical advisor Sergeant Marty Wynn of the LAPD came to believe that investigative procedure all by itself was dramatic, and thus was born the basic structural idea behind *Dragnet*.

Ironically it took Webb some time to get the series off the ground. In order to make it as real as possible, Webb spent countless hours in and around the LAPD, even attending classes at the Police Academy. His goal was to become conversant in police procedure so that the show would sound authentic. IN the end, the demo he produced sounded like a cop show without the overt melodrama radio audiences had come to expect, but it was accepted by the network and all that remained was to get the permission of the LAPD to produce the show and use their actual case files. The LAPD agreed with only one condition: they had veto power over the sponsors. Ironically in its entire radio life, *Dragnet* had only two sponsors, Fatima Cigarettes and Chesterfield!

Though it went on the air on June 3rd, 1949, the series didn't really hit stride until 1950 when the now famous four-note theme was added. But the series is a tribute to great radio; each episode is a an exploration of human frailty couched in the most clinical police work, all interspersed with exchanges about everyday life. In an odd way, while Friday seems so stiff and cold, the personal components thrown into each show humanize the cops. Another truly amazing part of each show is the way sound is used. Webb wanted absolute precision, so the sound effects are a tour-de-force of realism with as many as 300 effects used in each episode! Webb wanted it to be right, and if there were forty-five steps from one office to another, listeners heard forty-five steps.

So, long before there was *Cops* or reality TV,



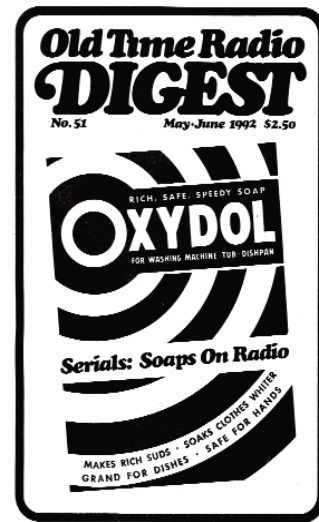
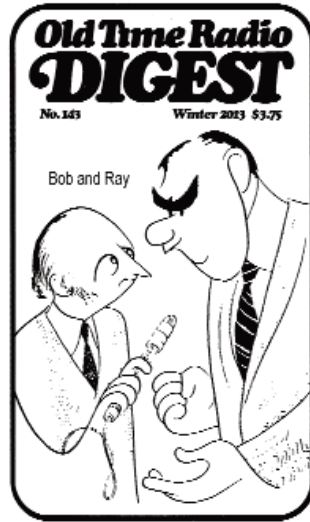
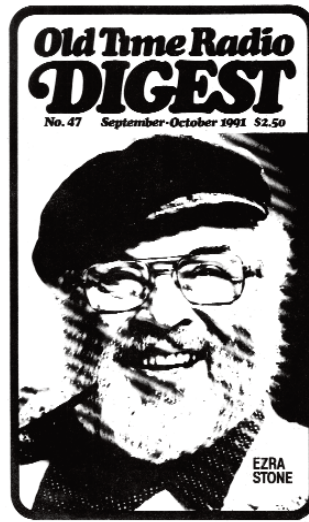
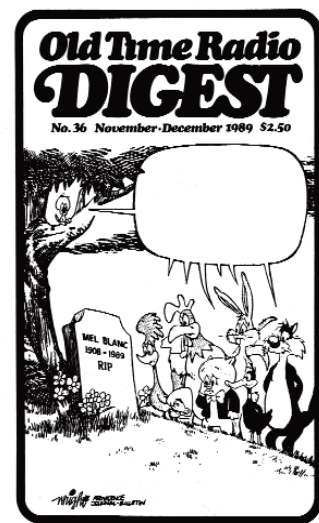
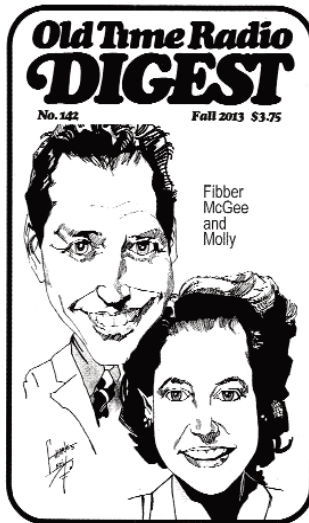
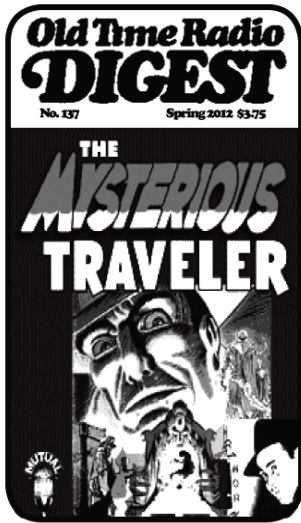
Jack Webb was exploring the concept of reality radio and later re-enacted TV. And while Webb will be remembered as the stiff, not very amusing Sergeant Friday, the actor was also a fine comedian. If you want proof, watch the clip of Webb and Johnny Carson discussing the case of the missing clappers from Cleveland.

Finally, it wouldn't be proper to end this tribute without telling you: The story you have just heard is true, the names (were not) changed to protect the innocent. ■

Here's to you Jack Webb!

The above article first appeared at www.otrcat.com





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Mystery Theater – CBC

Current order with date and title corrections:

68-06-11 (68) The Old Nurse's Story.mp3
66-11-04 (01) The Tell-Tale Heart.mp3
67-05-26 (29) The Kitchen Table.mp3
67-11-24 (52) Sight Unseen.mp3
67-12-22 (56) Double Strip.mp3
67-09-01 (43) The Cable Car Incident.mp3
67-11-17 (51) The Duel.mp3
67-06-02 (30) The Hitch-Hiker.mp3
67-06-23 (33) The Sandman.mp3
67-10-13 (48) The Screaming Skull.mp3
68-07-26 (73) Dream Woman.mp3
67-09-29 (46) The Wendigo.mp3
CBC 68-08-09 (75) The Monkey's Paw.mp3
67-07-14 (36) The Mines of Falun.mp3
67-12-01 (53) The Adventure of the Noble Bachelor.mp3
68-04-26 (60) A Perfectly Happy Life.mp3
68-08-04 (39) Breaking Strain.mp3
67-04-28 (25-27) Champagne Safari, Parts 1-3.mp3
68-05-31 (65) Dr Heidegger's Experiment.mp3
68-06-14 (67) Mr Higginbotham's Catastrophe.mp3
68-08-16 (76) The Signal-Man.mp3
68-06-07 (66) The Strange History of David Swan.mp3

Corrected order:

66-11-04 (01) The Tell-Tale Heart.mp3
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68-07-26 (73) Dream Woman.mp3
68-08-09 (75) The Monkey's Paw.mp3
68-08-16 (76) The Signal-Man.mp3

Broadcast log for Mystery Theatre (CBC)

Compiled by Gary E. Marsa, Flushing, MI,
gemarsa@att.net

Fridays, 8:03 PM, CBC-AM, 27 minutes

- * 1. 1966-11-04 "The Tell-Tale Heart"
Cast: Claude Rae, Douglas Master, Murray Westgate, Cec Montgomery. Producer: Esse W. Ljungh. Script: Len Peterson. Based on the short story by Edgar Allan Poe. Announcer: Don Sims.
2. 1966-11-11 "The Woman in White," Part 1
3. 1966-11-18 "The Woman in White," Part 2
4. 1966-11-25 "The Woman in White," Part 3
Producer: Peter Donkin. Script: Roger Crowther. Based on the novel by Wilkie Collins.
5. 1966-12-02 "The Forgiving Ghost"
Producer: Rupert Caplan. Script: James G. Harris. Based on the story by C. B. Gilford.
6. 1966-12-09 "The Children of Noah"
Producer: Rupert Caplan. Script: James G. Harris. Based on the story by Richard Matheson.

7. 1966-12-16 "Blackout" / "Pollock and the Porrah Man"

Producer: Earl Pennington. Script: James G. Harris. Based on the stories by (1) Richard Deming and (2) H. G. Wells.

8. 1966-12-23 "The Curious Facts Preceding My Execution"

Producer: Earl Pennington. Script: James G. Harris. Based on the story by Richard Stark (pseudonym of Donald E. Westlake).

9. 1966-12-30 "The Catalyst"

Producer: Earl Pennington. Script: James G. Harris

10. 1967-01-06 "The Scarlatti Affair," Part 1

11. 1967-01-13 "The Scarlatti Affair," Part 2

12. 1967-01-20 "The Scarlatti Affair," Part 3

13. 1967-01-27 "The Scarlatti Affair," Part 4

14. 1967-02-03 "The Scarlatti Affair," Part 5

Producer/Director: Gerald Newman. Script: George C. Robertson.

15. 1967-02-10 "The Alien World of Aleph Null," Part 1

16. 1967-02-17 "The Alien World of Aleph Null," Part 2

17. 1967-02-24 "The Alien World of Aleph Null," Part 3

18. 1967-03-03 "The Alien World of Aleph Null," Part 4

19. 1967-03-10 "The Alien World of Aleph Null," Part 5

20. 1967-03-17 "The Alien World of Aleph Null," Part 6

21. 1967-03-24 "The Alien World of Aleph Null," Part 7

Cast includes Ruth Springford, Frank Perry, Mavor Moore, Beth Lockerbie, Maxine Miller.

Producer: Esse W. Ljungh. Script: Tommy Tweed. Based on the story collection I, Robot by Isaac Asimov.

22. 1967-03-31 "Nightmare Abbey," Part 1

23. 1967-04-07 "Nightmare Abbey," Part 2

24. 1967-04-14 "Nightmare Abbey," Part 3

Producer: Peter Donkin. Script: Gavin Douglas. Based on the novel by Thomas Love Peacock.

— . 1967-04-21 Pre-empted

* 25. 1967-04-28 "Champagne Safari," Part 1

* 26. 1967-05-05 "Champagne Safari," Part 2

* 27. 1967-05-12 "Champagne Safari," Part 3

Cast: Colin Gorrie, Russ Waller, Marian Waldman, William Sellers, Jack Anthony, William Krawitz, Earl Goldin. Producer/ Director: Tony Ross. Script: Otto Lowy. Announcer: Norm Nickelwright.

* 28. 1967-05-19 "The Ghost-Town Hermit"

Cast: John Scott, Peg Dixon, Eric Clavering, Alfred Gallagher, Douglas Master, Hugh Watson.

Producer: Esse W. Ljungh. Script: Alan King.

Announcer: Bill Loring. [Note: Judging by the closing credits, the available recording is evidently a repeat broadcast of this episode from the CBC series Theatre 10.30. It aired on Monday, 1969-02-17.]

* 29. 1967-05-26 "The Kitchen Table"

Cast: Arch McDonnell, Sandra Scott, Tommy Tweed, Joel Alston, Alan King, Jim Barron, Eleanor Beecroft. Producer: Esse W. Ljungh. Script: Alan King. Announcer: Bill Lawrence.

* 30. 1967-06-02 "The Hitch-Hiker"

Cast: John Vernon, Cec Linder, Frank Perry, Hugh Watson, Beth Lockerbie, Tom Harvey, Jack Creley, Allen Doremus. Producer: Esse W. Ljungh. Script: Alan King. Announcer: Bill Lawrence.

31. 1967-06-09 "The Vanishing Man"

Producer: Esse W. Ljungh. Script: Alan King.

32. 1967-06-16 "Madame de Scudery"

Producer: Peter Donkin. Script: Gavin Douglas. Based on the story by E. T. A. Hoffmann.

* 33. 1967-06-23 "The Sandman"

Cast: David Renton, Faith Ward, Bruce Arm-

strong, Joseph Rutton, Gavin Douglas. Producer: Peter Donkin. Script: Gavin Douglas. Based on the story by E. T. A. Hoffmann.
 34. 1967-06-30 "The Secret of Councillor Krespel"
 Producer: Peter Donkin. Script: Gavin Douglas. Based on the story by E. T. A. Hoffmann.
 35. 1967-07-07 "The Eve of St. Sylvester"
 Producer: Peter Donkin. Script: Gavin Douglas. Based on the story by E. T. A. Hoffmann.
 * 36. 1967-07-14 "The Mines of Falun"
 Cast: Bruce Armstrong, Joseph Rutton, Bill Fulton, Maureen Fitzgerald. Producer: Peter Donkin. Script: Gavin Douglas. Based on the story by E. T. A. Hoffmann.
 * 37. 1967-07-21 "The Forest Warden," Part 1
 * 38. 1967-07-28 "The Forest Warden," Part 2

Producer: Peter Donkin. Script: Gavin Douglas. Based on the story by E. T. A. Hoffmann.
 * 39. 1967-08-04 "Breaking Strain"
 Cast: Bruce Armstrong, John Fulton, Claude Bead, Edwin Rubin, Donald Myers. Producer: Peter Donkin. Script: Charles Parr. Based on the story by Arthur C. Clarke.
 40. 1967-08-11 "The Songs of Distant Earth"
 Producer: Peter Donkin. Script: Charles Parr. Based on the story by Arthur C. Clarke.
 41. 1967-08-18 "The Parasite"
 Producer: Peter Donkin. Script: Bruce Armstrong. Based on the story by Arthur C. Clarke.
 42. 1967-08-25 "The Vanishing Man" [Repeat of 67-06-09]
 Producer: Esse W. Ljungh. Script: Alan King.
 * 43. 1967-09-01 "The Cable Car Incident"



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 For more info: www.lumandabnersociety.org + Facebook: "Lum and Abner Comic Strip Group"

Cast: Warren Wilson, John Sullivan, Anthony Brown, Jack Creley, Beth Lockerbie. Producer: Esse W. Ljungh. Script: Frederick Spoerly.
 —. 1967-09-08 Pre-empted
 44. 1967-09-15 "The Woman at Seven Brothers"
 Producer: Esse W. Ljungh. Script: Eric Cameron. Based on the story by Wilbur Daniel Steele.
 45. 1967-09-22 "Two Little Punctures"
 Producer: Esse W. Ljungh. Script: Antony Lee Flanders.
 * 46. 1967-09-29 "The Wendigo"
 Cast: Ed Wilson, Robert Christie, Murray Westgate. Producer: Esse W. Ljungh. Script: George Salverson. Based on the story by Algernon Blackwood. Announcer: Bill Lawrence.
Fridays, 9:30 PM, CBC-AM, 30 minutes
 47. 1967-10-06 "The Thing in the Hall"
 Cast includes Henry Comor, Chris Wiggins, Alan King. Producer: Esse W. Ljungh. Script: Alan King. Based on the story by E. F. Benson.
 * 48. 1967-10-13 "The Screaming Skull"
 Cast: Tommy Tweed, Hugh Webster, Drew Thompson, Marian Waldman, Eric Clavering. Producer: Esse W. Ljungh. Script: George Salverson. Based on the story by F. Marion Crawford. Announcer: Bill Lawrence.
 —. 1967-10-20 Pre-empted
 49. 1967-10-27 "The Yellow Wallpaper"
 Cast includes Toby Tarnow, Paul Kligman, Sylvia Lennick. Producer: Esse W. Ljungh. Script: George Salverson. Based on the story by Charlotte Perkins Gilman.
 50. 1967-11-03 "Trespassers Will Be Experimented Upon"
 Producer: Esse W. Ljungh. Script: Antony Lee Flanders.
 —. 1967-11-10 Pre-empted
 * 51. 1967-11-17 "The Duel"
 Cast: Robert Clothier, Linda Sorenson, Derek

Ralston, Roy Brinson, Bill Buckingham, James Johnston, William Buck, Eric Schneider. Producer/Director: Don Mowatt. Script: Howard Griffin. Based on the story by Alexandre Dumas.
 * 52. 1967-11-24 "Sight Unseen"
 Cast: Peter Haworth, Judy Armstrong, Roy Brinson, Doug Campbell, Linda Sorenson, Rea Brown. Producer: Don Mowatt. Script: Dorothy Davies.
 * 53. 1967-12-01 "The Adventure of the Noble Bachelor"
 Cast: Robert Clothier, Roy Brinson, Roland Hunter, Edward Greenhalgh, Linda Sorenson. Producer: Don Mowatt. Script: Otto Lowy. Based on the short story by Sir Arthur Conan Doyle.
 54. 1967-12-08 "Pinch of Snuff"
 Producer: Don Mowatt. Script: Jan Williams and Roy Brinson.
 55. 1967-12-15 "The Notorious Adventures of Sam Trowel, Private Eye"
 Producer: Don Mowatt. Script: Jack Humphrey.
 * 56. 1967-12-22 "Double Strip" [Perhaps "Doublestrip"]
 Cast: Edward Greenhalgh, Sam Paine, John White, Terrence Kelly, Eva Maria Thern. Producer/ Director: Don Mowatt. Script: Otto Lowy.
 57. 1967-12-29 "The Lonely One"
 Producer: Don Mowatt. Script: Otto Lowy. Based on the novel Dandelion Wine by Ray Bradbury.
 —. 1968-01-05 to 1968-04-05 Pre-empted
 58. 1968-04-12 "To a Place of Dust"
 Script: James G. Harris.
 59. 1968-04-19 "Twentieth-Century Duel"
 Producer: Earl Pennington. Script: M. Charles Cohen. Based on the story by Ken Kolb.
 * 60. 1968-04-26 "A Perfectly Happy Life"
 Cast: Michael Kane, Judith Hilderman, Jorge Rodriguez, Tony Mackay, Ned Conlan, Eileen Clifford. Producer: Earl Pennington. Script: Ted Ferguson.
 61. 1968-05-03 "Thus Spake the Rose"

Producer: Earl Pennington. Script: James G. Harris.

62. 1968-05-10 "Blackout" [Remake of 1966-12-16]
 Script: James G. Harris.

63. 1968-05-17 "Tired with Killing Harry"
 Producer: Earl Pennington. Script: Jennifer Phillips.

64. 1968-05-24 "The Nudnick"
 Cast includes Peter Cullen, Ted Zeigler. Producer: Earl Pennington. Script: Don Bell.

* 65. 1968-05-31 "Dr. Heidegger's Experiment"
 Cast: Dan McDonald, Bill Fulton, Faith Ward, Bruce Armstrong. Producer/Director: Peter Donkin. Script: Roger Crowther. Based on the short story from Twice-Told Tales by Nathaniel Hawthorne. Announcer: Jerry Burt.

* 66. 1968-06-07 "The Strange History of David Swan"
 Cast: Bill Fulton, Faith Ward, Bruce Armstrong, Dan McDonald, Flora Montgomery, John Fulton, Walter Borden. Producer/Director: Peter Donkin. Script: Roger Crowther. Based on the short story from Twice-Told Tales by Nathaniel Hawthorne.

* 67. 1968-06-14 "Mr. Higginbotham's Catastrophe"
 Cast: Dan McDonald, John Fulton, Bruce Armstrong, Bill Fulton, Don Myers, Flora Montgomery, George Fly, Walter Borden. Producer/Director: Peter Donkin. Script: Roger Crowther. Based on the short story from Twice-Told Tales by Nathaniel Hawthorne. Announcer: Doug Arnold.

* 68. 1968-06-21 "The Old Nurse's Story"
 Cast: Joan Orenstein, Dan McDonald, Faith Ward, Marian Bell, Muriel White, Bill Fulton, Flora Montgomery. Producer/Director: Peter Donkin. Script: Gavin Douglas. Based on the story by Mrs. Elizabeth Cleghorn Gaskell. Announcer: Frank Cameron.

69. 1968-06-28 "The Strange Disturbances at Aungier Street"
 Producer: Peter Donkin. Script: Gavin Douglas. Based on the story by Sheridan Le Fanu.

70. 1968-07-05 "The Grey Lady of Granville"
 Producer: Peter Donkin. Script: Kay Hill. Based on the story by Helen Creighton

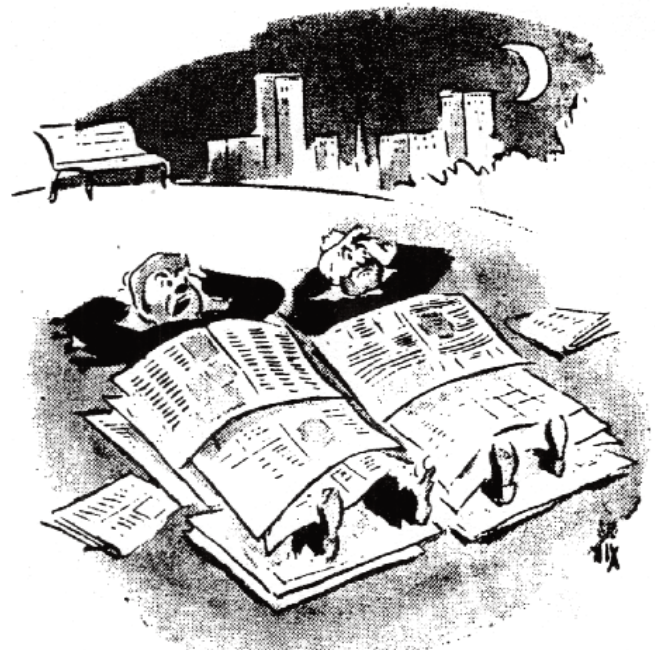
71. 1968-07-12 "The Tell-Tale Heart" [Repeat of 66-11-04]
 Cast: Claude Rae, Douglas Master, Murray Westgate, Cec Montgomery. Producer: Esse W. Ljungh. Script: Len Peterson. Based on the short story by Edgar Allan Poe. Announcer: Don Sims.

72. 1968-07-19 "Two Bottles of Relish"
 Producer: Esse W. Ljungh. Script: Edward Goldberger. Based on the story by Lord Dunsany.

* 73. 1968-07-26 "Dream Woman"
 Cast: Claude Rae, Cosette Lee, Joyce Gordon, Sidney Brown, David Yorston, William Osler. Producer/Director: Jean Bartels. Script: Len Peterson. Based on the story by Wilkie Collins. Announcer: Bill Lawrence.

74. 1968-08-02 "Dust of the Road"
 Producer: Jean Bartels. Script: Norman S. Miller. Based on the play by Kenneth Sawyer Goodman.

* 75. 1968-08-09 "The Monkey's Paw"



Quit worrying . . . the radio will never take the place of the newspaper."

Cast: Cosette Lee, Alan King, Jim Bradford, Glyn Morris, Gillie Fenwick. Producer/Director: Jean Bartels. Script: John Bethune. Based on the story by W. W. Jacobs. Announcer: Bill Lawrence.

* 76. 1968-08-16 "The Signal-Man"

Cast: Henry Comor, William Osler, Glyn Morris. Producer/Director: Jean Bartels. Script: George Salverson. Based on the story by Charles Dickens. Announcer: Bill Lawrence.

77. 1968-08-23 "The Mystery of the Marie Celeste"

Producer: Esse W. Ljungh. Script: John Colombo.

78. 1968-08-30 "La Boutique," Part 1

79. 1968-09-06 "La Boutique," Part 2

80. 1968-09-13 "La Boutique," Part 3

81. 1968-09-20 "La Boutique," Part 4

82. 1968-09-27 "La Boutique," Part 5

Cast includes Lee Taylor, Roy Brinson, Roland Hunter, Shirley Broderick, Marlene Dixon, Helen

Saunders. Producer: Robert Chesterman.

Script: Francis Durbridge.

* **Recording available**

Sources:

Newspapers:

Edmonton Journal Ottawa Journal

Montreal Gazette Windsor Star

Ottawa Citizen

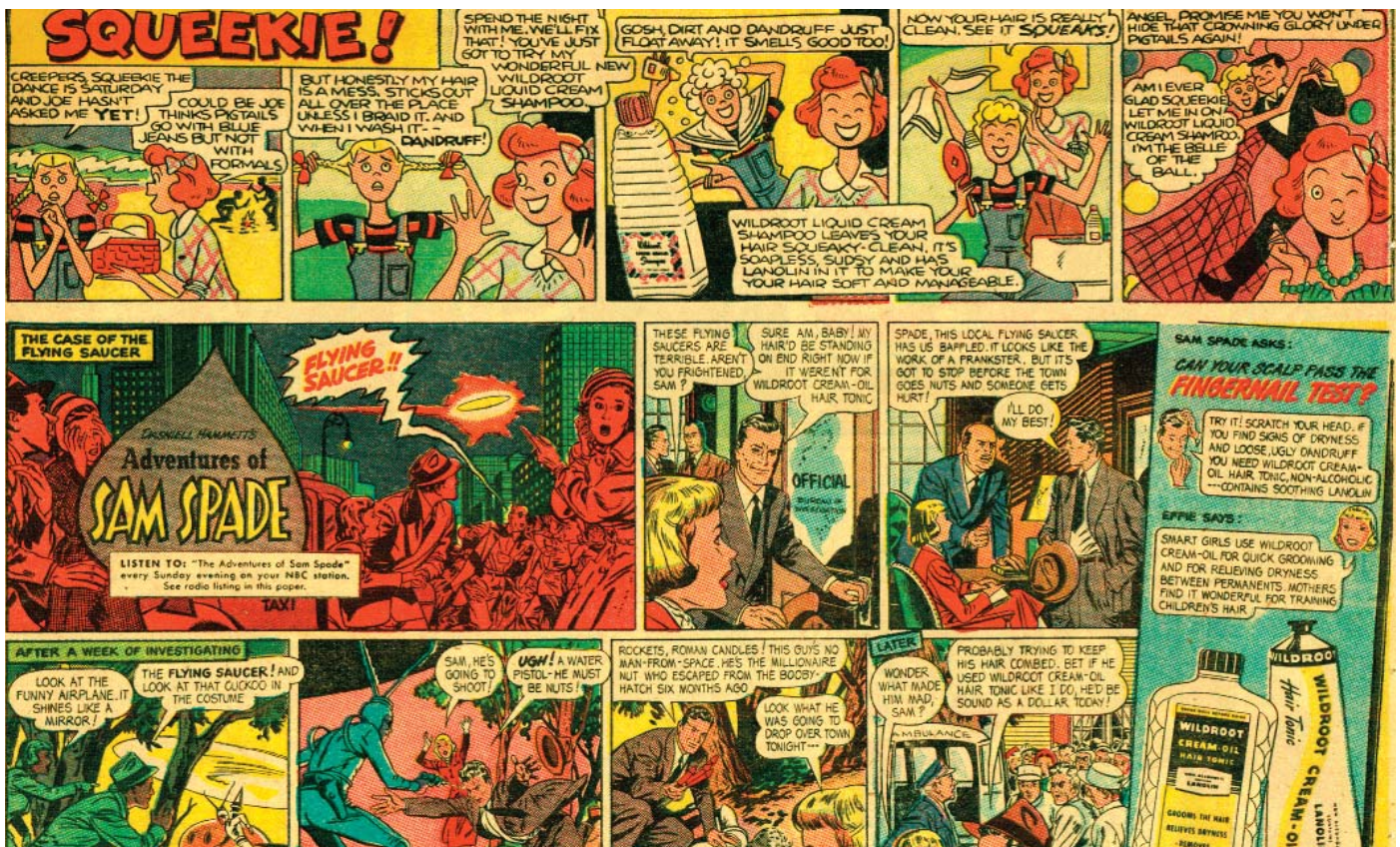
Internet:

concordia.ca/content/dam/artsci/research/ccbjs/docs/ccbs_vol_2.xls. Concordia University, Montreal, CBC Radio Drama Databases.

news.google.com/newspapers. (Edmonton Journal, Montreal Gazette, Ottawa Citizen, Windsor Star)

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otrlibrary.org. Index of /OTRRLib/Library Files/M Series/Mystery Theater - CBC





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OTRR ACQUIRES NEW EPISODES AND UPGRADED SOUND ENCODES FOR MARCH AND APRIL

This 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 Jan and Feb 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 & for transcription disks tony_senior@yahoo.com

Refreshment Club

01-01-37 1st Song - _Labumba.mp3
01-04-37 1st song - Your Tuscany.mp3
01-05-37-1st song - The-Continental.mp3
01-06-37 1st song - Billboard March.mp3
01-08-37 1st song - Why do I lie to myself_about you.mp3
01-11-37 1st song - High and low.mp3
01-12-37 1st song - First call.mp3
01-13-37 1st song - Hail to the spirit of liberty.mp3
01-14-37 1st song - We saw the sea.mp3
01-15-37 1st song - Golddiggers_Lullaby.mp3
01-18-37 1st song - I love a parade.mp3
01-19-37 1st song - Happy Landing.mp3
01-20-37 1st Song - March Time.mp3
01-21-37 1st Song - Rise and shine.mp3
01-22-37 1st Song - Love is sweeping the country.mp3
01-25-37 1st Song - My Love Parade.mp3
01-26-37 1st Song - I take to you(1).mp3
01-27-37 1st Song - War correspondent march.mp3
01-28-37 1st Song - Gee but your swell.mp3
01-29-37 1st Song - The lady in red.mp3
02-01-37 1st Song - Things look rosy - now.mp3
02-02-37 1st Song - Maine Song.mp3

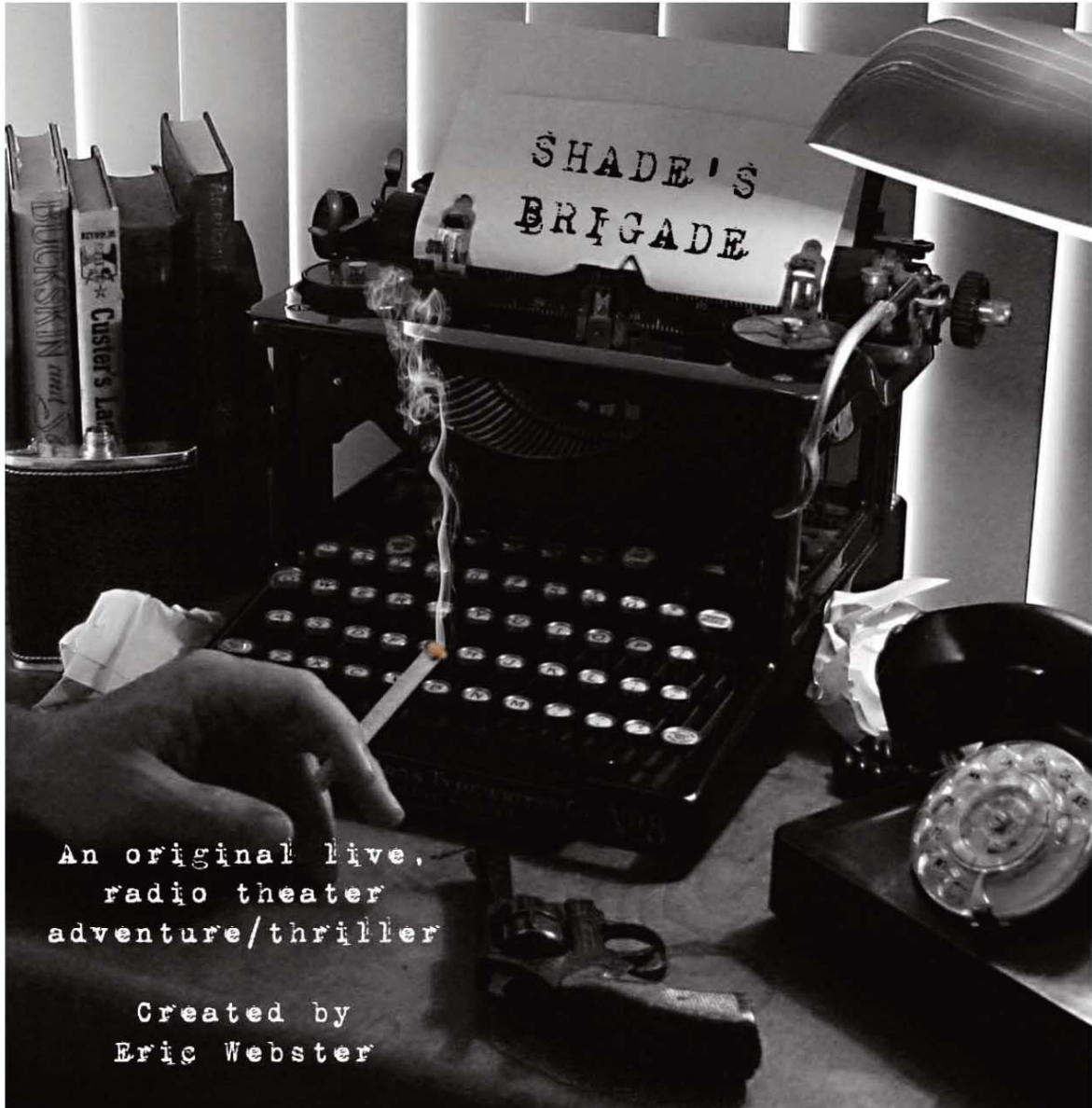
02-03-37 1st Song - March for liberty.mp3
02-04-37 1st Song - Crazy Rythm.mp3
12-01-36 1st Song - Cross Patch.mp3
12-02-36 1st Song - Strilke up the band.mp3
12-03-36 1st Song - Coming_at_you(1).mp3
2-03-36 1st Song - Coming_at_you.mp3
12-04-36 1st Song - Goody Goody.mp3
12-07-36 1st Song - Fare thee well Anabelle.mp3
12-08-36 1st Song - Pennies from heaven.mp3
12-09-36 1st Song - March Time.mp3
12-10-36 1st Song - Two buck Tim.mp3
12-11-36 1st Song - Wake up and sing.mp3
12-14-36 1st Song - Let yourself go.mp3
12-15-36 1st Song - You hit the spot.mp3
12-16-36 1st Song - On the square march.mp3
12-17-36 1st Song - I feel a song coming on.mp3
12-18-36 1st Song - Sing its good for you.mp3
12-21-36 1st Song - Roll out of bed with a smile.mp3
12-22-36 1st Song - Tell the truth.mp3
12-23-36 1st Song - The diplomat March.mp3
12-24-36 1st Song - Drums in my heart.mp3
12-25-36 1st Song - I Love Louisa (Yuletide Show).mp3
12-28-36 1st Song - Dixie.mp3
12-29-36 1st Song - Frost on the moon.mp3
12-30-36 1st Song - On the ball march.mp3
12-31-36 1st Song - Stand up and cheer.mp3

Silver Eagle

06-29-54 Redmans Vengeance.mp3
07-08-54 Murder on Mukluk Creek.mp3
07-22-54 Indian War Clouds.mp3
07-29-54 Blood Brother.mp3
12-2-54 Border Renegade (cut opening).mp3



An original radio thriller, produced in the style of the golden age of radio and performed live on stage with four actors performing all the characters and sound effects!



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