

OTRR OLD RADIO TIMES

Official Newsletter of the Old Time Radio Research Group

Fall 2019

www.otrr.org

No. 104

Contents

Crime Classics

1

Wistful Vistas

6

Our Miss Brooks

7

Blog Profile

7

Purchasing Groups

7

OTRR News

11

Young Widder Brown

12

Acquisitions

21

Contributors:

Ryan Ellett

Martin Grams

Dan Hughes

Karl Schadow

Edited by Ryan Ellett

Send submissions,
inquiries, and
comments to
OldRadioTimes
@yahoo.com

Crime Classics: A Brief History and a Cold Case Closure

By Karl Schadow ©2019

When the nature of a connoisseur is pondered, one envisions being enlightened by those who treasure vintage wines or automobiles, certainly not of true crimes, especially atrocious murders. There was an individual however, who relished such stories. He was a student of profound violence. His name: Thomas Hyland; his forum: radio's *Crime Classics*. Through its heyday and into the twilight of radio drama, no other mystery program harbored such a host nor offered the unique perspective of the thriller genre. Listeners tuned in each week as his vocation was facilitated by the efforts of producer/director Elliott Lewis and the authorship of Morton Fine and David Friedkin.

As the highly-rated CBS series *Suspense* was completing its banner 1952-53 season, the program's producer, Elliott Lewis, sought to fill the Monday evening summer slot with a suitable replacement. During the previous several years, a diverse



Elliott Lewis

assortment of programs -- from *Sing It Again* and *Stars in the Air*, to *Escape*, *Somebody Knows* and *The Line Up* were charged with the daunting task of subbing for "Radio's Outstanding Theater of Thrills."

In 1952, Elliott Lewis had successfully convinced CBS programming executives Guy della Cioppa and Lester Gottlieb to add to the network, the first of two original creations, *Cathy & Elliott Lewis On Stage*. This series made its CBS debut in January of 1953. Although still in its embryonic stages at that time, *Classic Crimes* as it was originally coined (with words reversed), advanced to the

audition phase in December of 1952. It was unleashed on an unsuspecting audience on June 15, 1953.

Crime Classics was one of several new ventures unveiled on the CBS schedule during that year, along with *Rogers of The Gazette* and *21st Precinct*. The latter program was originally intended to assume the coveted Monday 8 pm slot but was relegated to Tuesdays premiering on July 7, 1953. In the fall when many of the vacationers returned to the schedule, programming was reshuffled. Wishing to build on the newly acquired summer audience and to garner additional listeners, CBS reprised the four programs noted above on successive September Sundays. These were transcribed repeats that comprised *Showcase*, hosted by none other than Elliott Lewis.

On September 27, 1953, *Crime Classics* presented "The Checkered Life and Sudden Death of Colonel James Fisk, Jr., Esq." which was originally aired the previous June. As of September 30, 1953, the program was heard on Wednesdays at 9:30 pm Eastern though listeners in Chicago tuned in WBBM at 10:30 pm Central and those in Los Angeles had to wait until Saturdays at 9:30 to settle their fancy for the macabre. As a non-commercial transcribed entity, the program was broadcast by stations at various times and often different days than the network release.

The major force behind *Crime Classics* was Elliott Lewis, a most versatile actor who later became one of the medium's legendary artistic entrepreneurs. A native of New York, he had moved to Los Angeles in the 1930s briefly undertaking the study of various professions. After experiences on KHJ's *Simon Bolivar* and various popular transcribed features, radio would become his passion. To bring *Crime Classics* to the ether, he enlisted the writing duo of Morton Fine and David Friedkin. The trio had previously commenced their collaborative efforts in 1949 with *Broadway Is My Beat*, another prominent CBS program. Each author had migrated individually to Hollywood from various East



(L-R) Morton Fine, Elliott Lewis and David Friedkin. Courtesy of Radio Spirits.

Coast haunts. They had commenced their partnership in the mid 1940s with the short-lived *Front Page* and *Johnny Fletcher* dramatic series.

Possessed with humoresque tendencies, Fine and Friedkin shared their experiences with *Los Angeles Times* radio columnist Walter Ames. In an interview published January 17, 1954, they chortled: "You can afford to laugh at murder as long as you're safely a century or so away from it...Fortunately for us, the killers we make fun of are good and dead. If they weren't, we know a pair of writers who would be." The authors then go on to describe the hideous acts of notorious killers from Nero and Bathsheba Spooner to Robert Ford and Lizzie Borden.

The numerous journeys of the *Crime Classics* took listeners back to 44 AD and then brought them up through time, the reign of King Arthur to the later centuries of the last millennium and covering vast continents. The episodes sport such provocative titles as: "If a Body Need a Body, Just Call Burke & Hare" and "The Boorn Brothers and The Hangman: A Study in Nip and Tuck." Moreover, cast members enjoyed the manner in which authorship credit by the two pranksters was designated in the scripts in playful

ways. For example, in "Twenty-three Knives Against Caesar" they used the phrase "as dirked by," ... and in "New Hampshire, The Tiger and Brad Ferguson: What Happened Next" it was "as snarled by." ... With all of this frivolity, one wonders if the rehearsals were as colorful as the infamous "dirty" Saturdays of *Gunsmoke*?

The superb research and resulting adaptations of the notorious deeds afforded each script were complemented by equally unique musical artistry. The maestro responsible for this component was Bernard Herrmann, one of entertainment industry's most well-known composers. Interestingly, there was no identifiable program theme music. Moreover, in place of the proverbial organ or recorded orchestrations so frequently heard on many of the budget-strapped programs of the 1950s, the audience was treated to some of the most effective interludes heard on radio, as a select limited number of instruments reproduced authentic pieces of the time in which each story was set. Thus, a trio of horns heralded the triumphs of Blackbeard, while tympani forewarned the ominous fate of Caesar. Combinations of instruments such as oboe, horn and drums, celebrated the adventures of Supan and Kannak on the Indian Continent.



Bernard Herrmann

The efforts of the accomplished Bernard Herrmann were also utilized in a film career which spanned four decades including such highlights as *Citizen Kane* and *Taxi Driver*. The composer's radio activities commenced in the mid 1930s at CBS in New York where he provided scores for *The Columbia Workshop*. Additionally,

his orchestrations contributed to successful productions by Orson Welles and Norman Corwin. Though Bernard Herrmann composed the music for the vast majority of *Crime Classics*, he adapted the works of 18th Century English composer Charles Avison for the story of Roger Nems (March 16, 1954). Not only has Bernard Herrmann biographer Steven C. Smith written a fascinating book on Herrmann's career (*A Heart at Fire's Center*), be sure to view the 2016 lecture that Smith conducted on Herrmann's music in *Crime Classics*. It is available on YouTube [here](#). Furthermore, Hollywood CBS staff conductors Wilbur Hatch and Lud Gluskin wielded the baton in his behalf on many occasions throughout the series.

Cast members of *Crime Classics* were selected from Hollywood's Radio Row including such stalwarts as Lamont Johnson and Mary Jane Croft, but also appearing were relative newcomers to the medium, Gary Montgomery and Betty Harford. Elliott Lewis was adamant that performers receive proper on-air acknowledgement.



Betty Harford

While still primarily an actor in 1946, he expressed these beliefs to *Hollywood Citizen-News* radio columnist Zuma Palmer stating: "The networks are

constantly losing very valuable talent to New York Theater and the movies... simply because radio has not given that talent credit on the air nor paid them in proportion to what a similar role commands in pictures or on the stage." Note that full casts were identified in Lewis-produced/directed programs.

Crime Classics also benefited from excellent CBS support staff including associate directors Dale Harper, Bob Hendricks and Ken McManus. Those individuals perfecting the action of the murderers (and those of their subsequent executions) were artists from the network's sound effects department: Bill James, Gus Bayz, Tom Hanley and Ray Kemper. In the KNX studio booth was engineer Stan Carr. Announcing duties were handled by Bob LeMond, Roy Rowan, George Walsh or Gil Warren. The activities were coordinated by CBS secretary (and Lewis' long-time production assistant) Grace Curcio.

In understated fashion, our distinguished connoisseur Thomas Hyland was portrayed by Lou Merrill, a radio veteran of some two decades. An expert in numerous character roles on *Lux Radio Theatre*, *Lights Out* and *Suspense*, he had garnered the lead as Captain Mackenzie of the submarine *Omega* in the 1941 series *Latitude Zero*. While most of his work occurred in Hollywood, a sojourn to New York resulted in a coveted guest appearance on Fletcher Markle's highly acclaimed *Studio One* ("Laburnam Grove" August 19, 1947).

Noteworthy is that critics disagreed regarding Merrill's performance in the Hyland role. In *Variety* (June 17, 1953) Bob Chandler remarked: "Merrill was an excellent narrator, injecting just the right amount of wryness." Conversely, Gene Plotnik in *The Billboard* (July 4, 1953) seemed disappointed. He wrote of the program: "The musical and dramatic treatment had a lot of finesse. But Lou Merrill's narration was not consistent with this. Throughout the sad, strange little story, Merrill maintained a matter-of-fact, sing-song tone...which robbed the character of the narrator of any significance." Plotnik continued: "Who is this Thomas Hyland? As a connoisseur

of crime he must have some wonder for the events and some sympathy for the characters in the stories he tells..." Had this reviewer somehow misinterpreted the overall tongue-in-cheek characterization so readily identified by others?



Lou Merrill

TV-Radio Life magazine summarized the series adroitly: "Point with pride to the fine adaptation for CBS' *Crime Classics* series. The collaborators have caught the mood and era of yesterday in their radio treatment of these authentic crimes." A follow up article in the November 13, 1953 issue of the same periodical by Mildred Ross profiled the authors as: "...great humorists and after talking to them for a few minutes you begin to wonder how they get a serious word down on paper. However, they write with dead earnest because they write about murder... the two are convinced that 'criminal' human emotions haven't changed very much with the passing of time. People had the same reasons for killing then as they do today-for greed, hate, love and fear..." She continued: "Whenever possible the writers give their scripts the tongue-in-cheek treatment. Not enough to make light of murder, but just enough to let a breath of fresh air enter their tale-of-horror scripts." Also interviewed was Elliott Lewis whose sentiments echoed

those of his writing team: "Radio drama is as indestructible as man's imagination. This is why I find the field of radio drama a most exciting challenge. With sound alone, radio creates pictures. The only limitation is the boundless sphere of the audience's imagination."

Most deservedly, *Crime Classics* earned a 1953 Distinguished Achievement Award in the Radio Crime Program Category from *TV-Radio Life*. The previous year Elliott Lewis had garnered the magazine's Distinguished Achievement Award for his accomplishments as a producer/director in the field. In 1954, he was the recipient of a rather humoristic award from his peers (below).



The Finger Award

Columnist Walter Ames attributed the writing pair: "...who took to a life of robbery and murder when they first met and have since drawn with their typewriters the same sort of macabre humor that Charles Addams produces with pen and ink." This was in reference to the artist who delighted decades of readers of *The New Yorker* magazine. Though his illustrative prowess led to the creation of *The Addams Family* television series, it is unfortunate that a similar honor was not bestowed upon the trio who had given the radio audience a jovial year's-worth of murder and mayhem. In 1957, a television pilot was produced of *Crime Classics* but a series was not forthcoming.

However, there is exciting news for fans of both the trio and also Bernard Herrmann. For

many years, there has existed audio of all episodes but one of the *Crime Classics* canon (audition and fifty-one network episodes). Moreover, the scripts and musical scores have also been available to researchers. Audio of the final 'lost' escapade, "Francisco Pizarro: His Heart on a Golden Knife" (March 24, 1954), has recently been discovered by this author. This installment featuring one of Spain's most iconic conquistadors, was located amid the vast holdings of the Armed Forces Radio and Television Service at the Library of Congress. The episode has been digitized and the quality is simply outstanding. It is available for perusal to anyone who wishes to visit the Library in person. The process by which the audio will be made available to all who may be interested is currently being undertaken. Thus, it is advised that no inquiries for copies be submitted to the Library at this time. Watch for updates regarding its release in this periodical and also social media.



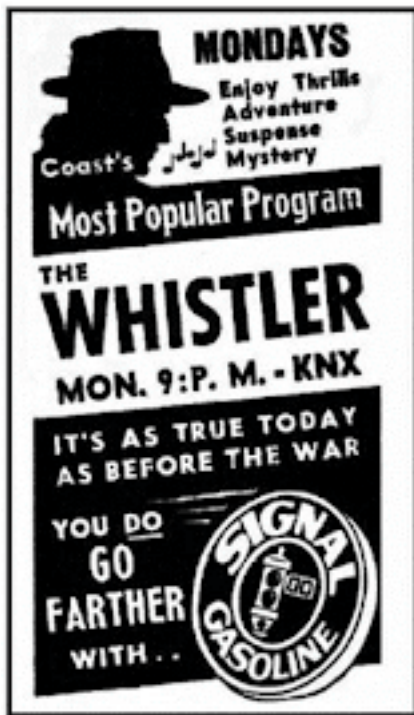
Painting of Francisco Pizarro

Acknowledgements: The author thanks Malissa Suek (University of Wyoming), and both Harrison Behl and Bryan Cornell (Recorded Sound Research Center, Library of Congress) for their invaluable

assistance with this project. Portions of this article were first published in the program guide of the Radio Spirits CD set, CRIME CLASSICS The Hyland Files (#46522, released in 2015) and are used by permission of both Radio Spirits (www.radiospirits.com) and the author who may be contacted at bluecar91@hotmail.com.

The Whistler

Are you a fan of the beloved mystery show, The Whistler? If so, you'll want to visit [this page](#). Joe Webb has created a valuable resource about the program including an updated log, episode background information, and a presentation by Webb and Karl Schadow at the 2019 Mid-Atlantic Nostalgia Convention.



Wistful Vistas

From the Editor's Desk
Ryan Ellett

Welcome back to our Fall 2019 issue. Hopefully you noticed our redesigned masthead, generously created by graphic designer Joseph Adams. Yours truly lacks the visual eye of former editor Bob Burchett so Joe was willing to step up and snazz up the front of our e-zine.

We're thrilled to welcome the incomparable Karl Schadow back to our pages. His definitive two-part overview of *Murder at Midnight* was published in our [Winter 2019](#) and [Spring 2019](#) issues and is included in our updated moderated set of the series available [here](#). In this issue he reviews the historical crime series *Crime Classics*. This coincides with the OTRR's updated moderated release of this series. Drop Karl a line and let him know how much you appreciate his work!

Martin Grams provided some interesting reading about the background of *Our Miss Brooks*, a show that is still well-regarded among old time radio fans and one of the few set against a school backdrop.

Take a moment to check out our new message board at [Groups.io!](#)

2019 Moderated Releases

- [My Son Jeep](#) v. 1904
- [The Golden Gate Quartet Sings](#) v. 1906
- [Murder at Midnight](#) v. 1907
- [Firefighters](#) v. 1908
- [A Case for Dr. Morelle](#) v. 1908

The True Origin of *Our Miss Brooks* Martin Grams, Jr.

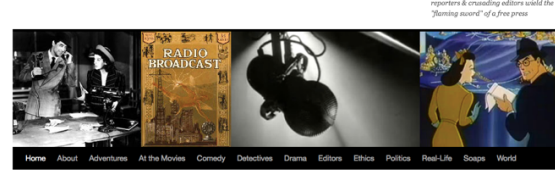
A few weeks ago, while finishing a brief write-up about the origin of radio's *Our Miss Brooks* and having consulted archival documents and industry trade columns, I made the mistake of browsing the web for consultation. Wikipedia, always proving the adage that you should never believe everything on the internet, incorrectly claims Lucille Ball was second in line for the role after Shirley Booth departed. "Lucille Ball was believed to have been the next choice, but she was committed to *My Favorite Husband* and did not audition. Then CBS chairman Bill Paley, who was friendly with Arden, persuaded her to audition for the part." Wikipedia cites John Dunning's *On the Air* (1998, Oxford University Press) as the source for this information but a careful review of Dunning's book verifies the author never made such a statement.

Dunning's book never even acknowledges Lucille Ball, let alone the Shirley Booth audition. As evident more often today than it used to be years ago, false attribution is now commonplace on Wikipedia. Many people (though not all of them) who submit information on Wikipedia have, on numerous entries for old-time radio programs, deliberately puffed up the credentials or credibility of a source to enhance an argument that was not accurate to begin with.

This is not to say Lucille Ball was not proposed for the role of Connie Brooks at one time but, at present, nothing has been found to verify this claim beyond Internet blogs and Wikipedia. News blurbs in a number of industry trade papers, however, claim Joan Blondell was immediately up for consideration following Booth. The April 21, 1948, issue of *Variety* reported that Shirley Booth was no longer involved and "CBS is now trying to line up Joan Blondell instead." One week later, on April 28, *Variety* provided a follow-up: "Negotiations for Joan Blondell to step into the lead role of the new CBS comedy initially intended for Shirley Booth have been temporarily stalemated. Miss

Blog Profile

Newspaper Heroes on the Air



Bob Stepno is a retired journalist and college professor who now devotes some of his free time to profiling fictional journalists found in old radio programs and series that focused on the journalism profession. *Newspaper Heroes on the Air* goes back nine years and has enough content to keep the interested reader busy for a long time. Bob is also very active on the [OTRR Facebook page](#).

Visit his site here:

<https://jheroes.com>

Purchasing Groups

The Old Time Radio Researchers

Purchasing Group:

Contact Jim Wood at

OTRPG@Bookfixer.com Dues: 5\$ per month.

Ted Davenport Purchasing Group:

Contact Ted at tedotr@sbcglobal.net

Dues: 25\$ per month for 5 hours of both circulating and uncirculating material.

Doug Hopkinson Purchasing Group:

Contact Doug at

auditorium117@gmail.com

Dues: 25\$ per month for 5 hours of drama/comedy programming; 10\$ per month for 2.5 hours of musical/variety programming; \$30 for all 7.5 hours.

Blondell is embarking on a vaudeville tour with Milton Berle, opening at the Pittsburgh Gardens April 30. Although the deal appears set for her to take on the radio program, it'll probably mean holding up the audition for a couple of months until she is at liberty again." (Note how I cited my sources for these factoids, which anyone can verify by consulting April 21 and 28 issues of *Variety*.)

So it seems proper as the new school season begins during this time of the year that we revisit the true origin of *Our Miss Brooks*, which premiered on CBS Radio, July 19, 1948. Within eight months of its launch as a regular series, the show landed several honors, including four for Eve Arden who won popularity polls in four individual publications of the time. Not bad when you consider Eve Arden was the third choice to play the title role.

Seven months before the premiere, on December 19, 1947, Shirley Booth was approached by Harry Ackerman, at the time CBS's West Coast director of programming, to star on a weekly radio comedy. Booth was presently playing the recurring role of Dottie Mahoney on Fred Allen's radio program, reprising the same Brooklyn accent she emanated on *Duffy's Tavern*. The actress played the role of Miss Duffy until 1943 when she divorced Ed Gardner, her real-life husband and star of *Duffy's Tavern*. CBS was at that time conducting business deals with numerous radio personalities affiliated with NBC, including Jack Benny and Amos and Andy, and it was William S. Paley's suggestion that Booth could be shaped into a new radio personality that would dominate prime time.

On December 22 Booth agreed, provided the radio program originated from New York City where she was entertaining offers to do Broadway. Paley personally took control of the negotiations, ensuring the actress that the radio program would be pre-recorded to accommodate her potential stage career.



Eve Arden

By mid-February 1948 Don Ettlinger completed the radio script in which he ensured Paley, "Shirley will get completely away from her Miss Duffy identity, and play the straight role of a school teacher." The script was twice tweaked by Norman Tokar, script writer for *The Aldrich Family*, until the last week of March when Edward Downes joined the CBS network staff to produce the radio sitcom and take over direction for *Marriage for Two*.

On April 9, 1948, an audition was recorded at the studios of CBS. That audition recording exists and today provides us with a fascinating rendition of the program, for comparison, against the Eve Arden broadcasts that were to follow. A few days later, Paley listened to the audition and voiced disapproval on the grounds of Booth's performance.

Shirley Booth used her ever-familiar Brooklyn accent and Paley wanted to avoid a New York motif. On April 16, a second audition was recorded with Booth

performing without her trademark Brooklyn accent. This led to Booth and Paley exchanging opinions on how she should play the role. Troubles and temperaments abound, which led to Booth walking away and Paley asking Ackerman to seek a new actress for the lead.

CBS, meanwhile, was working on a new Cy Howard-inspired program titled *Little Immigrant*. The audition would be recorded in mid-June 1948 with J. Carrol Naish in the lead; it was re-titled *Life with Luigi* in mid-September. Development of new CBS radio comedies were part and parcel of the network's recent policy to develop in-house without advertising agencies. Paley assured the board at CBS that television was around the corner and programs that built a following on radio would transition well to television. With CBS owning fifty percent, profits were assured. Up until 1947 CBS acted primarily as a conduit between ad agencies and sponsors, providing the facilities for broadcasting at a rental price. Paley wanted the network to own a piece of the action and programs such as *Our Miss Brooks* was, in his mind, a sure-fire means of accomplishing this goal.

The second actress to be consulted was Joan Blondell, as referenced earlier in this article. To date there has been nothing to lead historians into believing an audition was recorded with Blondell in the role.



In May of 1948, Eve Arden stopped over in Chicago (on her way back from a publicity tour in New York City) to meet with Paley, who was in the Windy City for business. The two dined in the famous pump room of Ambassador East, danced for a spell, and discussed the possibility of her starring in a weekly radio comedy. A few days later Arden met with Harry Ackerman and Hubbell Robinson at the Beverly Hills Hotel to read the script. "When they sensed that I wasn't too interested in the script or in doing radio, they said that two very good new writers, Al Lewis and Joe Quillan, had been given the script and would have a new one for me to read soon," Arden later recalled. "A week later, Harry took me to dinner at Chasen's and the script was so vastly improved that I laughed out loud as I read it between courses."

On June 8, 1948, Eve Arden agreed to play the lead role for *Our Miss Brooks*, signing on the bottom line during that same week. Interestingly, Arden never cut a rehearsal recording or audition until June 23. The initial intention was to launch *Our Miss Brooks* on July 5, later pushed to July 12 and again to July 19, after producer Larry Berns informed the network that it would take a week or two longer to avoid rushing into production. On July 1 Paley listened to the audition and signed off with his approval, acknowledging Eve Arden was perfect for the role and "an improvement" compared to Shirley Booth. (Both Booth auditions, and the Eve Arden audition features different supporting cast members and a different theme song than we are familiar with today.)

On July 19, 1948, *Our Miss Brooks* premiered as a sustainer, with the network seeking a sponsor. Colgate reportedly dropped the Kay Kyser show and was seeking a new program, including a radio version of *I Remember Mama* under

development. *Our Miss Brooks* was heavily pitched to the ad agency representing Colgate, with a proposed \$8,000 weekly price tag (plus agency commission). The company responsible for tooth paste signed on as a sponsor after listening to the first three broadcasts and a careful review of the ratings that were steadily climbing.

“The only problem was that I’d planned to spend the summer in Connecticut with my kids,” Arden later recalled, “at the Amsters’ farm. I said if they could tape the 13 scripts before I left, it would be fine... one day Frank Stanton, then president of CBS, called me at the Amsters’ farm and said, ‘Congratulations!’”

“‘For what?’ I asked.”

“*Our Miss Brooks* is the number one program on the air,’ he answered.”

Showing no hard feelings against Shirley Booth, at Paley’s suggestion CBS made the actress a firm offer for the weekly supporting role of Jane Stacy on *My Friend Irma*, to replace Joan Banks. The letter, dated October 10, 1948, offered Booth 13-week cycles after an eight week “probationary” period. Cathy Lewis, who played the role of Jane Stacy, was on leave by doctor’s orders and Joan Banks was merely filling in temporarily. By this time Booth had signed for *Goodbye, My Fancy*, set to premiere on November 17, and required free time to participate in rehearsals. She declined the offer. Booth would ultimately receive her first Tony Award for Best Supporting or Featured Actress (Dramatic) for her performance as Grace Woods in *Goodbye, My Fancy*.

Eve Arden never won a Tony Award but she would receive numerous awards for her role as Connie Brooks on both the radio and television renditions of *Our Miss Brooks*. She won a radio listener’s poll by *Radio Mirror* magazine as the top-ranking comedienne of 1948-49. A winter 1949 poll of newspaper and magazine radio editors taken by *Motion Picture Daily* named her the year’s best comedienne. According to the Museum of Broadcast Communications, she was made an honorary member of the National

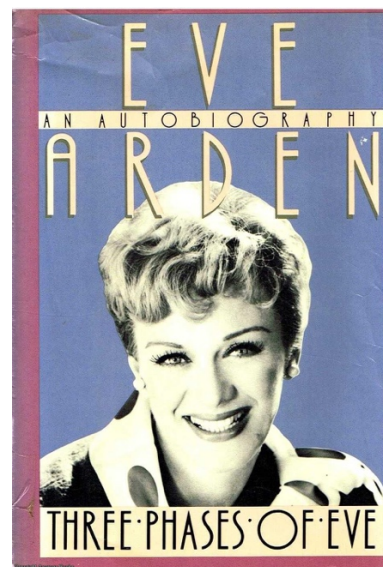
Education Association and received a 1952 award from the Teacher College of Connecticut’s Alumni Association “for humanizing the American Teacher.”

Myth Debunked

Debunking another myth that is circulating on the Internet, Eve Arden’s adopted daughter, Connie, was never named after the character Arden played on radio. Connie was adopted months before Arden was even approached to play the role of Connie Brooks, schoolteacher, and Arden’s own confession in her autobiography verifies this: “I named the baby Connie, for my friend Connie Raffetto.”

Trivia

For amusement, check out the November 1, 1948, broadcast of *Let George Do It*, titled “The Flowers That Smelled of Murder.” Jeff Chandler, as fans of the radio comedy know, played the role of Mr. Boynton on *Our Miss Brooks*, and plays a brief role in the detective story. In this episode, a co-ed suspects that her professor of botany is about to be murdered. Jeff Chandler played the naïve, bashful biology teacher talking with George Valentine’s pretty assistant (whose name is Miss Brooks).



Changes, Changes, Changes

Not long before this issue of the Old Radio Times went to press, Yahoo! announced that it would be discontinuing hosting any content for its long-running Yahoo Groups. While the Groups have been in somewhat of a death spiral for years (leading to the creation of our Facebook page in 2015), this was a startling announcement.

The Old Time Radio Researchers essentially developed and grew up on the Yahoo Groups platform and most of our history and documentation is stored there. Even though most of the files are obsolete and no longer used, member lists, dues lists, and similar files were actively used and updated.

In October members would no longer be able to upload content to any Group and in December all such content (files, databases, pictures, etc.) would be deleted. Only the email functionality will remain.

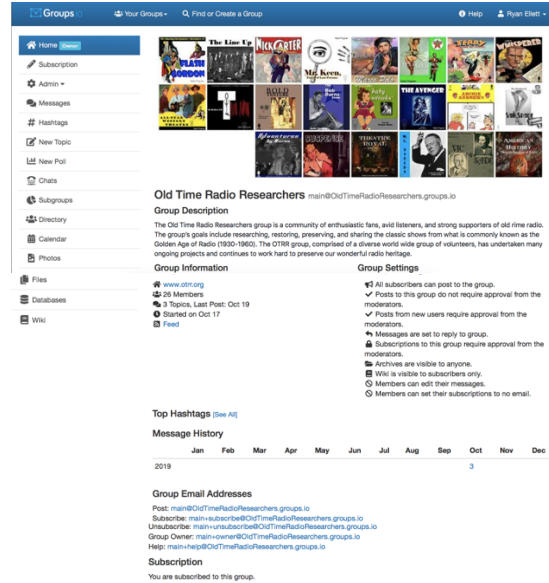
In response, OTRR leadership decided to create a new group on groups.io that can be visited here: [Old Time Radio Researchers](http://www.otrr.org). If you'd like to remain active with the group in a non-Facebook environment, we encourage you to apply for membership to this new group. In most ways it will replicate the functionality of the Yahoo Groups.

While a number OTRR branch Yahoo Groups have sprung up over the years, only two have remained active, the Purchasing Group and the Distro Group. Instead of creating two entirely separate groups.io for them, we were able to create sub-groups to operate within the main OTRR groups.io.

Memberships for each of these groups and sub-groups remain separate; joining one does not ensure membership to all the others. This is primarily for the Purchasing Group that requires a \$5 monthly donation for membership.

To join our Distro Group, go [here](#).

To join our Purchasing Group, go [here](#).



Here's a cobbled-together picture of what the new groups.io for the Old Time Radio Researchers. Veterans of Yahoo Groups will not find the new platform hard to get familiar with.

Visit Our Blog

Another little-known resource for Old Time Radio Researchers is our blog, found [here](#). It was maintained by Jim Beshires so has been dormant since his death but was only sporadically updated before that.

We have regained control of the blog and hope to begin using it as another outlet for OTRR announcements and updates. Please subscribe to be automatically notified of new posts.

A Reminder

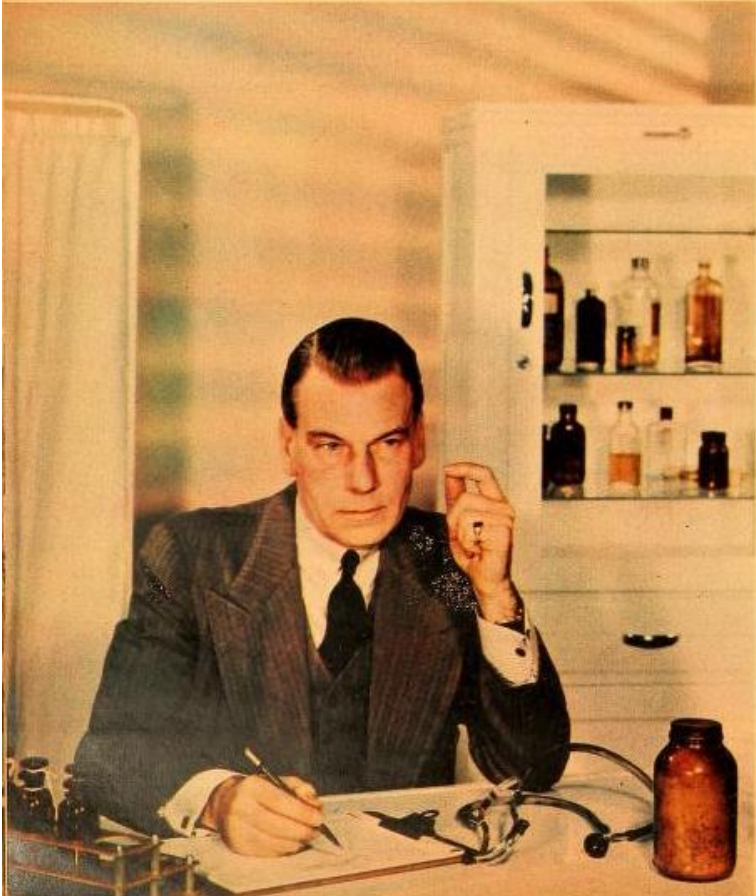
The Old Time Radio Researchers online library remains one of the most valuable sources of downloadable OTR programs available freely to the wider public. Many newer members appear unfamiliar with this resource. [Visit here!](#)

Dan Hughes contributed this article on *Young Widder Brown* to the Old Time Radio Facebook page.

IN LIVING PORTRAITS

Young Widder Brown

The story of a woman whose love for her children has helped her to discipline the longings of her heart



DR. ANTHONY LORING'S engagement to Ellen Brown represents his deepest hope, that he and Ellen will some day be able to marry. His devotion is unshaken despite the attitude of her children, and despite the many feminine patients at Health Center who find the capable doctor a very attractive man. (Played by Ned Wever)

Young Widder Brown is a daily NBC feature, heard



ELLEN BROWN, through work, suffering, compromise, through many troubled days and sleepless nights, has forged an answer to the problem that became hers when, years ago, she was widowed: the problem of how a woman, left husbandless while still young and charming, can achieve happiness without denying a part of herself to her children. Ellen's answer is that MARK and JANEY must always come first. Her own fulfillment, Ellen believes, must for the present grow from life as the beloved mother and companion of her children, rather than as Anthony's wife. Though she and Anthony are engaged, Ellen fears that marriage will intensify the disturbance that their present relationship has already caused Mark and Janey; to safeguard their complete happiness she is willing to postpone a richer life for herself, and to ask the same sacrifice of Anthony. (Ellen is played by Florence Freeman; Mark, Dick Van Patten; Janey, Marilyn Erskine)

Monday through Friday at 4:45 P.M. EST. It was conceived and is produced by Frank and Anne Hummert.

51



MARIA HAWKINS, although filled with good intentions, often lets her tongue and curiosity run away with her. However, Ellen, seeing beneath the busybody exterior, knows that Maria is good-hearted, can be relied on.
(played by Alice Yourman)



WAYNE GARDNER, an attractive widower who loves Ellen, lost his eyesight in an accident while helping to clear Ellen of a murder charge. Ellen feels responsible for his sacrifice, which complicates her relationship with her fiance Anthony.
(played by Robert Haag)



ALICIA GRAYSON came to know Ellen through Wayne, her son-in-law, and like him sees reflected in Ellen the joy they knew while her daughter was alive. She has been a consolation to both Ellen and Wayne, but feels they could and should find happiness together.
(played by Eva Parnell)



BARBARA STORM is, like her name, a woman of stormy moods, relentless desires. She is uncontrollable when she sets out to acquire anything she wants. She wanted Anthony, who had restored her to health—wanted him so much that she went to great extremes to get rid of Ellen. She almost succeeded in her plans—would have succeeded, in fact, except that she had not reckoned on the strength and the complete sincerity of Anthony's love for Ellen. (played by Arline Blackburn)



NORINE and HERBERT TEMPLE are very close friends of both Ellen and Anthony—staunch, dependable friends, too, in times of stress. Very much in love and happily married, Norine and her husband live a comfortable, normal life, sharing each other's interests and enthusiasms. Although they move in the best circles of Simpsonville society, it is true of the young Temples that they unstintingly give of themselves, in whatever way they can help, when trouble looms on the horizon for others, no matter who those "others" may be. Nor do they ever expect anything in return. (Joan Tompkins, Alexander Scourby)



*The Edison
Model R-5 radio (1929)
"The Edison Hour" available inside
(page 3) originally broadcast on WJZ
on 02/11/1929*



Fall 2019 Digital Old-Time Radio

NOW AVAILABLE

The 5th Revised Ultimate History of Network Radio Programming and Guide to All Circulating Shows

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

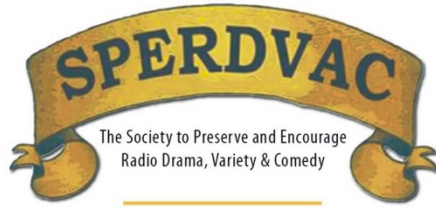
Cost of entire 625-page book with the supplements is \$50.

**Note: This book is no longer available in hardcopy. It can only be purchased
as a .pdf document that is e-mailed to you.**

Jay Hickerson, 27436 Desert Rose Ct., Leesburg, FL 34748

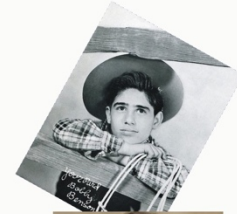
352-728-6731; FAX 352-728-2405

E-mail: Jayhick@aol.com



The Society to Preserve and Encourage
Radio Drama, Variety & Comedy

www.SPERDVAC.com



Convention 2019

November 7.8.9.10, 2019

Crowne Plaza Hotel
Costa Mesa,. California

Reservation form will be in next Radiogram

This is the schedule we plan for the convention

RECREATIONS

Jack Benny
Mr. District Attorney
Dragnet
W.C. Fields versus Charlie McCarthy
Ethel and Albert



GUESTS

Beverly Washburn;;Jeannie Russel
Jeanine Roose;;Alison Arnglim
Camden Singer;;Tony and Lauren Dow
Stuffy Singer;;Tommy Cook
Ivan Cury;;Jimmy Weldon
Wink and Sandy Martindale
Brad Zinn;;Bryan Hendrickson



PANELS

Presenting W. C. Fields with Fields Grandchildren
Life of Jimmy Stewart with Kelly Stewart, Jimmy Stewart's daughter
Amos 'n' Andy with Rich Correll, son of Charles Correll
Perry Huntoon Presents Johnny Mercer
Joe Webb Presents "Suspense"
The Stu Show hosted by Stu Shostak



2019 SPERDVAC OLD-TIME RADIO CONVENTION
 Thursday November 7- Fri 8- Sat 9, & Sun 10th 2019

CROWNE PLAZA. HOTEL
3131 BRISTOL ST.
COSTA MESA, CA 92626
714-557-3000

DEADLINE FOR ROOM RATE OF \$122.00 IS 10-8-19

www.sperdvac.com

ADVANCED REGISTRATION FORM

Name _____ Email _____

Address _____ City _____ State _____

Phone _____

Guest Name(s) _____

Convention tickets will be held at our Registration Table. This is not a fundraiser and the full cost of tickets goes to cover costs. Therefore, no part of the ticket price is considered tax deductible. **REGISTRATION & CHECKS MUST BE RECEIVED BY OCTOBER 25, 2019**

Thursday Meet & Greet Evening 6:00 to 9:00 = Included in Conv. Package Convention

Package = Fri. Sat. & Sun =	\$200.00	x _____ = _____
Friday Only = Day & Evening Banquet:	\$110.00	x _____ = _____
Saturday Only = Day & Evening Banquet=	\$110.00	x _____ = _____
Sunday Only = Program & Breakfast	\$ 45.00	x _____ = _____
		TOTAL

(Optional): I am enclosing a tax-deductible donation of \$ _____ in support of SPERDVAC'S Old Time Radio Convention.

The No Host Meet & Greet with appetizers included in the Convention Package Fee.

PLEASE MARK YOUR MEAL CHOICES BELOW

Friday: Chicken Marsala _____ Flat Iron Steak _____ Baked Cod _____

Saturday: Herb Roasted Chicken _____ Filet Mignon _____ Grilled Salmon _____

Sunday: All American Plated Breakfast

Make checks payable to SPERDVAC, Mail to SPERDVAC, PO BOX 125, Oroville, CA 95965

OR, you may use PayPal at Website: SPERDVAC.com

Questions? Convention Chair Larry Gassman 877-251-5771

Reservation Questions: Barbara Williams 530-990-4214, barbarawilliams.sperdvac@gmail.com

When paying at the Door – Checks or Cash only. Thank You



Created in 1984, the Metro Washington Old-Time Radio Club is the second largest old-time radio club in the United States. Club members enjoy monthly club meetings, an annual luncheon, and a bi-monthly newsletter. You do not have to live in or near Washington, D.C., to become a member. The newsletter, RADIO RECALL, is mailed to members from all over the country and loaded with fascinating articles, news of what is happening in the hobby, recently-discovered "lost" programs and more. Why not join the hundreds who enjoy the newsletter, which can be sent via email in PDF format, or be mailed to you through the post office?



You can sign up to become a member on the club website.

www.mwotrc.com

Old-Time Radio Researchers

Acquisitions:

New Episodes and Upgraded Sound Encodes
Distributions 126

Distro 126

Standard P-167 1st; Half a Love [Larry
Stewart] - Cleaned ET.flac

Standard P-167 1st; Half a Love [Larry
Stewart]-[RAW ET].flac

Standard P-167 Larry Stewart (PMS
061596).jpg

Standard P-167 Larry Stewart (PMS
061597).jpg

Standard X-121A 1st; Did You Have to Cross
Your Fingers [Ted Fio Rito AHO, Lynn
Stevens, voc.] - Cleaned ET.flac

Standard X-121A 1st; Did You Have to Cross
Your Fingers [Ted Fio Rito AHO, Lynn
Stevens, voc.]-[RAW ET].flac

Standard X-121A Ted Fio Rito (PMS
072511).jpg

Standard X-121B 1st; Knock Me a Kiss [Bob
Crosby AHO, Nappy La Mar, voc.] - Cleaned
ET.flac

Standard X-121B 1st; Knock Me a Kiss [Bob
Crosby AHO, Nappy La Mar, voc.]-[RAW
ET].flac

Standard X-121B Bob Crosby AHO (PMS
072512).jpg

Standard X-144 1st; Take it Easy [Joe
Reichman AHO, Ray Foster, voc.] - Cleaned
ET.flac

Standard X-144 1st; Take it Easy [Joe
Reichman AHO, Ray Foster, voc.]-[RAW
ET].flac

Standard X-144 Joe Reichman AHO (HD3-
MM-8563).jpg

Standard X-144 Joe Reichman AHO (HD3-
MM-8564).jpg

Standard Z-156 1st; Celestial Fireworks
[Dave Rose AHO] - Cleaned ET.flac

Standard Z-156 1st; Celestial Fireworks
[Dave Rose AHO]-[RAW ET].flac

Standard Z-156 Dave Rose AHO (PMS
061564).jpg

Standard Z-156 Dave Rose AHO (PMS
061565).jpg

Standard Z-157 1st; Melody in F [Dave Rose
AHO] - Cleaned ET.flac

Standard Z-157 1st; Melody in F [Dave Rose
AHO]-[RAW ET].flac

Standard Z-157 Dave Rose AHO (PMS
061919).jpg

Standard Z-157 Dave Rose AHO (PMS
061920).jpg

Standard Z-160 1st; Just a Memory [Dave
Rose AHO] (PMS 072246-7) - Cleaned
ET.flac

Standard Z-160 1st; Just a Memory [Dave
Rose AHO] (PMS 072246-7)-[RAW ET].flac

Standard Z-160 Dave Rose AHO (PMS
072246).jpg

Standard Z-160 Dave Rose AHO (PMS
072247).jpg

Standard Z-181 1st; I Get a Kick Out of You
[Freddy Martin, His Saxophone, AHO] -
Cleaned ET.flac

Standard Z-181 1st; I Get a Kick Out of You
[Freddy Martin, His Saxophone, AHO]-
[RAW ET].flac

Standard Z-181 Freddy Martin AHO (HD4-
MM-7119).jpg

Standard Z-181 Freddy Martin AHO (HD4-
MM-7126).jpg

Thesaurus 1053 1st; South Wind [Sammy Kaye Orchestra, Alan Foster, voc.] - Cleaned ET.flac

Thesaurus 1053 1st; South Wind [Sammy Kaye Orchestra, Alan Foster, voc.] -RAW ET.flac

Thesaurus 1053 1st; When I'd Yoo Hoo in the Valley [The Jesters] - Cleaned ET.flac

Thesaurus 1053 1st; When I'd Yoo Hoo in the Valley [The Jesters] -RAW ET.flac

Thesaurus 1053 Sammy Kaye (MS 087337).jpg

Thesaurus 1053 The Jesters (MS 086816).jpg

World 11079-11083 1st; I Get a Kick Out of You [Dave Rose AHO] - Cleaned ET.flac

World 11079-11083 1st; I Get a Kick Out of You [Dave Rose AHO] -RAW ET.flac

World 11079-11083 Dave Rose.jpg

World 11084-11088 1st; Sleepy Time Gal [The Three Suns] - Cleaned ET.flac

World 11084-11088 1st; Sleepy Time Gal [The Three Suns] -RAW ET.flac

World 11084-11088 The Three Suns.jpg

World 6659-6663 1st; When I Grow Too Old to Dream [Johnny Long AHO] - Cleaned ET.flac

World 6659-6663 1st; When I Grow Too Old to Dream [Johnny Long AHO] -RAW ET.flac

World 6659-6663 Johnny Long AHO.jpg

World 6664-6667 Mischa Borr AHO.jpg

World 6664-6668 1st; Why Was I Born [Mischa Borr AHO] - Cleaned ET.flac

World 6664-6668 1st; Why Was I Born [Mischa Borr AHO] -RAW ET.flac

World 7329-7333 1st; Metronome All Out [Duke Ellington AHO] - Cleaned ET.flac

World 7329-7333 1st; Metronome All Out [Duke Ellington AHO] -RAW ET.flac

World 7329-7333 Duke Ellington.jpg

World 7334-7338 1st; Santa Claus is Comin' to Town [Jerry Sears AH String Ensemble] - Cleaned ET.flac

World 7334-7338 1st; Santa Claus is Comin' to Town [Jerry Sears AH String Ensemble] - RAW ET.flac

World 7334-7338 Jerry Sears AH String Ensemble.jpg

World 7499-7503 1st; How Many Times Do I have to Tell You [Carmen Cavallaro AHO] - Cleaned ET.flac

World 7499-7503 1st; How Many Times Do I have to Tell You [Carmen Cavallaro AHO] - RAW ET.flac

World 7499-7503 Carmen Cavallaro.jpg

World 7504-7508 1st; Amapola (Pretty Little Poppi) [Harry Horlick AHO] - Cleaned ET.flac

World 7504-7508 1st; Amapola (Pretty Little Poppi) [Harry Horlick AHO] -RAW ET.flac

World 7504-7508 Harry Horlick AHO.jpg

World 7689-7692 Nat Brandwynne AHO.jpg

World 7689-7693 1st; Easter Parade [Nat Brandwynne AHO] - Cleaned ET.flac

World 7689-7693 1st; Easter Parade [Nat Brandwynne AHO] -RAW ET.flac

World 7694-7697 Dave Rose.jpg

World 7694-7698 1st; Stormy Weather [Dave Rose AHO] - Cleaned ET.flac

World 7694-7698 1st; Stormy Weather [Dave Rose AHO] -RAW ET.flac

World 7879-7883 1st; Callate [Jose Morand AHO] - Cleaned ET.flac

World 7879-7883 1st; Callate [Jose Morand AHO] -RAW ET.flac

World 7879-7883 Jose Morand AHO.jpg

World 7884-7888 1st; June in January [Nat Brandwynne (Piano & Rythmn Section)] - Cleaned ET.flac
World 7884-7888 1st; June in January [Nat Brandwynne (Piano & Rythmn Section)] - RAW ET.flac
World 7884-7888 Nat Brandwynne (Piano & Rythmn Section).jpg

World 8199-8203 1st; You're My Everything [Jesse Crawford, Organ] - Cleaned ET.flac
World 8199-8203 1st; You're My Everything [Jesse Crawford, Organ] -RAW ET.flac
World 8199-8203 Jesse Crawford (Organ).jpg

World 8204-8208 1st; My Moonlight Madonna [Mischa Borr AHO] - Cleaned ET.flac
World 8204-8208 1st; My Moonlight Madonna [Mischa Borr AHO] -RAW ET.flac
World 8204-8208 Mischa Borr AHO.jpg

World 8309-8313 1st; Strange Music [Nat Brandwynne AHO, Elaine Castle, voc.] - Cleaned ET.flac
World 8309-8313 1st; Strange Music [Nat Brandwynne AHO, Elaine Castle, voc.] - RAW ET.flac
World 8309-8313 Nat Brandwynne.jpg

World 8314-8317 Nat Brandwynne.jpg
World 8314-8318 1st; Here I Go Again [Nat Brandwynne AHO, Jan Martel, voc.] - Cleaned ET.flac
World 8314-8318 1st; Here I Go Again [Nat Brandwynne AHO, Jan Martel, voc.] -RAW ET.flac